UNIVERSITY OF
EASTERN FINLAND

‘Njoh, meidan vaki taisteli urheasti.’

The Illusion of Spoken Language in Jaana Kapari’s Finnish Translation of J.K. Rowling’s *Harry Potter and the Goblet of Fire*

Rosa Soikkeli
University of Eastern Finland
Philosophical Faculty
School of Humanities
English Language and Translation
18 May 2021

University of Eastern Finland, Philosophical Faculty

School of Humanities

English language and translation

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MA Thesis, 70 pages, 2 appendices (2 pages)

May 2021

Keywords: dialect, accent, the illusion of spoken language, translating dialect, translating accent

This study aims to look at how the illusion of spoken language is created in Jaana Kapari's Finnish translation of *Harry Potter and the Goblet of Fire* in terms of the characters that speak a dialect or with an accent. The theoretical framework for this study includes works from researchers such as Tiittula and Nuolijärvi (2007, 2013) about the illusion of spoken language, Pinto (2009) and Englund Dimitrova (1997) about the translation strategies for spoken language, and Lippi-Green (2012) about dialect and accent in general.

The material used for this study comes from J.K. Rowling's *Harry Potter and the Goblet of Fire* (2000) and its Finnish translation *Harry Potter ja liekehtivä pikari* (2001) by Jaana Kapari. *Goblet of Fire* includes a character that speaks a dialect of English (Rubeus Hagrid) and a few characters that speak English as a second language with an accent (the first language of these characters is either French or Bulgarian). This study focuses on examining how the speech of these characters is constructed in the original text versus in the Finnish translation.

The study found that in the original text Hagrid's dialect follows the English West Country dialect closely while in the Finnish translation his speech was a mix of features from mostly Western Finnish dialects and modern spoken Finnish. From this it was concluded that the Finnish translation of dialect follows the hypothesis proposed by Englund Dimitrova (1997) that the translation of a spoken variety tends to be less specific than the original.

The accent of the French characters followed the stereotypical French accent introduced by Herman and Herman (1973) in English and the Finnish translation mimicked some of these features together with some typical difficulties that L2 speakers of Finnish have. The accent of the Bulgarian characters, however, followed the typical Slavic accents that Herman and Herman (ibid.) introduce in the original English while the Finnish translation utilised the vowel changes from *ä* to *a* and *ö* to *o* along with, similarly than the French, typical mistakes that L2 speakers of Finnish make. An interesting result was also the fact that the translation of both accents used a fewer number of features than the original text.

Itä-Suomen yliopisto, Filosofinen tiedekunta

Humanistinen osasto

Englannin kieli ja kääntäminen

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Pro gradu tutkielma, 70 sivua, 2 liitettä (2 sivua)

Toukokuu 2021

Asiasanat: murre, aksentti, puhekielen illuusio, murteen kääntäminen, aksentin kääntäminen

Tämän tutkielman tavoitteena on selvittää, miten puheen illuusio on luotu Jaana Kaparin suomentamassa Harry Potter ja liekehtivä pikari -teoksessa tarkastellen hahmoja, jotka puhuvat murretta tai joiden puheessa on tietty aksentti. Tutkielman teoreettinen viitekehys sisältää tutkimuksia muun muassa Tiittulalta ja Nuolijärveltä (2007, 2013) puheen illuusiosta, Pintolta (2009) ja Englund Dimitrovalta (1997) puhutun kielen käännösstrategioista ja Lippi-Greeniltä (2012) murteista ja aksenteista.

Tutkielman tutkimusmateriaali on peräisin J.K. Rowlingin kirjasta *Harry Potter and the Goblet of Fire* (2000) ja sen suomennoksesta *Harry Potter ja liekehtivä pikari* (2001), jonka on tehnyt Jaana Kapari. Alkuperäisessä teoksessa on hahmo, joka puhuu tiettyä englantilaista murretta (Rubeus Hagrid) ja muutama hahmo, jotka puhuvat englantia toisena kielenään ja heillä on siten eräänlainen aksentti (nämä hahmot puhuvat äidinkielenään joko ranskaa tai bulgariaa). Tämän tutkielman on tarkoitus näyttää, kuinka näiden hahmojen puhe on luotu niin alkuperäisessä tekstissä kuin suomennoksessakin.

Tutkielmassa selviää, että Hagridin alkuperäinen englanninkielinen murre seuraa tarkasti West Country -murteen piirteitä, kun taas suomennoksessa Hagrid puhuu murteiden sekoitusta. Sekoitettu murre sisältää lähinnä länsimurteiden piirteitä, mutta siinä on myös nykypuhekielen piirteitä. Tutkielman lopputulema onkin murteiden kohdalla se, että suomennos tukee Englund Dimitrovan (1997) hypoteesia. Hypoteesin mukaan puhekieltä käännettäessä sen piirteet eivät ole käännöksessä yhtä tarkoin sijoitettavissa tiettyyn puheen varianttiin kuin alkuperäisessä.

Alkutekstissä ranskalaisten hahmojen aksentti on samanlainen kuin Hermanin ja Hermanin (1973) esittämä stereotyyppinen ranskalainen aksentti. Suomennos käyttää aksentin luomiseen samantapaisia keinoja, mutta niiden lisäksi ranskalaisten hahmojen puheesta löytyi piirteitä, jotka ovat tyypillisiä suomea toisena kielenä oppiville. Bulgarialaisten hahmojen aksentti on alkutekstissä samanlaista kuin Hermanin ja Hermanin (ibid.) kuvaamat tavalliset slaavilaiset aksentit. Suomennos puolestaan käyttää bulgarialaisten puheessa vokaalimuunnoksia (*ä*:sta *a*:han ja *ö*:stä *o*:hon) ja ranskalaisten hahmojen tapaan suomea toisena kielenä puhuvien puheen piirteitä. Kiinnostava tulos on myös, että molempien aksenttien käännöksessä oli käytetty määrällisesti vähemmän erilaisia keinoja kuin alkutekstissä.

Contents

1 Introduction

Dialects and accents are a significant feature in most languages, and they can also be used in literature for many purposes. Many literary works utilise dialects and accents, and thus different dialects and accents may also be translated to other languages. However, translating them is not an easy task as each dialect has its own background and role in a culture, and accents are mainly features of spoken language. Therefore, there are many difficulties when translating a text that includes dialect and accent into another language set in a different culture.

Even though translating dialects and accents may not be easy, it is not impossible. One example of this is J.K. Rowling's[1] popular seven-part *Harry Potter* series that was published from 1997 to 2007 in English (Finnish translations 1998–2008). The novels have been translated into multiple languages (Wikipedia, *Harry Potter in Translation*), including languages such as Finnish, French, and Bulgarian, and even Hawaiian, Welsh, and Latin. These translations have probably dealt with the issue of translating dialects and accents. For example, the character Rubeus Hagrid appears in every one of the seven novels, and he speaks a dialect. The fourth novel in the series also features characters from France (Fleur Delacour and Madame Maxime) and Bulgaria (Viktor Krum), who speak English with an accent.

Thus, this paper focuses on the Finnish translation of the fourth Harry Potter novel, *Harry Potter ja liekehtivä pikari* (orig. *Harry Potter and the Goblet of Fire*), and specifically the ways in which the translator, Jaana Kapari, has constructed the aforementioned characters' speech in Finnish. There have been some studies that look at the translation of dialects and accents from Finnish into other languages (see e.g. Leppihalme, 2000) as well as some that look at the translation of dialects and accents from other languages into Finnish (see e.g. Saarelainen, 2012 and Soikkeli, 2018). This paper will join the latter group as it focuses on translating into Finnish rather than from Finnish.

[1] The author of this research paper in no way supports Rowling's harmful views on transgender people.

The aim of this study is to identify the methods that have been used to translate dialect and accent i.e., what kind of language is used in the translation in the speech of the characters that speak a dialect or with an accent. One point of interest is to see if the same methods have been used for translating both or if there are differences. The results of my BA thesis (Soikkeli 2018) indicated that in the Finnish translation of the first *Harry Potter* novel Rubeus Hagrid's dialect does not follow any particular dialect but rather gives the illusion that the character is speaking in a different way than the other characters. This finding is revisited in this study in more detail along with the translation of accents. The illusion of spoken language has been researched previously by, for example, Tiittula and Nuolijärvi (2013), Nuessel (1982), and Bowdre (1964, 1977).

The research questions this study aims to answer are:

- How is the characters' speech constructed in Finnish? Does it differ from the way it is constructed in English?
- How is the illusion of speech created in the translation? Does it differ from the ways it is created in the original?
- What dialects is Hagrid's speech based on in Finnish? What kinds of features from Finnish dialects are used?
- Which translation strategies has the translator used when translating dialect and accent?

As opposed to my BA thesis (Soikkeli 2018) which looked into the first novel in the *Harry Potter* series, this study looks at the fourth novel. This way, it can be determined if there have been some changes in the methods that the translator uses. It would also be interesting to look at all seven novels and see whether or not changes occur throughout the series but unfortunately that kind of research is beyond the scope of this study. However, it would be an interesting opportunity for further research in the future.

The thesis is structured as follows. Chapters 2 to 7 present the theoretical background for the study. Chapter 2 aims to define dialect and accent while chapter 3 focuses on L2 accent. Chapter 4 gives an overview on the different spoken language varieties in British English and Finnish. In

chapter 5 the functions of dialect and accent in literature are explored, and chapter 6 discusses the ways in which the illusion of spoken language can be created in written text. Finally, chapter 7 introduces some of the translation strategies used for translating dialect and accent.

Then in chapter 8 the thesis moves on to present the research material and methods, which is followed by chapter 9 that looks into the specific features of dialect and accent that are used in creating the speech of Hagrid and the other characters being studied. After that, chapters 10 and 11 will focus on analysing the research material, first the accents and then the dialects. The results of the analysis are presented in chapter 12, which is then followed by the conclusion and references. But first, let us begin by taking a closer look at what exactly are dialect and accent.

2 Defining Dialect and Accent

Dialect can be difficult to define as many factors can be taken into account in the definition. Some researchers define dialect based on the geographical location of its speakers. For example, Penny (2000: 221) defines dialects as 'Forms of speech which differ in accordance with the locality of the speakers'. Other researchers take into account other aspects as well, which can be seen, for example, in Yule's definition below which focuses more on the actual defining features of dialect. Yule (2014: 290) states that dialect involves the 'aspects of the grammar, vocabulary and pronunciation of a variety of a language'.

Forsberg (2019c) on the other hand approaches the topic a little differently by first giving a definition of language. Forsberg (ibid.) defines language as a 'form of language whose speakers understand each other' and then goes on to say that 'if two people speak differently but can understand each other, they speak different dialects' (translation of both quotes by RS). However, this is often not a clearly defined distinction as Forsberg (ibid.) points out by saying that, for example, some Finnish speakers from different areas might not understand each other but some Finnish speakers may understand some Karelian even though they speak different languages.

Forsberg (2019c) also adds that on a country level the division of what is a dialect and what is another language usually depends on other factors than linguistic ones as well. Forsberg (ibid.) mentions that these reasons include historical and political reasons among others and gives an example of how the Scandinavian languages (Norwegian and Swedish) are partially understood by speakers of the other language. Forsberg (ibid.) goes on to say that 'a variety of language is often considered to be a dialect when it does not have literature, no norms have been established for it, when its speakers do not have their own country and when it is not valued' (translation by RS).

Lippi-Green (2012: 46) is hesitant to make definitions and says that the distinctions of accent, dialect and language are really about politics and history. However, she (ibid.) then introduces a rough division of the three in a three-tiered structure that is somewhat similar to what Forsberg

introduces but with some more detail. Lippi-Green's (ibid.) definitions are given below, with the most important parts bolded by the writer of this paper for emphasis:

- Two varieties of a single language are distinguished by **accent** when differences are **restricted primarily to phonology** (prosodic and segmental features).
- If two varieties of a single language also differ in **morphological structures, syntax, lexicon, and semantics**, then they are different varieties, or **dialects**, of the same language.
- If two varieties of a common mother language differ in **all these ways, and in addition have a distinct literary histories, distinct orthographies, and/or geo-political boundaries**, then they are generally called different **languages**.

Here, Lippi-Green (2012: 46) defines accent to be restricted to phonology which is mostly supported by other researchers as well, but this will be discussed in more detail below. Dialect, however, is defined (ibid.) to include other parts of language, including lexicon and syntax which goes together well with the previously introduced definitions of dialect. Lippi-Green (ibid.) and Forsberg (2019c) both discuss the fact that different dialects do not have established literary histories, norms in their writing have not been established and the speakers of dialects do not have their own country, whereas languages do have these elements. These distinctions are useful in defining what a dialect is, even though some differences may appear, for example in Finland in recent years authors, such as Rosa Liksom and Heli Laaksonen, have started to utilise dialect in their works more which may one day lead to certain dialects having an established literary history.

When talking about dialects, Forsberg (2019c) mainly discusses regional dialects, because dialects in Finland are usually divided geographically, but Forsberg also gives definitions for both sociolect and idiolect. Forsberg (ibid.) defines sociolect as 'social dialect' and idiolect as 'individual dialect' meaning that sociolect is a dialect of a certain social group and idiolect is the dialect of a certain individual. Yule (2014) defines sociolect and idiolect similarly, saying that idiolect (ibid.: 292) is 'the personal dialect of an individual speaker' and sociolect (ibid.: 297) is 'social dialect, a variety of a language that is strongly associated with one social group (e.g. working-class speech)'. Thus, both sociolect and idiolect can include features from multiple different regional dialects depending on the individual whose speech is being examined.

As already seen from Lippi-Green's (2012: 46) definitions, dialect is closely related to accent. Yule (2014: 243) contrasts dialect with accent by noting that an accent is 'Technically [...] restricted to the description of aspects of pronunciation that identify where an individual speaker is from, regionally or socially'. Moyer (2013: 9) partly agrees with this but also adds to by saying that 'accent encompasses the sounds, rhythms, and melodies of speech'. Moyer (ibid.: 10) also notes that accent gives clues about the speaker's 'age, gender, regional background, level of education, and even social class'. Thus, accent could be considered to be the part of dialect that shows how different words are pronounced, making it a much narrower term. However, Moyer (ibid.) goes on to talk about how sometimes in everyday speech accent and dialect are used interchangeably, and how they can both be used to mean patterned language behaviour. This makes distinguishing them from each other harder, especially, as Moyer (ibid.) points out when talking about dialects and accents such as Cockney, which is both.

However, not all linguists agree that accent can be defined accurately, as Lippi-Green (2012: 45) points out. She (ibid.) discusses how '*accent* can only be understood and defined if there is something to compare it with'. Lippi-Green (ibid.) mentions that if you travel to Kansas, for example, your speech will be seen as different from that of the locals and with identifying the differences linguists could study 'how your prosodic features and phonology mark you as someone from someplace else'.

When speaking about accents, Yule (2014: 34) states that 'Vowel sounds are notorious for varying between one variety of English and the next, often being a key element in what we recognise as different accents.' This phenomenon is discussed also in the podcast *Lingthusiasm,* which is 'A podcast that's enthusiastic about linguistics!' and is hosted by two linguists, Gretchen McCulloch and Lauren Gawne (Lingthusiasm, *About*). The variation in vowel sounds is discussed in episode 17 of *Lingthusiasm* 'Vowel Gymnastics' (McCulloch and Gawne, 2018) where McCulloch states that 'when you're hearing a difference in an accent in somebody, or a different variety of English, you're often hearing a thing that they're doing differently for their vowels'. It is interesting to note that recognising accents can depend on the vowel sounds rather than consonants.

Of course, Yule, McCulloch and Gawne are mostly speaking about the different varieties of English, whereas this study focuses on the accents of characters who do not speak English as their first language. This is why it is beneficial to look further into accents and their phonology, especially from the point of view of second language users. Lippi-Green (2012: 45) notes that 'it is important to distinguish between two major kinds of accents: First Language (L1) and Second Language (L2)'. This distinction is important in my study as the French and Bulgarian characters presumably speak English as a second language, and indeed L2 accents will be discussed in more detail in chapter 3.

Taking all of this into account, for the purposes of this study accent will be defined as the way words are pronounced, even if the definition of accent also includes other aspects, such as prosody. Of course, it is somewhat tricky to observe how things are pronounced in the research material of this study as it is written text. However, the writing does include clear and specific markers in the characters' speech to indicate the way they would most likely pronounce something were the material spoken. Thus, the French and Bulgarian characters in the research material are categorised to speak in an accent. And as they do not speak English as their mother tongue, their accent is an L2 accent. In sum, these characters do not speak a dialect of English but rather speak English with an accent. This applies to the translation as well, as these characters also speak Finnish with an accent.

In addition, for the purposes of this study, Hagrid is considered to speak a dialect as he is a native English speaker and can be said to speak an English dialect. However, he could be said to have a certain accent as well but as the study focuses on how dialect and accent are translated into Finnish, it is more beneficial to categorise Hagrid as speaking a dialect as that works both with the original text and the translation. This is due to the fact in Finnish dialectology accent and prosody are not widely researched topics, but dialect is, and thus categorising Hagrid to speak a dialect works well in both languages.

Next, let us take a closer look at L2 accent.

3 L2 Accent

As mentioned in the previous chapter, there is a distinction between first and second language accents. When speaking about second language users, Moyer (2013: 1) says that 'they must learn to perceive fine phonemic differences and establish a new system of phonological rules; produce sounds and sound sequences that often contradict the rules of their native languages'. Lippi-Green (2012: 46) adds that 'accent is used to refer to the breakthrough of native language phonology into the target language'. Thus, it seems that interference from the speaker's first language plays a large role in the second language user's accent.

This is linked to what McCulloch and Gawne (2017) and Moyer (2013) discuss about language development. In episode 12 of *Lingthusiasm* 'Sounds you can't hear - Babies, accents, and phonemes', McCulloch and Gawne (2017) discuss how babies are able to distinguish between all the different sounds found in all languages until a certain age when they begin to only distinguish between the sounds of the languages they are exposed to. In the episode, Gawne (2017) says that 'It explains a lot of where accents come from, is trying to take the sounds that you are used to and your brain is easily aware of and applying them to a language that has a different set of sounds in its inventory.' Moyer (2013: 12) also discusses this by stating that 'by early-to-mid childhood (possibly as early as age 4 years) a solid foundation in the mother tongue phonology is already in place and thus presents both a basis for metalinguistic awareness and a potential source of interference for any languages learned later on'. This ties in neatly together with what Moyer (2013) says about the accents of second language users and how they need to learn to distinguish between phonemic differences and what Lippi-Green (2012: 46) says about the first language breaking through into the second language.

Following this, it would be easy to say that all language learners of the same native language would have the same accent in their target language (e.g. all Finnish speakers would have the same accent in English) but this is not the case. Moyer (2013: 10) points out that 'no two members of the same *speech community* sound exactly alike, nor does any one person speak in acoustically identical ways across different situations, even if using the same words.' This means that every speaker has their own individual accent, much like everyone has their own idiolect.

Moyer (ibid.) explains that, 'When speaking with others, we continually adjust our pronunciation and alter our prosody to clarify meaning, punctuate important points, and signal distance vs. affiliation. In other words, we use accent to position ourselves vis-à-vis others.' Thus, our accent changes all the time which is especially true for language learners as they keep improving their target language skills by speaking it more. Moyer (ibid.: 12) also notes that our accent reflects our past experiences, such as the languages one knows, where one was brought up (regionally or socially) and what affiliations one has with different speech communities.

However, this kind of fluctuation between different speaker's accents might not be the case for characters in a novel. The author may choose to keep the accent of their characters consistent to make their speech more familiar to the reader and to keep it from getting too distracting as they are most likely only creating the illusion of spoken language. This is discussed more in chapter 6 but it would be interesting to study if and how a certain character's accent changes over time as their language skills improve.

As discussed before, second language users usually face problems with their pronunciation due to the phonological differences of their first and second languages. Lippi-Green (2012: 46) notes that 'the phonologies of those languages [first languages] influence the learner's pronunciation of U.S. English, and any effort to block the L2 accent will be accomplished with differing degrees of success.' Although she talks about U.S. English here, as that is the main focus of her study, this could well be applied to any other language, or variety of English, as well. However, the important part of this is that different people usually succeed differently in 'blocking' their L2 accent, i.e. sounding more or less like a native speaker. This leads us to take a closer look at the types of difficulties second language users might face with pronouncing their target language.

Moyer (2014: 12) talks about how language learners make comparisons between the sound systems of first and previously learned languages with the language being learned and how this sometimes causes problems. Moyer (ibid.) goes on to note that '[F]eatures that are similar between L1 and L2 are oftentimes presumed to be identical, and finer L2 contrasts may not be noticed at all'. Moyer (ibid.) also mentions that Flege (1995) argues 'that very similar features are far more difficult to notice than completely novel ones.' It is interesting that language learners

usually fare better with completely new sounds than those that are similar to the language(s) they already know because one might easily think that it would be the other way around.

In a previous work, Moyer (2013: 15-17) introduces Major's (2001) three categories of possible difficulties second language learners might face with their pronunciation. Major's (2001, cited in Moyer ibid.) categories are segments, syllable structure, and prosody, that includes six subcategories, such as stress, intonation, and tempo. As this paper focuses on written accents, prosody cannot easily be observed, and thus it need not be discussed further here, but the other two categories could be observed from the written text, so those will be looked at in more detail.

Moyer (2013: 16) follows Major's (2001) work with some additions and begins by introducing the first category: segments. According to Moyer (ibid.) '[T]he individual characteristics of each sound, or segment, in a language must be mastered in terms of tongue height and placement, lip movement, aspiration, etc.' Moyer (ibid.) continues by explaining that 'even a seemingly straightforward phoneme like /t/ will vary' and saying that this is the case, for example between English and Spanish speakers, where for English speakers the /t/ sounds is minutely longer but it can still be easily detected by the listener. Moyer (ibid.) also explains that language learners might not even notice this difference without someone pointing it out but that with practice the learner might achieve a more native-sounding pronunciation. Furthermore Moyer (ibid.) says that altogether new sounds to the language learner bring about other challenges and give an example about the contrast between the voiced and voiceless *th* sound (/ð/–/θ/) in English that has been noted often as problematic. In my research material this type of pronunciation feature is present, for example, in the French characters' speech where they drop the /h/ sound from the beginning of words as according to Gess et al. (2012: 5) it is not a sound that is a part of French.

Major's (2001, cited in Moyer 2013: 16) second category is syllable structure. Moyer (2013: 16) explains that language learners often modify the syllable structures of their second language to fit better the structures of their first language. Moyer (ibid.) gives examples of the consonant clusters in splendid, stretch, simplify and excruciating as problem points learners of English. Moyer (ibid.) also explains that '[D]epending on influences from L1 and other universal

processes, learners typically insert vowels to break apart the clusters, delete consonants to simplify them, or substitute a familiar consonant'.

As opposed to just observing the difficulties that language learners face, Hayes-Harb (2014) looks into the perception of accent and discusses many other studies that have looked into accentedness. In addition, Hayes-Harb (ibid.: 34-37) also discusses three components that have been researched in terms of having an influence on a speaker's accent; substitution, vowel quality and duration, and voice onset time (VOT). From these, substitution seems to be the one that can be most easily observed in written text and will be looked into first. For the purposes of this study, the second component is tricky, as vowel quality could be observed in some cases, but duration is harder to identify, hence, there will be a brief discussion of this component after substitution. Similar to vowel duration, voice onset time is hard, if not impossible, to detect from written text, so it will not be looked into further.

Hayes-Harb's (2014: 34) first component is substitutions which 'often arise due to the mismatches between the phonemic inventories of learners' first and second languages.' One example of this is native Japanese speakers substituting their apico-alveoral flap /ɾ/ for the liquids /ɹ/ and /l/ in English. This is similar to Major's (2001, cited in Moyer 2013) segment category. However, Hayes-Harb's (2014: 34) substitution deals more with using another, completely different, sound instead of the target language sound, whereas Major's (ibid.) segment category describes the difficulty of learning the specific sound in the target language.

The next category by Hayes-Harb (2014: 35) is vowel quality and duration and how they contribute to accentedness. The influence of vowel quality and duration, including vowel height and frontness/backness, to accentedness seems to be somewhat dependent on the vowel and the word that it appears in (ibid.). From this, vowel quality, and especially the frontness and backness of vowels, is relevant to note in this study, as the Finnish translation of the Bulgarian characters' accent includes this feature, in words such as *kaveletko* and *mina* that in their standard form would be *käveletkö* and *minä*. Vowels were also talked about previously in terms of L1 accents in chapter 2, where Yule (2014), and McCulloch and Gawne (2018) were mentioned

as having discussed the fact that different varieties of English can be recognised from each other on the basis of how vowels are pronounced.

Of course, the above discussion only deals with pronunciation but there are other types of problems that language learners face when trying to grasp a new language. Korhonen (2013) discusses the many different problems that people trying to learn Finnish face in their journey. Korhonen's (ibid.) study is based on learners' experiences of trying to grasp the language. One of the things that students have found difficult in learning Finnish (ibid.: 80) is conjugating words and Korhonen mentions that it is hard to imagine that learners could store all the different conjugations into their lexicon due to the sheer number of existing forms. There are a few instances of incorrectly conjugated words in the material of this study as well, and they will be looked into further in the analysis of this study.

One of the conjugation difficulties that Korhonen's (2013: 87) students reported was the use of possessive suffixes, which is also present in this research material which will be examined more closely in the analysis section. However, Korhonen (2013: 93) also reports that according to Paunonen (1995: 207-214) in some cases younger Finnish people also do not use the possessive suffix. Thus, it is important to note that the missing possessive suffix is, in some cases, just a feature in spoken Finnish as well.

Congruence was also reported to be difficult in Korhonen's (2013: 87) study. It is also found in the research material of this study, more specifically the verb-subject incongruence. However, as Forsberg (2019b) mentions the verb-subject incongruence in the third person plural is also frequently found in spoken Finnish.

In this section we have looked at the difficulties that real language learners face in their pronunciation as well as in grammar and how that affects the speakers' L2 accent. In the next section, let us take a closer look at how foreign accent is present in fiction.

Now that we have taken a closer look at L2 accent, let us move on to discuss the different spoken language varieties in both British English and Finnish.

4 Overview of Spoken Language Varieties in British English and Finnish

In this chapter, there will be an overview of the spoken language varieties of British English and Finnish. First, section 4.1 talks about the different aspects of spoken English in different parts of Britain, including some further discussion on the distinction between dialect and accent as well as a demonstration of the different dialect/accent areas. Then, in section 4.2 we move on to discuss Finnish dialects and modern spoken language, how they differ, and what kinds of dialect groups there are in Finland as well as where they are located. But first, let us take a closer look at Britain.

4.1 Dialects and Accents in British English

While chapter 2 focused on the different definitions of dialect and accent, and categorised Hagrid to speak a dialect, this chapter looks further into the specific dialects and accents of the British Isles and will distinguish between the two terms. Hughes et al. (2005: 2) define dialect to mean the differences in grammar and vocabulary, and accent to mean the differences in pronunciation. In this chapter this distinction is followed. In English it is more important to look at pronunciation as a different entity from grammar and vocabulary because words are not usually pronounced the way they are written unlike in Finnish where this distinction is not needed.

When talking about the pronunciation of different British English dialects or accents one must have something to compare the differences to, usually the standard form of the language. In the case of British English pronunciation this standard form is called received pronunciation, or RP for short. Hughes et al. (2005: 2-3) say that 'received' in the term 'is to be understood in its nineteenth-century sense of 'accepted in the most polite circles of society". Hughes et al. (ibid.: 3) continue to explain that while society in Britain has changed since the nineteenth century, RP is still the accent used in the upper societal circles. They (ibid.) also mention that RP is 'not the accent of any particular region, except historically: its origins were in the speech of London and the surrounding area'.

So, RP is the standard form of pronunciation in British English but there are many regional varieties of British English as well as social variation. Hughes et al. (2005: 9-10) show the relationships of RP, regional and social variation as a triangle diagram:

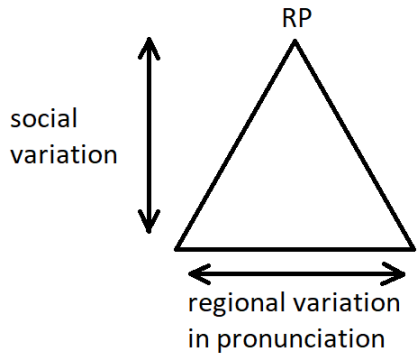


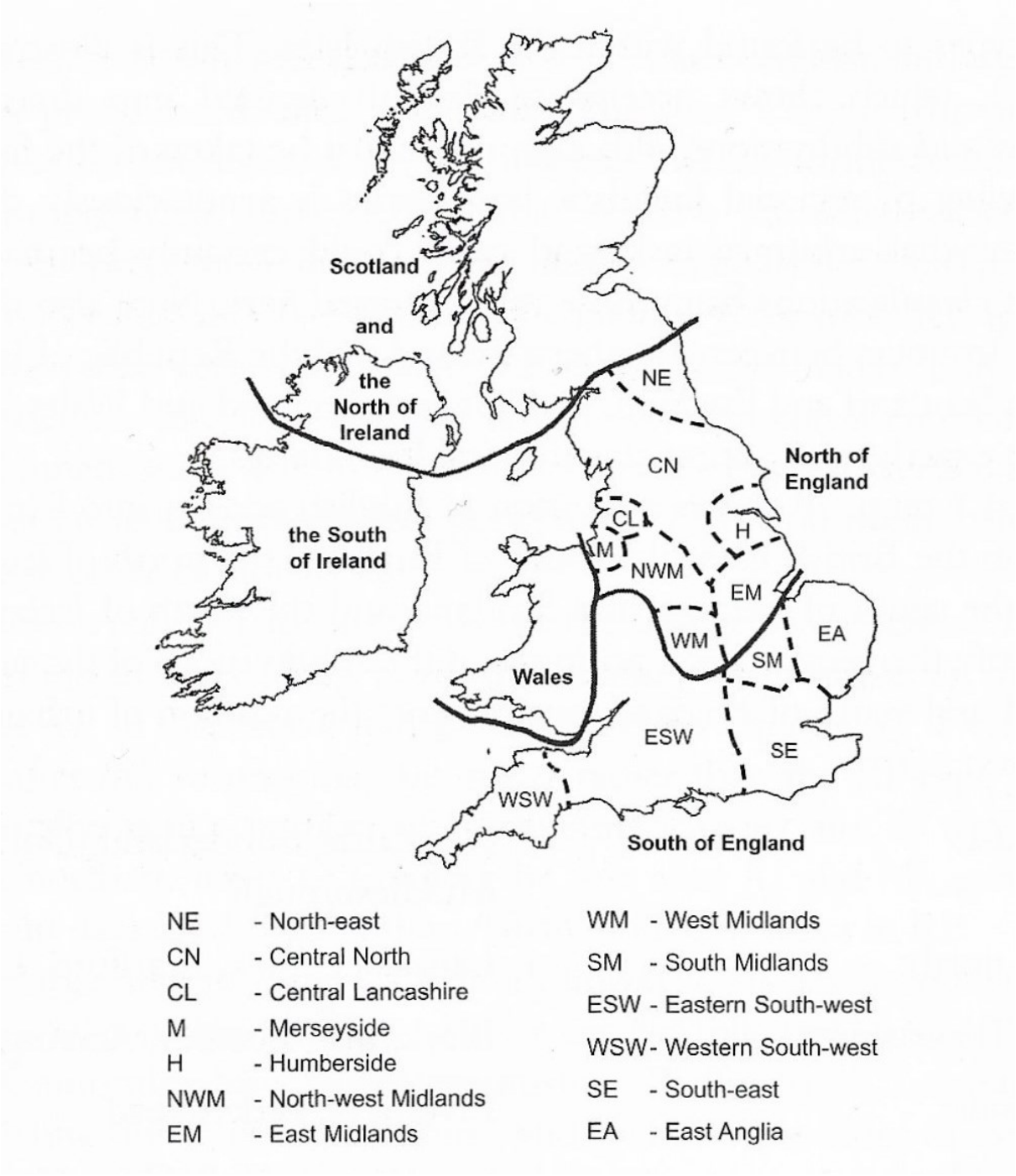
Figure 1. Hughes et al. triangle model of the relationship between status and accent.

The triangle model has RP at the top of the social variation and the bottom of the triangle showcases the differences of regional variation as being on the low end of the social variation spectrum. Hughes et al. (2005: 10) point out that people can move to different places in the model throughout their lives, for example by trying to change their pronunciation to be closer to RP in order to climb the social ladder. This brings out the interesting phenomenon of regional varieties of language having a lower prestige than the standard form, which is discussed in more detail in chapter 5 when looking at how dialects and accents are used in literature.

Hughes et al. (2005) also examine the regional varieties of British English and discuss the most common features of different dialects. They (ibid.: 66) discuss how '[u]nlike RP, most urban regional accents of England and Wales do not have /h/' meaning that words like *arm* and *harm* have the same pronunciation as the *h* is dropped from *harm*. Hughes et al. (ibid.: 66-68) also present other features that are common in many regional accents in Britain, such as the glottal stop and /j/-dropping.

After talking about the common accent features of British English, Hughes et al. (2005) delve further into regional accent. They (ibid.: 70) present a map distinguishing the different accent

areas of the British Isles before going into more detail about each accent. This map is included below to illustrate where the regional accents are located and to show roughly the area where Hagrid's speech comes from in the *Harry Potter* series.



Map 1. Hughes et. al map of British accent areas.

In *Harry Potter*, Hagrid is said to speak a dialect called West Country as that is where the author of the series is from (Tandy, 2001). On map 1, West Country would be included in the Eastern South-west group. This area is relatively big compared to the other accent areas in England and it also borders Wales which may bring about some more unique features into Hagrid's speech. The most relevant features of West Country to this study will be explored in section 9.2. Now, however, let us move on to take a closer look at Finnish dialects.

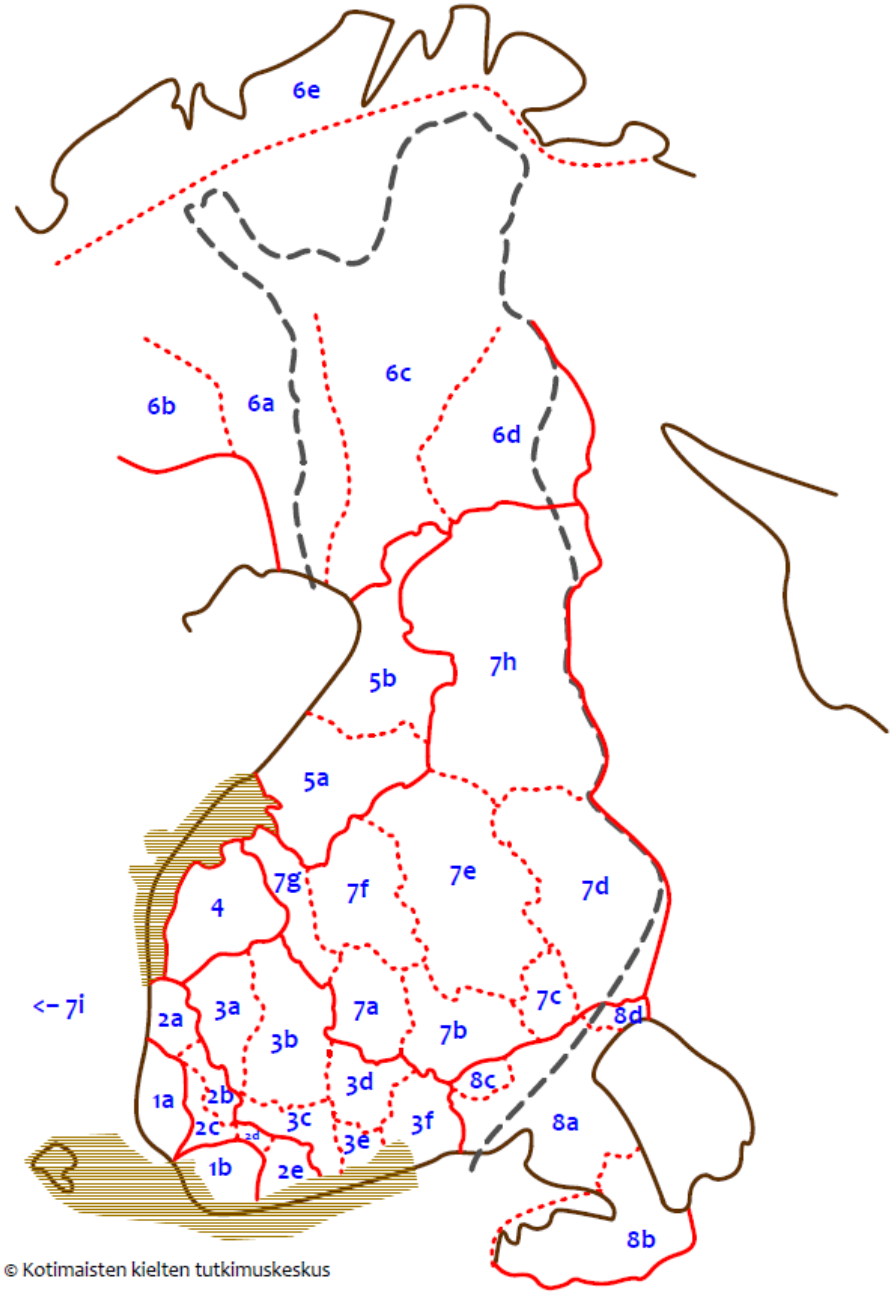
4.2 Dialects and Modern Spoken Language in Finland

In Finland, dialects are traditionally divided into Western and Eastern dialects which both have their own subcategories but also some defining features that separate the two main categories from each other. This division is purely geographical, and this study will mainly focus on looking at regional dialects because it is the easiest to define when speaking about Finnish dialects but also to avoid the scope of the research from expanding too far.

Let us look at the regional division of Finnish dialects more closely. Map 2 below is a map of Finland made by Kotus, *Kotimaisten kielten keskus* (the Institute for the Languages of Finland) that can be found on their webpage (Kotimaisten kielten keskus, *Suomen murteet*). The map is based on Terho Itkonen's work from 1989. It shows that Finland is divided into eight different dialect regions and each region is further divided into more local areas with some of the coastal areas marked with diagonal stripes to showcase areas where Swedish is spoken in addition to Finnish. Focusing on the bigger areas, however, Kotus (ibid.) says that regions one to six are usually considered to be Western dialect regions, and regions seven and eight to be Eastern dialect regions. However, some researchers such as Paunonen (1991) and Leino et al. (2006) have proposed that regions five and six are their own area, the Northern dialect region, which would divide the Finnish dialects into three main categories instead of two. However, in this research paper, the division of Finland into two main regions is mainly used as that is more established in Finnish dialectology.

The regions on map 2 are named as follows (Kotimaisten kielten keskus, *Finnish dialects*):

1. The Southwestern dialects
2. The transitional dialects between the Southwestern and Häme dialects
3. The Häme (or Tavastian) dialects
4. The dialects of South Ostrobothnia
5. The dialects of Central and North Ostrobothnia
6. The dialects of Peräpohjola (or the Far North)
7. The Savo dialects
8. The Southeastern dialects and a few transitional dialects bordering them



Map 2. Kotus, the division of Finnish dialect regions.

Kotimaisten kielten keskus (*Suomen murteet*) says that the basis of this division is mainly in the history of the phones that are used in different dialects (such as how the *d* of standard Finnish is represented in different dialects) but that settlement history, for example, has also been used. Some of the distinctive dialect features will be looked at in more detail in section 9.3.
Moving on from dialects, it is important to briefly look at modern spoken Finnish too, as it is a widespread variety of spoken language in Finland. Forsberg (2019b) says that modern spoken language is 'widely used in different parts of Finland and it does not follow norms, meaning that you cannot speak it "incorrectly"' (translation by RS). According to Forsberg (ibid.) modern spoken language makes use of widespread features that have no regional ties but that differ from standard Finnish. However, Forsberg (ibid.) does point out that the Western dialects have a more prominent role in modern spoken language and that Southern Finland has also had a big influence on it. This is important because even though the variety itself is widespread, the influences on it are not and some of the features that it uses could seem foreign to speakers from other regions of Finland.

Forsberg (2019b) discusses the changes that take place when going from more specific regional dialects into modern spoken language. These changes (ibid.) include the disappearance of old vocabulary and specific regional dialectal expressions as well as new vocabulary appearing when new expressions are needed. These kinds of changes make modern spoken language quite fluid especially when new vocabulary is constantly being added to the language as technology evolves, for example. This is also supported by the fact that this language variety does not follow a set of norms as mentioned earlier unlike dialects that usually do have some sort of an established way of speaking them.

In this chapter, we have discussed the different spoken varieties of both British English and Finnish. In the next chapter, we shall take a closer look at what functions spoken language, especially dialects and accents, have in literature.

5 The Functions of Dialect and Accent in Literature

Dialects serve many functions in literature. Many characters speak a dialect in novels across the world. For example, one of the most popular Finnish novels, Väinö Linna's *Tuntematon sotilas* (1954), features several characters who speak a dialect. Several other Finnish authors also utilise dialect in their works, such as Heli Laaksonen and Rosa Liksom. In Finland, even Donald Duck comic books have been translated into several different Finnish dialects.

One of the reasons why an author may make a character speak a dialect is that it tells something about the character, for example where they are from if the dialect is a regional one. Page (1973, cited in Hietasaari 2006: 8) points out that the speech of a character can add depth to the characterisation and that the most important function of fictive speech is to give the reader a clearer picture of the character. Because the speech of a character is such an important part of characterisation, the dialect the character speaks is also very important and it may serve as an indicator that a character is different from the other characters in the work. Brumme and Espunya (2012: 20) also discuss this by saying, 'Variation may signal the social distance separating one character from the others, and the narrator from the characters; it may either foster the reader's sympathy for a character or completely alienate that character.' This means that the language that the character uses is an extremely important tool of characterisation. Tiittula and Nuolijärvi (2007: 390) discuss this in terms of the social differences between two characters in Ilmari Kianto's *Ryysyrannan Jooseppi* (1924) where the difference in class can be seen when the character from a lower social class speaks a dialect whereas the character with higher status speaks more formally in standard language.

These points can also be true for characters speaking with an accent. Moyer (2013: 85) mentions that 'too often, sounding identifiably non-native has negative consequences insofar as it triggers assumptions in the listener's mind about other traits.' Of course, Moyer is specifically talking about real people and their speech here, but the same principle can be applied to fictional characters. As with dialect, an accent can be used to indicate something specific about the character or their background.

For example, Wallace's (2008) article about the film *Borat* talks about a general Slavic accent that is meant to showcase that the film takes place in Kazakhstan. Wallace (ibid.: 45) says that 'many Americans seem to believe they are hearing Kazakh when listening to the film, but the mix of languages is actually much more complex' and goes on to list the various expressions and languages used. Wallace (ibid.: 45-46) talks about how Borat 'speaks a garble of Polish and Hebrew' and how other characters in the film talk in Armenian or Romanian. This is an interesting aspect of how the illusion of Kazakhstan is created especially because it seems real to the American audience. In the case of my study, accent is most likely used to show that the French and Bulgarian characters in *Harry Potter and the Goblet of Fire* come from somewhere else because they have an accent. Following this, it is also enough for this paper to look at the accent of the Bulgarian characters as a more general Slavic accent instead of delving deep into the Bulgarian language. All in all, the accents in the novel set these characters apart from the already familiar ones; in this way accent also serves similar purposes in the text than dialect.

Hietasaari (2006: 8) points out that another function of fictive speech is to show how the character reacts to a situation or other characters, which in turn affects the way the reader sees the character. This is particularly important if the character speaks a dialect and the speech is translated into another language since the character's speech affects the way the reader sees them. Brumme and Espunya (2012: 21) point out that 'it is rarely possible to draw correspondences between the geographical and the social varieties of the source and target societies.' It is also important to keep in mind that, as Moyer (2013: 90) points out, 'some dialects and accents – native and non-native – are valued while others are stigmatized'. For example, Moyer (ibid.: 91) mentions that in English a German or British accent would probably not surprise a listener but an Appalachian or Mexican-American accent might not be regarded similarly because of cultural stereotypes. As a result of these views, the translated speech may give the readers of the translated work a different image of the character than the one that the readers of the source text get if a certain dialect or accent is used.

The situation in which the character speaks is also important to note. As Ekholm-Tiainen (2003: 68, cited in Hietasaari 2006: 10, translation by RS) argues, 'the author makes their character change the way they speak according to the situation and who they are talking to'. This can give

the reader clues about the relationship between characters. For example, a character who normally speaks a dialect can change their speech into more standard language when talking to a certain other character, as seems to be the case in my own data when Hagrid talks to an authority figure. This could mean that Hagrid has more respect for the authority figures as he makes a conscious effort to speak more formally to them. However, this is probably not the case for the characters who have an accent, as they speak English as a second language and are probably unable to change their accent while speaking to other characters. Theoretically, though, it would be possible to show this kind of change by having the characters switch to speaking their mother tongue but that does not happen in the novel that is being researched.

The translator would probably take at least some of these functions into account when translating fictive speech, but they may be thought about even more when translating speech that includes dialect. This is because the translator could strive to show a similar distinction in the different speech patterns of a character so that the reader of the translation would be given similar ideas about the character, the situation, and the relationship between characters as the reader of the original text. In the next chapter, some of the ways in which the illusion of spoken language could be achieved in written text will be explored.

6 The Illusion of Spoken Language

Tiittula and Nuolijärvi (2013) discuss the different aspects of spoken language in literature in their work, and for this study perhaps their most important topic is the illusion of spoken language. According to Tiittula and Nuolijärvi (ibid.: 35) writing is meant to be read which needs to be taken into account when writing speech. They (ibid.: 36, translation by RS) also mention that 'When features of speech are transferred into writing where we are not used to seeing them, they attract attention.' This is important to keep in mind when analysing the illusion of speech especially when looking at how many spoken language markers certain written speech has because the speech cannot be too full of these markers or it becomes too difficult to understand.

Cadera (2012: 37) argues that fictive dialogue has to be considered a unique invention by the author as the author selects which features to use in the dialogue to produce a verisimilitude of spoken language. Cadera (ibid.) also points out that there are many forms of fictive dialogue and because of this 'some literary dialogues can seem more oral than others, depending on the choice of narrative techniques and their ability to create verisimilitude'. Thus, if the translator aims to produce a text that invokes similar reactions in the readers as the original, they too need to choose the features and techniques they use and especially how many markers to use in the text. Because of this, the translator could then be said to also create a unique style of dialogue.

However, according to Tiittula and Nuolijärvi (2013: 36) it is not possible to reproduce all features of speech in writing; for example, hesitation, even though a normal part of speech, in written speech would make the speaker seem like they stumble over their words because this is something that the reader is not used to seeing in writing. Additionally, they (ibid.) say that the integral part is to give the impression of realistic speech rather than the speech being authentic in every way.

Nuessel (1982, cited in Tiittula and Nuolijärvi 2013: 36, translation by RS) discusses the term "eye-dialect" which means that written speech 'mimics pronunciation and shows a deviation from standard'. Bowdre (1964, 1977, cited in Tiittula and Nuolijärvi 2013: 36) also discusses eye-dialect

and points out that it does not break the conventions of pronunciation but rather the conventions of writing and thus is very eye catching. Bowdre (ibid.) also says that eye-dialect gives the impression that there is something special in the speech which in turn suggests that the speech includes dialect or is vulgar, meaning that it is informal and belonging to people from a lower class. This sort of eye-dialect seems to be the case in the research material of this study as the characters in *Goblet of Fire* all have visible markers in their written speech that show that their speech indeed deviates from the norm. It is shown in the text in different ways which will be discussed further in the analysis section.

When it comes to accent in fiction, Lippi-Green (2012: 108) talks about accent in animated films and says that actors sometimes manipulate language in order to build their characters which sometimes works. Lippi-Green (ibid.) goes on to say 'with a lot of hard work and good editing it may be possible to fool some of the people, some of the time'. Of course, Lippi-Green talks about acting here but the same principle could be applied to writing: it takes a lot of work and editing to mimic an accent in written text and to make it believable and even then it might not work for everyone. Especially the people who actually speak the language that the accent is trying to mimic are in a prime position to judge whether or not the achieved accent is successful.

There are different ways that a foreign accent could be learned for the purposes of using it in a work of fiction. One of these ways is mentioned by Lippi-Green (2012: 108) who talks briefly about the existence of some guidebooks that are meant for actors learning an accent, one of the examples being Herman and Herman's (1973) *Foreign Dialects: A Manual for Actors, Directors and Writers.* About this particular manual Lippi-Green says '[T]he pointers on how to imitate one particular national dialect (an abstraction in itself) are chock full of stereotypes'. Even though the usefulness or correctness of these sorts of manuals is debatable, they do offer a starting point from where to build foreign accent or the illusion of one. Therefore, it is beneficial for this research paper to look briefly into Herman and Herman's work more closely in order to see if the illusion of accent in *Harry Potter and the Goblet of Fire* resembles any of the stereotypical foreign accent traits. The parts of Herman and Herman's work that are relevant for this study will be presented in section 9.1.

The translator should also consider these points if they wish to translate the speech of a character to give a similar impression to the reader than the original does to its readers. This has been discussed by Levý (1969: 72, cited in Tiittula and Nuolijärvi 2013: 239) who considers a translation to be a hybrid in which the original meaning and form have been combined with the features of the target language. Based on this, Levý (ibid.; 68, cited in Tiittula and Nuolijärvi 2013: 239) came up with two different norms: the norm of reproducing something, which takes into account that the translation is an adaptation of the original, and the artistic norm, which considers the translation as its own text.

However, Brumme and Espunya (2012: 22) point out that 'overt non-standard spelling [...] are accepted to varying degrees in different literary traditions', meaning that the non-standard spelling may not always be accepted, especially in translations. Brumme and Espunya (ibid.) also point out that 'translated works are often more conservative not only than their source texts but also than comparable texts written originally in the same language'. It is unfortunate that translations are often looked at more critically than the source text. This might be one of the reasons why standardisation is such a common translation strategy for text that includes dialect and/or accent.

As seen in this section, the illusion of spoken language can be constructed in many ways. When translating literature that includes dialect and/or accent there are many things that the translator needs to consider, from how the translated text might be perceived by its readers to the different translation strategies that could be used. Some of these translation strategies will be discussed more in the next chapter.

7 Translation Strategies for Dialect and Accent

Different strategies can be used when translating a text that includes dialects and accents. One of the most common strategies seems to be standardisation which is discussed by many researchers such as Toury (1995), Leppihalme (2000), and Tiittula and Nuolijärvi (2007). Toury (1995, cited in Leppihalme 2000: 260) explains that standardisation means that the non-standard language elements of the source text are translated into the target language by using more common elements. Leppihalme (2000) points out several times that this will, in most cases, cause the text and the characters to lose their uniqueness. Tiittula and Nuolijärvi (2013: 247) also mention that standardising is never a neutral translation strategy and the translator's work is always visible in the translated text no matter which translation strategies they have used. Thus, it can be said that standardising the dialectal speech of a character changes the way the reader of the translation perceives that character. Standardisation has also been used as a translation strategy in some languages for Hagrid. For example, Lorenzo (2008: 344, cited in Alvstad 2010) mentions that Hagrid's vulgar language has been standardised in the Castilian translation of the *Harry Potter* series to make sure that his speech is not a bad influence on the readers.

However, standardisation is not the only possible strategy for translating dialect. Other methods can be used to preserve or recreate a dialect as is shown by Tiittula and Nuolijärvi (2007), Pinto (2009), and Englund Dimitrova (1997). Tiittula and Nuolijärvi (2007: 400) propose two strategies, besides standardisation, that could also be used: 'replacing the source language dialect by a target language dialect' and 'rendering the dialect into unmarked colloquial speech' (translation by Saarelainen 2012: 7). Using either of these strategies would create a translation that gives the character a livelier and more recognisable speech pattern, but they are not without their negative effects. Saarelainen (2012: 7) mentions that a problem with the first strategy is that dialects have their own associations which might lead to unwanted effects, such as amusement, in the readers of the target text. Tiittula and Nuolijärvi (2013: 244) expand on dialects and their associations by mentioning that placing a well-known dialect into strange surroundings can create inconsistencies, for example a Bavarian speaking a Savonian dialect would sound very odd. The second strategy can be more useful as according to Saarelainen (2012: 8) it 'creates an

illusion of a non-standard language and does not usually awake associations of any particular dialect'.

In addition to these strategies, Pinto (2009) proposes six strategies that the translator could use, some of which are similar to Tiittula and Nuolijärvi's (2007). Pinto's (2009: 295) strategies are:

- use of the standard language variety in direct discourse followed by written indications informing the reader that the character was speaking in a non-standard way
- reduction of the linguistic variation to forms of address and honorifics
- upgrading the level of standard discourse formality
- use of oral discourse features
- use of features from different non-standard varieties
- use of features of a specific non-standard variety

From these, the last two are similar to Tiittula and Nuolijärvi's (2007) two strategies. However, Pinto (2009: 295) presents four other possible strategies of which especially 'use of oral discourse features' is important to my study. Pinto (ibid.) explains this by saying 'Given the fact that oral discourse is less prestigious than written discourse, certain characteristic features of oral discourse are sometimes used to portray the discourse as non-standard.' This strategy could be used to create the illusion of spoken language. For example, in Finnish the use of *se* instead of *hän* to mean *he*, *she* or *they* could be included in this category as it is a prominent feature in spoken language but not in written language and thus helps in creating an illusion of spoken language.

Englund Dimitrova (1997: 62) has investigated a Swedish novel and its translations into English and Russian. The results (ibid.) show that the translators did not use a specific dialect or even a larger regional variety in their work but instead used marked colloquial language to translate the characters' speech. Based on this Englund Dimitrova (ibid.: 63) proposes the following continuum of language varieties used in fiction/writing:

Table 1. Englund Dimitrova's continuum of language varieties.

variety with specific regional origin	variety with general regional origin or rural origin	variety with specific social origin	marked colloquial language	neutral language	marked written/ elevated language

From this, Englund Dimitrova (ibid.) hypothesises that in translation any shifts made on this continuum will tend to go towards the right, i.e. if the original text would include a variety of language that has a specific regional origin, the translation would most likely use a variety that is anywhere on the right of that in the continuum, meaning a variety that is not as specific. Englund Dimitrova (ibid.: 62) suggests that there are at least two reasons why translators tend towards these kinds of solutions, one of them being the fact that translators may see themselves with a lower degree of prestige and thus feel the need to uphold the norms of language in the society they are translating to by not taking as many linguistic liberties in their work as opposed to writers of fiction who, due to feeling more prestigious, allow themselves more linguistic innovation. The other reason that Englund Dimitrova (ibid.) suggests is that as translators have a significant amount of knowledge of both the source and target language and their cultures, they are likely to feel a lack of connotative equivalence in source language and target language dialects.

Tiittula and Nuolijärvi also discuss the effect of norms on translators and their work. They (2013: 238) point out that the translator needs to take into account not only the different language varieties of the source and target languages, but also, for example, the traditions and norms of literature in both languages, the position that spoken language has in it, and how the language community treats the use of spoken language in written works throughout time. Tiittula and Nuolijärvi (ibid.) discuss this in terms of Finnish literature and how the use of spoken language has become more common in it only after the 1950s. They (ibid.: 238-239) also point out that in addition to literary norms, the translator has to take into account translation norms. Because of this, the translations of the same source text can differ greatly from each other, depending on

when and where the translations were made and what norms and conventions were used in that time and place.

Other effective strategies that could be used when translating dialect and accent are domestication and foreignization, which Tiittula and Nuolijärvi (2013: 240) also discuss. They (ibid.) describe domestication as the translator moving the text into the target language by using its norms and conventions and so, for example, in the translation the characters speak like they would in the target culture and anything else that points to a different culture is changed to match the target culture, such as names. Foreignization, on the other hand, they (ibid.) describe to mean that the translator uses the conventions and norms of the source language and uses them in the target language so that, for example, a foreign manner of speech is visible in the translation. Kapari has used both of these strategies in the translations of the *Harry Potter* series which can be seen, for example, in the ways in which the characters' names are translated; some of them are left as they are in the source language (Rubeus Hagrid and Harry Potter for example) but some have been translated (Severus Snape has become Severus Kalkaros for example).

The translation strategies introduced in this chapter and which of them have been used in the translation of *Goblet of Fire* will be discussed further in chapter 12 when the results of the study will be discussed. Before that, however, let us move on to discuss the material and methods used in the study as well as the analysis of the collected material.

8 Material and Methods

The research material for this study is collected from the novel *Harry Potter and the Goblet of Fire* (2014, originally published in 2000) by J.K. Rowling and Jaana Kapari's Finnish translation of it *Harry Potter ja liekehtivä pikari* (2007, originally published in 2001). The characters whose speech is analysed in this paper are Rubeus Hagrid, who speaks a dialect, and Madame Maxime, Fleur Delacour, Viktor Krum, a Durmstrang student named Poliakoff, and the Bulgarian Minister for Magic who speak with an accent. From these Madame Maxime and Fleur Delacour are from France while Viktor Krum and the Bulgarian Minister for Magic are from Bulgaria. Poliakoff's country of origin is not known as the exact location of Durmstrang is not revealed but for the sake of this study he will also be thought to be from Bulgaria as he only has one line that shares similar accent markers as the other two Bulgarian characters. The French and Bulgarian characters' accents differ from each other as they are from different countries and have different native languages but the characters from the same countries seem to have the same markers in their speech and this needs to be taken into account when looking at the translations.

First all the lines in the novel from these characters were identified and put into an Excel table. In this study, one line means one utterance, where the utterance can include multiple sentences. This resulted in 250 lines in total in the source language, meaning a grand total of 500 lines of dialogue. From these, 160 lines are Hagrid's, 30 Fleur's, 28 Madame Maxime's, 29 Krum's, two were uttered by the Bulgarian Minister for Magic, and one by a Durmstrang student called Poliakoff. The numbers indicate the number of lines in the source language.

In the analysis, all the lines from the accented characters are included. However, as Hagrid has significantly more lines than the other characters only a part of his lines will be included in the analysis. The other characters have around 30 lines each, but as Hagrid is the only character in the analysis that speaks a dialect, about 50 lines from him would be an appropriate amount to include. The problem with this is that as most of Hagrid's lines will not be included in the analysis the results may be slightly skewed. This needs to be taken into consideration while narrowing down which lines to analyse as well as during the analysis and talking about the results.

The number of Hagrid's lines were reduced as follows: first, insignificant lines such as 'Shhh!' and other one-word lines were excluded. Then, other short lines that were repeated in the following line or lines including character names along with a word or two were excluded. After this, extremely long lines were excluded to balance out the short lines that had little to no non-standard words because the long lines are very heavy on their use of non-standard language. From the remaining 100 lines, every other line was excluded to bring the number of lines to be analysed to the desired 50. This allows for the lines included in the analysis to be picked somewhat randomly and ensures that there are lines from throughout the novel.
The method of analysis consists of contrastive text analysis in order to compare the original text and the translation. For the accent part of the analysis, the different accent features that are present in the text will be shown along with some commentary of how they fit into the accent features that are presented in chapter 9. For dialects a similar approach will be used, but it will be based on how dialect samples are usually analysed in Finnish dialectology. This means that example words will be collected from the text that showcase certain dialect features and then these examples are categorised according to the dialects they are used in. This way, we will get an idea of which dialectal features the translator has used as the basis of Hagrid's speech.

The next chapter will describe the method of analysis in more detail, as it will present the different features of spoken language that are found in the text and talks about how the features fit into the specific accents and dialects.

9 Methods: Identification of Spoken Language Features

This chapter describes the spoken language features that were identified in the research material. Examples of these features will be shown later in the analysis sections. First, there will be a discussion of the different L2 accent features in section 9.1. Then we move on to the dialect features of West Country in section 9.2 before moving on to discuss the different features of Finnish dialects in section 9.3. Lastly, some features of modern spoken Finnish will be explored in section 9.4. But first, let us move on to look at the L2 accent.

9.1 L2 Accent Features

As was mentioned before in the subsection of chapter 3, there are some guidebooks on how to speak different accents. For this study, Herman and Herman's (1973) work will be utilised. It is important to keep in mind, though, that the instructions provided in their work is rather stereotypical.

Let us first look at the French accent as it is contained to one source language. For the French accent, Herman and Herman (1973: 142-168) offer a variety of advice ranging from the lilt of the accent to vowels and consonants and more. However, as is seen in the analysis section, the author of *Goblet of Fire* only utilizes a few features to give the illusion of accent, so the focus here will be those features.

In the vowel section, the short *e* and *i* are of interest for this study. Herman and Herman (1973: 151) say that the short *e* sound usually becomes *a* as in *bad* but that it may sometimes be /ei/[2] as in *take*, in which case, e.g., *said* would be pronounced *seid* instead of *sed.* In addition to the short *e*, Herman and Herman (ibid.: 152) discuss the short *i* by saying that it is '*always* pronounced as long "e"' so that, for example, *it* would be pronounced as *eet*.

[2] Herman and Herman (1973) use their own symbols for the sounds, but they list the symbols and their IPA counterparts in the beginning of their work (ibid.: 13). The IPA symbol is used here for clarity's sake.

In the consonant section, Herman and Herman (1973: 158) discuss how the elision of *h* is 'a characteristic change in the dialect[3]. The Frenchman seldom pronounces it, initially or medially'. This kind of h-dropping is significant in marking the French characters' accent. It is also perhaps not a surprising feature considering that the problems of pronouncing completely new sounds were discussed in chapter 3 along with the fact that according to Gess et al. (2012: 5) the consonant inventory of the French language does not include the glottal fricative /h/ at all.

Along with the other consonants, Herman and Herman (1973: 160) also discuss consonant clusters of which *th* is important for this study. Herman and Herman (ibid.) say that many actors substitute *z* for both voiced and unvoiced *th* and that audiences have come to expect this. However, they (ibid.) mention that this is the case for many French people only with the voiced *th* as in *the* and that some pronounce the voiced *th* as *d* instead. The way in which *th* is presented in *Goblet of Fire* will be discussed in more detail in the analysis section.

Now, let us take a look at what Herman and Herman (1973) suggest for the different accents in the Slavic area. Their work (ibid.) includes chapters for Russian, Jugoslav, Czech and Polish accents that may be of use in this study. The first accent marker that is present in the research material is the change of *w* to *v* at the beginning of words. Herman and Herman (ibid.: 334) say that '[t]he consonant "w" is very difficult for most Russians' and explain that *w* is pronounced either as a *v* or then there is an added *w* sound after the *v*. They also mention that a similar change is present in the Jugoslavian, Czech and Polish accents (ibid.: 345, 347, 361). Thus, it would seem that this is a common feature in multiple Slavic accents.

Another consonant change that should be looked at is the change of word final *v* into *f*. Herman and Herman (1973: 333) say that in the Russian accent the *v* changes into an *f* if it is at an end of the word. The same change is listed in the Jugoslav accent (ibid.: 345).

From the vowel changes that Herman and Herman (1973: 323-328) present for the Russian accent, the most notable for this study is the change of the *oo* sound. Herman and Herman

[3] Herman and Herman (1973) use dialect to refer to the foreign soundscape but in this study, it would be called accent as was explained in chapter 2.

(ibid.: 326) talk about this sound by saying that '[t]his short double "o" (oo) is changed to the long double "o"'. They (ibid.) list words such as *food*, *full*, and *would* in this category where the *o* vowel is lengthened. Herman and Herman (ibid.: 346) also list the same change for the Czech accent.

Another vowel change that is present in the research material, is the short *e* sound. Herman and Herman (1973: 325) mention that in the Russian accent the short *e* becomes the flatter *a* sound. It is also listed in the Czech accent (ibid.: 346) and the Polish accent (ibid.: 356).

Herman and Herman (1973: 335-339, 363-366) also describe grammatical changes in the Russian and Polish accent sections but none of the presented changes resemble the few occasions of grammatical changes found in the Bulgarian characters' speech.

Now that we have looked into foreign accent more closely, the focus of this paper shifts into dialects. In the next section, the different features of the West Country dialect are discussed.

9.2 Features of West Country

As was discussed before in section 4.1, in the map presented by Hughes et al. (2005: 70) West Country would be situated in the Eastern South-west dialect group. In Hughes et al. (ibid.: 81-84), the example city for this area is Bristol and the examples given of a Bristol accent mostly pertain to vowel sounds and how they are pronounced in the area. This is in accordance with what Yule (2014) and McCulloch and Gawne (2018) have said about accents (see chapter 2). However, these kinds of features are hard to observe in this research material, since the text is written and the different vowel qualities cannot easily be recognised. There is one feature, though, that Hughes et al. (2005: 82) present that can be observed in the research material; the pronunciation of *-ing* as /ɪn/. This is frequently used in Hagrid's speech, in words such as *doin'* and *openin'* which will be looked at more in the analysis section.

The material that Elmes (2005: viii) examines, comes from the British Voices project that is described as 'the most elaborate and complete popular examination of our [British people's]

vernacular ever undertaken'. Therefore, Elmes presents dialect and accent variation through short snippets of the actual speech of people from different areas of Britain in transcribed form. Elmes (2005: 32-33) talks about the common sounds of West Country and mentions that it is not just one accent and that there are regional differences in the area. However, Elmes (ibid.: 32) mentions a couple features that can be observed throughout the area: 'from Hampshire and Oxfordshire in the east right down to Devon and Cornwall they [West Country accents] exhibit rhoticity, that's to say 'r's are sounded in places where in standard English they're silent'. Another common feature in the area according to Elmes (ibid.: 33) is the use of *'em* for him, her or they.

Elmes (ibid.: 32) talks about how a group of Devonians had a common feature of shortening and clustering syllables in their speech, so that, for example, *going* becomes *gawn* and *try and* becomes *traan*. This has been used in Hagrid's speech as well, for example in the word *summat* for *something*.

In another example of West Country dialect from Somerset, Elmes (ibid.: 29) presents a short section of speech that starts with 'Ayve bin drinkin' saaidrr' that includes the verb form *bin* for *been*. This is seen in other bits of interview in Elmes' work as well (see e.g. pages 26-27) and it is also used in Hagrid's speech as is shown in the analysis section.

In addition to these features, both Hagrid's speech and Elmes' work include the dropping of letters from the end of words. In Elmes' (2005: 27-30) transcribed speech samples there are many occasions of the word *and* becoming *an'* as well as *t* or *d* being dropped from the end of other words such as *lo'* for *lot* and *sai'* for *said*.

Hagrid's speech is also littered with the form *yeh* for *you* and the closest to example of this kind of usage comes from Elmes (2005: 31) where the from *ye* is present in one of the transcribed speech samples. It seems that this may not be a very common feature in actual West Country accent or then it just was not present in the samples that were picked out for Elmes' work.

Next, let us take a closer look at the Finnish dialect features.

9.3 Finnish Dialect Features

Finnish dialects are usually divided into Western and Eastern dialects as was discussed in section 4.2. Some of the features that separate the Western and Eastern dialects from each other include the use of different personal pronouns in plural form, the differences in the illative case of the MA-infinitive and different types of gemination as well as the assimilation of the letter *t* at the end of a word (Forsberg, 2019a). The different plural pronouns in Western dialects are *me, te, he* whereas the Eastern dialects usually use the pronouns *myö, työ, hyö*.

The illative case of the MA-infinitive is usually visible in standard Finnish as well as the Eastern dialects for example in phrases like *lähti tekemään* and *rupesi keittämään* but in Western dialects the MA-substance is missing, and those phrases would become *lähti tekeen* and *rupes keittään*. However, this is also a feature of modern spoken language (*nykypuhekieli*) (Forsberg, 2019b) but it has its roots in Western dialects.

There are three different types of gemination (Forsberg, 2019a), the common gemination (*yleisgeminaatio*), the southwestern special gemination (*lounaismurteiden erikoisgeminaatio*) and the eastern special gemination (*itämurteiden erikoisgeminaatio*). In Forsberg, 2019 common gemination is described as 'a consonant has doubled (*kahdentunut*) after a short stressed syllable before long vowel substance' (translation by RS) and the examples given include words like *mittää* and *luppaa* from the words *mitään* and *lupaa*. This type of gemination is present in all the Eastern dialects and some groups of Western dialects.

Forsberg (2019a) explains the assimilation of the letter *t* at the end of a word as '[*t*] has assimilated in front of a word or a clitic that starts with a stop consonant (*k, p*)' (translation by RS). Forsberg (2019a) notes that this is only a feature in the Western dialects and also gives example words where this happens, like *vastakkaa* and *ookko*, in which the standard form of the words would be *vastatkaa* and *oletko* (here, the form *oletko* is the formal written form, whereas in spoken language it would usually be *ootko*).

In addition to the different features of dialects, there are dialectal words that are characteristic to either a specific dialect or that are used in certain areas of Finland that might not have a dialect in common. These kinds of words, such as *äitee* and *kummiskin*, appear in Hagrid's speech as well and will be looked into in more detail in the analysis section.

From the dialect features we can move on to take a closer look at the features of modern spoken Finnish next.

9.4 Features of Modern Spoken Finnish

In addition to different regional dialect features, there are certain common features present in modern spoken language, for example, the previously mentioned illative case of the MA-infinitive.

Forsberg (2019b) offers examples of the features of modern spoken language. These include features that are also widely used in different dialects as well as features that are based on either Western dialects or Eastern and Northern dialects. Forsberg (2019b) also mentions some features that are combined from Western and Eastern dialects, and some features of regional dialects that do not appear in modern spoken language at all.

Forsberg (2019b) first presents some of the features that are widely used in dialects. These features include omitting the letter *i* from the end of the word after an *s,* and omitting the letter *i* from unstressed syllables that have diphthongs ending in the letter *i*. The first feature can be seen in example words such as *tulis, lupas* and *kirjas* all of which would end in an *i* in standard language. The latter feature is present, for example, in words such as *punane, sano* and *kirjotti,* which would be *puna<u>i</u>nen, sano<u>i</u>* and *kirjo<u>i</u>tti* in standard language. In addition to the omission of *i,* Forsberg (2019b) mentions that omitting *n* from the end of words is common in all dialects and gives examples in words such as *hevone* and *eihä*.

Forsberg (2019b) also talks about vowel sequences and how they are presented in modern spoken language. In particular, the vowel sequences *eA* and *oA* are usually presented as *ee* and

oo, such as in the forms *korkee, sormee* and *peltoo* which would be *korkea, sormea* and *peltoa* in standard language. Another pair of vowel sequences are *iA* and *uA* which are represented with a long vowel, such as in the phrases *lapsii, nukkuu, kolme tuntii* and *sai tehtyy* (*lapsia, nukkua, kolme tuntia, sai tehtyä* respectively in standard language).

Pronouns and the verb forms that are used with them are a large part of recognising different dialects from each other as well as the modern spoken language. Forsberg (2019b) talks about many of such features, including the use of the pronouns *se* and *ne* ('it' and 'those' or 'they' respectively) for people as well, the use of passive in the first person plural (*me tullaan* instead of the actual first person plural *me tulemme*) and the so called fast spoken forms of personal pronouns, such as *mä(ä), mulla, mun, sä(ä), sulla, sun* et cetera.

Forsberg (2019b) presents a few features of modern spoken language that have roots in Western dialects. One of these is the previously mentioned illative case of the MA-infinitive of verbs. Forsberg (ibid.) talks about another feature as well, which is the participle type *tullu(ˣ), antanu(ˣ),* where the standard form would be *tullut, antanut* ('has come' and 'has given', respectively), i.e. the modern spoken language form has omitted the final *t* from these types of participles.

Forsberg (2019b) presents only one feature of modern spoken language that has its roots in Eastern and Northern dialects and that is having nothing as the counterpart of *d* in some contexts, for example, after an *h.* The example words Forsberg (ibid.) gives include expressions such as *lähettiin, yhen kohalla, kaheksan* and *mahoton*. In all these cases the *d* has a counterpart of nothing after an *h*, meaning that the expressions would normally be *lähdettiin, yhden kohdalla, kahdeksan* and *mahdoton,* respectively.

Similarly, Forsberg (2019b) only mentions one feature that is a combination of the Western and Eastern main variants. This feature is the presentation of the consonant sequence *ts* as *tt : t* meaning that it is a part of consonant gradation, i.e. in some forms *ts* is represented as *tt* as in Western dialects but in other forms with *t* as in the Eastern dialects (more specifically in the Savonian dialect group). A common example of this feature can be found in the modern spoken

language forms of the word *metsä* in standard language that, in modern spoken language, becomes *mettä* in the basic form and, for example, *metässä* when conjugated.

Now that we have discussed the different features of spoken language, we can move on to the analysis portion of this study. In the next two chapters examples from the research material will be given to show how these features are used in the text of *Goblet of Fire.*

10 Analysis: The Illusion of L2 Accent

The first time an accent is visibly present in *Harry Potter and the Goblet of Fire* is after the Quidditch World Cup finale has been played and the Bulgarian Minister for Magic offers his comments after a day of pretending not to speak any English. He says, 'Vell, ve fought bravely.' This line provides the first feature of the Bulgarian's accent; the *w* in the beginning of a word has been changed into *v*.

Another accent is presented to the reader with the arrival of Madame Maxime and her pupils from Beauxbatons, a wizarding school located in France. Madame Maxime greets Professor Dumbledore, the Headmaster of Hogwarts, by saying, 'Dumbly-dorr. I 'ope I find you well?' Here, Dumbledore's name is given a different look signifying the difference in pronunciation. Then, the *h* has been dropped with an apostrophe from the beginning of the word *hope*.

Other characters that speak with these accents are Poliakoff and Viktor Krum (Bulgaria) and Fleur Delacour (France). The last two are also champions in the Triwizard Tournament and, thus, important minor characters. They appear throughout the book as does Madame Maxime, whereas the Bulgarian Minister for Magic only has two lines in one scene, and the Durmstrang student Poliakoff only has one line in the whole novel.

In this chapter, a closer look at all of these characters' speech will be provided, starting with the Bulgarians in section 10.1 before moving on to the French in section 10.2.

10.1 The Bulgarian Characters' Accent

The Bulgarian characters' speech also includes other accent markers other than the aforementioned change from *w* into *v*. These markers will be presented throughout this section. In the examples presented, the words with accent markers are underlined and the number following the lines in brackets is the page number where the line can be found. Some of the examples begin or end with [...] signifying that they are only a part of the whole line. This is to

avoid the example lines being overly long, especially if the discussed feature is only present in one word in the sentence. Before the lines, there is an indication as to which character the line is from, VK for Viktor Krum, BMM for the Bulgarian Minister for Magic and P for the Durmstrang student Poliakoff.

The most common accent marker in the Bulgarian characters' speech is the change of *w* into *v* if the word begins with *w*. This is present in all three characters' speech as is seen in example 1. As was discussed previously in section 9.1, Herman and Herman (1973) list this as a common feature in their Slavic accent chapters.

Example 1

VK: Vill you valk vith me? (465)
BMM: Vell, ve fought bravely. (97)
P: Professor, I vood like some vine. (217)

Another common accent marker for all three characters is the vowel changes that mostly follow the previously mentioned change from *w* to *v*. These changes are shown in examples 2 and 3. The first change occurs when the *a* becomes on *o* in the word *was* that is spelled as *vos*. However, this is mostly a change in spelling as the vowel itself is pronounced in a fairly similar way in both cases.

Example 2

VK: I vos looking around to see vare Potter had gone and he attacked from behind! (472)
BMM: Vell, it vos very funny. (97)

Other vowel changes are present in the words *where* and *would* that have become *vare* and *vood*, respectively, that can be seen in example 3. In *where*, the *e* has become an *a* and the *h* has been dropped as well, probably to make the spelling easier for the reader to comprehend and because it is silent in the pronunciation. As was discussed earlier in section 9.1, Herman and Herman (1973: 325, 346, 356) that in the Russian, Czech and Polish accents the short *e* becomes the flatter *a* sound, which seems to be case here as well. Then, in *would*, the *ou* diphthong

becomes *oo*, and the *l* is dropped from the spelling similar to the *h* in *where*. Herman and Herman (ibid.: 326, 346) talk about this kind of lengthening of the *o* as a common feature in both the Russian and Czech accents.

Example 3

VK: I vos looking around to see vare Potter had gone and he attacked from behind! (472)
P: Professor, I vood like some vine. (217)

Another accent marker is found from Krum's speech only a couple of times; the word *have* is presented in the from *haff*. As was discussed earlier in section 9.1, Herman and Herman (1973: 333, 345) say that the word final *v* is often pronounced as an *f* in the Russian and Jugoslav accents. In Krum's lines the *f* is also doubled, which may suggest a stronger accent. The lines where this change occurs are shown in example 4.

Example 4

VK: Vell, if you see her, tell her I haff drinks. (357)
VK: Could I haff a vord? (465)

In addition to the pronunciation differences between the Bulgarian characters' English and RP, Krum's speech also includes a few instances of grammar being incorrect. The grammar changes are seen in example 5, where Krum uses the *-ing* form of verbs instead of normal present tense. The grammar is correct in the verb phrase, but it does not fit in with the rest of the sentence. In standard English, the verb phrases would be *I think* and *we don't enjoy*. This does not seem to be a feature of Slavic accents, but it could be argued that these kinds of mistakes are common when learning another language. However, it should be noted that this particular 'mistake' is also a dialect feature found in some world Englishes, such as Celtic Englishes (see, e.g. Filppula, Klemola and Paulasto 2008).

Example 5

VK: [...] nor as comfortable, I am thinking. (352)
VK: [...] so ve are not enjoying them. (352)

In the Finnish translation, the accent markers are a little different. The most common one is changing the front vowels *ä* and *ö* to back vowels *a* and *o* systematically throughout the Bulgarian characters' speech. This is shown in example 6. This marker is a lot more frequent than any of the markers found in the original English text, presumably because the vowels *ä* and *ö* are very common in Finnish.

Example 6

VK: Mina katselin ymparille etta naen minne Potter meni ja han hyokkasi takaapain! (589)
BMM: Njoh, meidan vaki taisteli urheasti. (125)
P: Mina otan kernaasti tilkan. (272)

In addition to this, there are two other accent markers found in the Bulgarian characters' speech, one in Krum's and one in the Minister for Magic's speech. In Krum's speech, the possessive suffix is sometimes missing from some words as is seen in example 7. Here, the words *ymparille(ni), hiuksissa(si)* and *kimppuun(ni)* should all include a possessive suffix, as indicated in the brackets, but they do not. The difficulties in conjugating Finnish were talked about in chapter 3 as Korhonen's (2013) study found that many learners struggle with it. However, as was also mentioned in the same section, dropping the suffix is sometimes also a feature of spoken Finnish.

Example 7

VK: Mina katselin ymparille etta naen minne Potter meni ja han hyokkasi takaapain! (589)
VK: Sinulla on koppakuoriainen hiuksissa, Herm-oo-nini. (532)
VK: Han hyokkasi kimppuun! (589)

In the Bulgarian Minister for Magic's speech the exclamation *njoh* is found from both his lines as is seen in example 8. Normally, the exclamation would be *noh* or *no* in spoken Finnish without the *j*.

Example 8

BMM: Njoh, meidan vaki taisteli urheasti. (125)

BMM: Njoh, se oli hauskaa. (125)

What is interesting about the exclamation *njoh* is that it is only used by the Bulgarian Minister for Magic, whereas Krum uses the more standard form *no*, as is shown in example 9. This could be because Krum's lines are usually longer than the two short lines of the Bulgarian Minister for Magic, and the previously talked about vowel shift is present very frequently in Krum's speech so an added feature might make his speech too heavy for the reader. This was discussed previously in chapter 6.

Example 9

VK: No, meillakin on linna [...] (440)

VK: No jos naet hanet [...] (447)

In this section we saw how the foreign accent of the Bulgarian characters was constructed in both the original English text as well as the Finnish translation. In the next section a similar analysis of the French characters' accent will be carried out.

10.2 The French Characters' Accent

The French characters' speech includes slightly different accent markers than the Bulgarian ones. The French accent markers will be discussed in this section, first by going over the accent construction in English and then in the Finnish translation. In the examples, the words with accent markers are underlined and the page number of each line is given in brackets after it. Some of the examples begin or end with three dots signifying that they are only a part of the whole line. This is to avoid the example lines being overly long, especially if the discussed feature is only present in one word in the sentence. The lines are also preceded by either MM or FD to mark which character they are from, Madame Maxime and Fleur Delacour, respectively.

The most common accent markers in the French characters speech are *h*-dropping and pronouncing *th* as *z*. First, let us take a closer look at *h*-dropping. As was discussed in section 9.1, not pronouncing h is a common way to mark French accent (see Gess et al. (2012: 5) and Herman and Herman (1973: 158)). *H*-dropping appears very frequently in both of the French characters' speech as every word that begins with *h* experiences this. Example 10 showcases the use of this feature. It is interesting to note that the word *who* is written as *'oo*, where the *w* has also been dropped, in the first line of the example.

Example 10

MM: Evidently, someone 'oo wished to give 'Ogwarts two bites at ze apple! (234)
MM: 'Ogwarts cannot 'ave two champions. (232)
FD: We will see each uzzer again, I 'ope. (609)
FD: I am 'oping to get a job 'ere [...] (609)

As was mentioned before, the second of the most common features is the pronunciation of *th* as *z*. This accent marker is also present throughout both Madame Maxime's and Fleur's speech. Herman and Herman (1973: 160) say that audiences have come to expect this feature even with the unvoiced *th* that is not necessarily pronounced in this way in actual speech. However, the French characters' accent is chock full of this change which would seem to support the assumption that the author is giving the audience what they expect. The way in which this feature is utilized in the original text is seen in example 11.

Example 11

MM: But ze 'orses – (206)
MM: Zey are very strong [...] (206)
FD: We will see each uzzer again, I 'ope. (609)
FD: One of my grandmuzzer's. (260)

Along with these two accent markers that are frequently present in the text, there are some instances of vowel changes taking place. The first vowel change is only present in Fleur's speech and it is used only a few times: the short *i* has changed into a long *e*. Two instances of this

happening are shown in example 12. Herman and Herman (1973: 152) mention that this change occurs always but this does not seem to be the case with Fleur and Madame Maxime, perhaps to keep the reader from being overwhelmed from too many accent markers.

Example 12

FD: […] we 'ave ice sculptures all around ze Dining Chamber at Chreestmas. (353)
FD: Oh, vairy funny joke, Meester Bagman. (231)

The other vowel change is present a few times in the text in both characters' speech. This is the change of *e* into *ai* that is shown in example 13. According to Herman and Herman (1973: 151) the short *e* sound usually becomes *a* or sometimes /ei/. It seems that in this case the author of *Goblet of Fire* has sort of combined the vowel change options that Herman and Herman offer to create a new type of change which is interesting because so far the French accent in the novel has followed the typical pattern of French accent quite closely. Of course, this could be the result of trying to find a good way to spell a typical vowel change pronunciation and were the lines spoken they might sound more similar to what Herman and Herman suggest.

Example 13

MM: I 'ave nevair been more insulted in my life! (362)
FD: Oh, vairy funny joke, Meester Bagman. (231)

In Madame Maxime's speech, French is also used in a couple of lines, which is shown in example 14. This further strengthens the image that the character is French and helps in creating the illusion of foreignness.

Example 14

MM: *C'est impossible.* (232)
MM: 'Alf-giant? Moi? (362)

In Finnish, the accent markers are fairly similar as in the original text. The Finnish translation uses the same dropped *h* from the beginning of words strategy as the English text. This will be

presented in example 15. The example includes lines from both French characters and shows that *h*-dropping is common in both of their speech.

Example 15

FD: Onko ‘än ‘engissä? Onko ‘än satuttanut? (531)

FD: Ah, ’yvin ’auska vitsi, ’erra Bagman. (289)

MM: Minne sinä minua ’oukuttelet, ’Agrid? (344)

In addition to this, there is one other possible accent marker that is less frequent in the text. This is the incorrect conjugation of words, mainly with verbs that are incongruent with the subject. The subject-verb incongruence is visible in the first two lines in example 16 and these seem to be the only occurrences of this in the material. However, as Forsberg (2019b) says, this kind of incongruence also occurs in spoken Finnish in the third person plural.

Another incorrect conjugation is shown in the third line of example 16, where the form *satuttanut* occurs. This form of the word does not fit into the sentence structure. In Finnish, the more natural way would be to ask *Onko häneen sattunut?* in which *hän* is also in a different form. These kinds of conjugation difficulties are fairly common for Finnish learners, as was discussed before in chapter 3 where the study by Korhonen (2013) was discussed.

Example 16

FD: Tietenkin ne on ’äviämättömiä [...] (442)

FD: Ja metsänneitojen kuorot laulaa serenadeja aterian ’alki. (442)

FD: Onko ‘än satuttanut? (531)

These are the accent markers present in *Harry Potter and the Goblet of Fire*. They will be discussed further in chapter 12 but now let us move on from foreign accents and into dialects.

11 Analysis: The Illusion of Dialect

In *Goblet of Fire*, Hagrid makes his first appearance when Harry, Ron and Hermione arrive at Hogwarts for a new school year and Hagrid greets Harry with 'All righ', Harry? See yeh at the feast if we don' drown!'. This line already features some of the dialect features that will be discussed further in this chapter. In Finnish, however, this line is not as visibly different from the other characters' speech as it has been translated as 'Kuis hurisee? Nähdään pidoissa, jos ei hukuta!' but Hagrid's speech elsewhere in the novel includes more dialect markers as will be seen later in this chapter.

This chapter is divided into two sections. First, section 11.1 discusses the different dialect features that are found from Hagrid's speech in the original English text and then section 11.2 presents the different dialect and modern spoken language features that are present in Hagrid's speech in the Finnish translation.

11.1 British English Dialect Features

First, let us look at how Hagrid's speech is constructed in the original text. As mentioned before, the dialect Hagrid uses is West Country (Tandy, 2001). The most prominent feature in Hagrid's speech is the dropping of letters that is signified with an apostrophe. This is seen, for example in the words *wha', takin', doin', jus',* and *'em* that would be pronounced as *what, taking, doing, just,* and *them* in RP. This is similar to certain letters being dropped from the ends of words in the Finnish translation.

There are 50 lines analysed in each language and the Finnish lines consist of 511 words and in English the same lines have 630 words. In the examples, Hagrid's lines are followed by the page number from which each line can be found in the edition of the novel mentioned in the References section. In the lines, the words that include the feature that is being discussed are underlined. Some of the examples begin or end with three dots signifying that they are only a part of the whole line. This is to avoid the example lines being overly long, especially if the

discussed feature is only present in one word in the sentence. Some of the sentence is included to give some context to the words which is especially important when talking about the pronouns *se* and *ne* ('it' and 'those', respectively).

As discussed before in section 9.2 that dealt with West Country dialect, Hughes et. al (2005: 82) mention that pronouncing the *-ing* ending as /ɪn/ is common in the Eastern south-west accent area. This feature is present in Hagrid's speech as well, and it is one of the most common accent markers in his lines. Example 17 below shows some instances of this feature found in the material.

Example 17

It'd be doin' 'em an unkindness, Hermione. (223)
Yeh'll do wha' yer told, or I'll be takin' a leaf outta Professor Moody's book. (197)
You'll be openin' the dancin', won' yeh, Harry? Who're you takin'? (330)

Another common feature of the West Country accent is the use of *'em* for them (Elmes 2005: 33). This is also frequently found in Hagrid's speech as is shown in example 18.

Example 18

We'll jus' lead 'em in here [...] (311)
It'd be doin' 'em an unkindness, Hermione. (223)

As mentioned earlier, Hagrid's speech also includes many instances of dropping other letters than the *g* in *-ing* or the *th* in *them*. This happens frequently with the word *and* which becomes *an'* as well as *t* being dropped from the end of multiple words, such as *must* becoming *mus'*. Elmes (2005: 27-30) presents these features as well in the transcribed speech samples. Example 19 shows how this is included in Hagrid's speech.

Example 19

Yeh say it wasn' you, an' I believe yeh – an' Dumbledore believes yer, an' all. (249)
They're getting' massive, mus' be nearly three feet long now. (222)
Jus' give us a sec. (224)

Hagrid also uses some forms of words that have an unusual spelling such as *outta* and *summat* for *out of* and *something.* This is a good example of shortening and clustering syllables that Elmes (2005: 32) mentions is found from the speech of people from the West Country area. These are present in the lines shown below:

Example 20

Yeh'll do wha' yer told, or I'll be takin' a leaf outta Professor Moody's book. (197)
Got summat ter show yeh. (274)

Elmes (2005: 26-27, 29) also presents some cases where the verb *been* takes the form *bin* in the speech of informants of the area. This is not a very common feature in Hagrid's speech but it does appear in the material of this research once, as is shown below in example 21.

Example 21

Bin havin' a cuppa with Olympe, she's jus' left. (604)

As discussed before in section 4.1, Hughes et al. (2005: 66) present h-dropping as a common feature in many regional dialects in England and Wales. However, this is not very present in Hagrid's speech but it does appear once in the research material as seen in example 22 below. It is possible that h-dropping is not very common in Hagrid's speech in this novel to keep Hagrid's speech pattern easily distinguished from the French characters in the novel, as h-dropping is very common in their accented speech as was shown in section 10.2. In future research it would be interesting to see if h-dropping is more common in Hagrid's speech in the other novels in the series as this was beyond the scope of my BA thesis.

Example 22

The less you lot 'ave ter do with these foreigners, the happier yeh'll be. (474)

In addition to the features presented above, Hagrid's speech consistently includes the use of the words *yeh* and *yer* for *you* and *you're* or *your,* respectively, as well as the forms *ter* for *to* and *fer* for *for*. These are also likely used to mimic the spoken forms used in West Country accents. The

form that comes the closest to Hagrid's *yeh*, is presented by Elmes (2005: 31) where the from *ye* is present in one of the transcribed speech samples. However, no sources were found that would present these exact forms when talking about West Country accents but it is very possible that they exist in actual speech, especially when considering the frequency at which these forms are used in the material and the fact that the author of the novel is from the area. Some instances of these forms being used in the text are given in the example below.

Example 23

Yeh'll do wha' yer told [...] (197)
No idea who put yeh in fer it, Harry? (248)
Er – yeh might want ter put on yer dragon-hide gloves... (248)

The features discussed above in examples 17 to 23 are not present in every line, even when they could be. The use of dialect and accent in this way discussed before in chapter 6 as the term eye-dialect was presented together with Tiittula and Nuolijärvi's (2013) and Cadera's (2012) research. The Finnish translation also follows this pattern as will be discussed in section 11.2. Example 24 below shows a few instances in Hagrid's lines where the features discussed above could be present but are not, even if the sentence also includes dialect features. The last two sentences are especially interesting as they mostly follow the West Country accent pattern but have one or two words that follow the RP pronunciation instead even when the accented pronunciation would be possible. This is probably due to the author not wanting to overwhelm the reader with the use of dialect and more to create the illusion of spoken language.

Example 24

What breeds you got here, Charlie? (277)
What about you? Which side you got it on? (361)
Yer going ter see some stuff yeh've never seen before. (223)
We'll jus' lead 'em in here, an' put the lids on, and we'll see what happens. (311)

It would seem that the way Hagrid speaks is in line with the actual West Country accent. This is an expected result considering that the author of the series has stated that Hagrid's speech is

meant to mimic the West Country accent. The next section looks at what dialect features Hagrid uses in the Finnish translation.

11.2 Finnish Dialect Features

The features of dialect and modern spoken language will be examined in the analysis of Hagrid's translated lines. Usually, when analysing Finnish dialect samples, it is equally important to look at which features are not present in the sample to narrow down which dialect the sample is from, for example a missing schwa vowel[4] indicates that the speech does not belong to the Savonian dialect group. In the case of Finnish dialect studies, the schwa vowel refers to an extra vowel, that goes in between two consonants where it normally would not exist, e.g. *jalka* ('foot' or 'leg') becomes *jal̲a̲ka* with the added schwa vowel. However, as Hagrid's speech is not made to imitate a specific dialect but rather is used to create the illusion of spoken language, looking at which features are not present in the text is not productive. Thus, the analysis focuses mainly on the features that are present.

In the analysis dialectal or spoken language features relate to pronunciation, grammar, and lexicon. The features are categorised to belong to either modern spoken language or a dialect, and when appropriate the dialect is identified either by a broader scale (Western or Eastern) or by giving the specific dialect that the feature is from, if necessary, along with the main dialect group. This way, it will become clear how Hagrid's speech is constructed, and the type of Finnish Hagrid speaks will be identified

The first feature that is discussed is the omission of *i* that is seen in example 25. The example sentences include two kinds of *i* omissions. The first type is seen in the first sentence where the *i* has been omitted from the word *mittasia* from an unstressed syllable that has a diphthong ending in *i.* In standard language this would be *mittai̲sia.* The second type of omission is visible in the three other sentences with the words *olis*, *lykkäs* and *palasiks*. In these words, the *i* has been

[4] This additional vowel is usually referred to as an epenthetic vowel in English dialect studies.

omitted from the end of the word after an *s*, so the standard forms of them would be *olisi*, *lykkäsi* and *palasiksi*. Forsberg (2019b) mentions that both of these types of omissions are features of modern spoken language, and their use is widely spread.
However, as the last example sentence in this category shows, sometimes the *i* has not been omitted even if it would have been possible (*taitaisi*), while another word in the same sentence includes this feature (*palasiks*). This is probably done so that the reader will not be overwhelmed by the dialect as was discussed in chapter 6.

Example 25

[...] rupee oleen kolmen jalan mittasia. (279)
Se olis niille ruma temppu, Hermione. (280)
Osaakko yhtikäs arvailla, kuka sut siihen lykkäs? (311)
Sun äiti ei taitaisi tykätä, haiskut pistää talot palasiks. (572)

Along with the omission of *i*, omitting *n* from the end of words is also found in the research material. In example 26, the words *sitte* and *mitää* have lost their last *n* (*sitten* and *mitään* in standard Finnish, respectively). Forsberg (2019b) says that this is a feature of modern spoken language and its use is widespread.

Example 26

[...] valitkaa sitte oma haisku [...] (571)
Ei se mitää auta, et istuu vaan ja murehtii. (752)

Next, there are a few lines which show the assimilation of the letter *t* at the end of a word. This is seen in the lines in example 27, where the letter *t* has assimilated into a *k*. According to Forsberg (2019a), this is a feature that is only found in Western dialects. In the example lines, the standard forms of *osaakko* and *tiedäkkö* would be *osaatko* ja *tiedätkö.*

Example 27

Osaakko yhtikäs arvailla, kuka sut siihen lykkäs? (311)
Tiedäkkö mitä, Harry? (481)

Along with this distinct Western dialect feature, Hagrid's speech includes the more Eastern and Northern feature of having nothing in the place of *d.* The only two occasions when this occurs in the material are presented in example 28. In these example sentences the words *tehään* and *ees* would include the letter *d* in standard language making the standard forms to be *tehdään* and *edes.* Forsberg (2019b) says that this is a feature of modern spoken language with its roots in Eastern and Northern dialects.

Example 28

Aattelin, että tehään tästä [...] (207)
En saa puhuu siitä kellekkään, en ees teille. (752)

In the rest of the material, the *d* has stayed as a *d* such as can be seen from example 29. Forsberg (2019a) mentions that in Western dialects *d* usually has *l*, *r*, *δ*, or (*d)* as its counterpart. These would bring about word forms such as *tehlään* and *tehrään* that are present in Western dialects but they are so distinct that using them would clearly identify where the speaker is from.

Example 29

Mun isän sydän särky kun äitee läks. (452)
[...] ihan niin kun varmuuden vuoks vaan. (310)

Let us move on to look at the two vowel sequence changes next. First, let us discuss the vowel sequences *eA* and *oA* presented as *ee* and *oo.* According to Forsberg (2019b), this change is a feature of modern spoken language and it is very widely spread in spoken Finnish. However, it is not used many times in Hagrid's speech and the only occasion is shown in example 30. In the line *kertoo* would be *kertoa* in standard form.

Example 30

[...] mutta eihän sitä saa etukäteen kertoo. (279)

The second vowel sequence change that is found in the research material is the vowel sequences *iA* and *uA* that are represented with a long vowel, as in the lines in example 31. Forsberg (2019b) says that this is a feature of modern spoken language that is widely spread throughout Finland but is originally mainly used in Southern Finland. In the example, *vainuun* and *puhuu* both have a long vowel that in standard language would be *uA*, so *vainu<u>ua</u>n* and *puh<u>ua</u>*.

Example 31

<u>Vainuun</u> sen. (511)
En saa <u>puhuu</u> siitä kellekään […] (752)

Example 32 shows the last feature related to pronunciation which is the consonant sequence *ts* as *tt : t.* The interesting bit here is the fact that, according to Forsberg (2019b) this modern spoken language feature is a mix of the Western and Eastern main variants. Hagrid's lines include this change in a couple lines that are shown in example 32. In it, *me<u>tt</u>ään* and *i<u>tt</u>e* have *tt* to represent the standard language *ts*, so in standard language they would be *me<u>ts</u>ään* and *i<u>ts</u>e.*

Example 32

Minä jätän Toran tänne <u>mettään</u>. (591)
[…] niin että te voitte kasvattaa ne alusta asti <u>itte</u>! (207)

The two following examples relate to grammatical features used to create the illusion of spoken language. The first is the illative case of the MA-infinitive. This feature is shown in example 33 and in it the words *nostaan* and *paneen* would be *nosta<u>ma</u>an* and *pane<u>ma</u>an* in standard form, so the MA-substance has been lost. Forsberg (2019a) says that this feature is found in Western dialects, but it is also a feature of modern spoken language (Forsberg 2019b), with its roots being in Western dialects.

Example 33

Kuusvuotiaana pystyin jo <u>nostaan</u> sen maasta ja <u>paneen</u> lipaston päälle […] (452)

The second grammatical dialect feature that can be found from Hagrid's speech is the participle type *tullu(ˣ), antanu(ˣ).* This kind of structure is used a lot in the research material and some occurrences are shown in example 34. Forsberg (2019b) categorises this feature as a part of modern spoken language but it has its roots in Western dialects.

In the first and second lines the word *tainnu* is an example of the participle type where the *t* has been omitted from the end of the word. In the second line the preceding verb is also in a non-standard form *oo* that would be *ole* in standard Finnish. In the third line *ruvennu* and in the fourth *pärjänny* take the same form. However, in both of these cases the verb form itself is also different from the standard language form. In standard language the phrases would be conjugated as *ne ovat ruvenneet* and *olette pärjänneet*, so these example phrases also show the incongruence of verb forms.

Example 34

Sitä ei tainnu taikaotukset hirveesti kiinnostaa […] (412)
En oo tainnu ikuna näyttää […] (480)
[…] että ne on ruvennu listimään toisiaan. (279)
No niin, katotaan kuinka ootte pärjänny! (572)

Lastly, let us look at the features that relate to lexicon that are found in Hagrid's translated lines. Pronoun variation is a clear dialect indicator in Finnish, and indeed Hagrid uses the pronouns *se* ('it') and *ne* ('those') for people and their usage is shown in example 35. Forsberg (2019b) says that using the pronouns *se* and *ne* in this manner is a feature of modern spoken language.

In example 35, *se* in the first sentence refers to students taking Hagrid's class and the *se* in the second sentence refers to a parent, so in both cases 'it' refers to a human-like character (in the second sentence Hagrid is talking about being half-giant so technically the 'it' in the second example refers to a giant but it is still counted in this case). The first *ne* in the third sentence refers to the Triwizard champions (humans) whereas the second *ne* in the conjugated form *noita* refers to dragons that the champions will have to face. *Sitä* in the fourth example refers to Rita Skeeter, a journalist from the wizard magazine the *Daily Prophet*.

Example 35

Se saa palkinnon jonka haisku kaivaa eniten kolikoita. (571)

[…] oliko se sulla äitee vai isä? (452)

Mitä ne joutuu tekemään – tappelemaan noita vastaan vai? (347)

Sitä ei tainnu taikaotukset hirveesti kiinnostaa […] (412)

Another dialect feature that concerns pronouns are the fast spoken forms of personal pronouns that Forsberg (2019b) says are a feature of modern spoken language and are widely spread in different dialect areas. Some of Hagrid's uses of these kinds of pronouns are shown in example 36. However, as the second (*minä*) and fourth (*me*) lines in the example show, the standard language forms are also used in Hagrid's speech alongside the fast spoken forms.

Example 36

Osaakko yhtikäs arvailla, kuka sut siihen lykkäs? (311)

Tiesin vaan… tiesin että oot niin kun minä […] oliko se sulla äitee vai isä? (452)

Mun isän sydän särky kun äitee läks. (452)

Me ei oteta Toraa […] (343)

In my material, the standard language forms are actually used more than the fast spoken ones; of the 27 personal pronouns in the sample 20 are standard language pronouns and seven are non-standard, all of which are fast spoken forms. The seven non-standard pronouns are all in other cases than nominative, whereas 17 of the 20 standard forms are in nominative. This is interesting because in normal speech the nominative forms are the ones that most distinguish speakers from different regions from each other as it is very rare to use *minä* or *sinä* in normal conversation, except in the Savonian dialect group.

This is most likely due to the translator forming the illusion of spoken language with eye-dialect. By using the standard forms in nominative, the translator has not made Hagrid's speech so easily identifiable to be of a certain dialect. If Hagrid used pronoun forms such as *mie, sä* or *mää* his speech would be much more tied to a certain dialect as was also discussed in relation to examples 28 and 29 that dealt with the use of *d*.

Finally, Hagrid's speech also contains some other dialectal words along with the pronouns discussed in examples 35 and 36. Some of the other dialectal words that Hagrid uses are shown in example 37.

Example 37

Semmonen pulma on kummiski tullu [...] (279)
Mun isän sydän särky kun äitee läks. (452)
Riisukaa kummiski ensteks arvoesineet pois [...] (571)

In the first and third lines of example 37, Hagrid uses the dialectal word *kummiski* that also includes the modern spoken language feature of omitting *n* from the end of the word, as the more standard dialectal spelling would be *kummiskin.* According to *Suomen murteiden sanakirja* (Kotimaisten kielten keskus, *Suomen murteiden sanakirja*, *kumminkin*), this word is used in some dialects of both the Western and Eastern main dialect groups. The region where most of the uses are recorded are in the south of Finland, but a few cases can be found from more northern parts as well as seen from the map featured in Appendix 1.

In the third line, the word *ensteks* is used along with *kummiski*. Here, the omission of *i* from the end of the word is also present. *Suomen murteiden sanakirja* (Kotimaisten kielten keskus, *Suomen murteiden sanakirja*, *ensistiksi*) mentions that there are some recorded cases of this spelling found from mainly the Western dialect area with a few occasions from the Eastern area. A map of the distribution of the use of *ensteksi* is featured in Appendix 2.

In the second sentence in example 37, Hagrid uses the form *äitee* of the word *äiti* ('mother'). According to Forsberg (2019d) this form of the word is found from the Southern Ostrobothnian dialect group, which would normally be a very clear indication that the person speaking is from that region. However, in the case of Hagrid and his speech, the use of the word is most likely to give flavour to his character and make the illusion of spoken language clearer as all of the features found from his speech cannot be traced back to this particular dialect group. For

example, he does not use the Southern Ostrobothian *r* in place of *d* as was mentioned with example 28.

Next, this paper will move on to examine the results of the analysis in more detail.

12 Results

Chapters 10 and 11 explored the ways in which the illusion of accent and dialect are constructed in *Harry Potter and the Goblet of Fire* both in the original English text and the Finnish translation. In this section, the results of the analysis are presented and tied back to the theoretical background that was examined in chapters 2 to 7. First, the results of the accents are presented and then the paper moves on to discuss the dialect results.

Regarding accent, let us first look at the speech of the Bulgarian characters. In the original English text, the Bulgarian characters' accent mostly follows the pattern of Russian accent that Herman and Herman (1973) discuss in their work. Of course, the characters' accent does not use all of the recommended features that Herman and Herman present (ibid.) but enough to create the illusion of an accent to the text. As we saw in section 10.2, the accent markers used in the Bulgarian characters' speech are also listed under other Slavic accents in Herman and Herman's (ibid.) work. In addition to this, as was discussed in the subsection of chapter 3, Wallace (2008: 45) talks about the film *Borat*, where the audience most likely believed that they were hearing Kazakh even when in reality the film included many different languages. A similar take is probably also true for the accent of the Bulgarian characters: even though their accent follows the construction of a Russian accent, the reader likely believes that this would be how Bulgarian people speaking English would sound like.

The Finnish translation, however, uses a slightly different approach in creating the Bulgarian characters' accent. Firstly, the number of different types of markers is significantly smaller than in the original English text. The most visible and consistent accent feature in the speech is the vowel shift from the standard language *ä* and *ö* to the accent showing *a* and *o.* This creates a strong illusion of a foreign accent already but there are a few occasions of other features as well, mainly conjugation. As was discussed previously in chapter 3, Korhonen (2013: 87) reports that some Finnish learners have difficulties with using possessive suffixes which is also seen in Krum's speech. Together with the vowel shift, the illusion of a foreign speaker comes through as it did in the original as well but just with different tools. In this case, the tools that have been

used in the translation come from the target language and culture rather than following the original text too closely.

In the accent of the French characters, the dropped *h* sound at the beginning of words was featured in both the original English text and the Finnish translation. Herman and Herman (1973: 158) list *h*-dropping in their work on how to speak with a French accent. Furthermore, as Gess et al. (2012: 5) mentioned the glottal fricative /h/ is not a part of the French consonant inventory and this is likely the reason that the author decided to not include the particular sound in words that begin with it and the translator followed this feature. What is interesting here, is that as was previously discussed in chapter 3, Moyer (2014) and Flege (1995) both mention that learning a completely new sound is often easier to language learners than adjusting the pronunciation of an already familiar one. In English, the French accent also included other features, such as pronouncing *th* as *z*, that follow the features listed by Herman and Herman (1973) on French accent.

As was discussed before in section 10.2, the Finnish translation also utilises *h*-dropping as its most prominent feature. In addition to this, the translation also includes some conjugation difficulties, some of which are also found in spoken Finnish and some that Korhonen (2013) has mentioned to be difficult for language learners. It is interesting to note here that the Finnish translation of the French accent also utilises a fewer number of features than the original English text just like the Bulgarian characters' accent. However, unlike the Bulgarian accent, the French accent has the same accent feature, *h*-dropping, as the most prominent one in both languages. This means that in the case of the French, the Finnish translation uses does not deviate too far from the source language unlike the Bulgarian accent.

All in all, the accent markers follow the same patterns throughout the text in both languages even though the accents have been constructed differently. The original English text mostly follows the stereotypical Russian (or Slavic) and French accent features in the speech of the foreign characters. In the translation, the illusion of the French accent is created in a similar manner as in the original English which is an interesting result when compared to the totally

different construction of the Bulgarian accent. In addition, the translation also uses difficulties that language learners face in both accents.

Moving on to dialect, the original English text follows the pattern of West Country dialect fairly closely. Hughes et al. (2005) and Elmes (2005) describe (see section 9.2) the different features of West Country and in the analysis of the research material, Hagrid's speech follows most of the mentioned features. Some differences were also present, such as the word forms *ter* and *fer* for *to* and *for,* that were not mentioned in either research. However, it is entirely possible that these forms are used in the area and have not been picked up in the research or that they are present in some other research that was not used in the theoretical background for this paper.

In the Finnish dialect section of the analysis, the types of features that are present in the translation of Hagrid's lines were presented. These features include something from both dialect and modern spoken language and the ones that are found in Hagrid's speech are presented in the table below together with the group in which they belong to. Some of the modern spoken language features have their roots in either Western or Eastern dialects which is indicated by putting the feature in both the modern spoken language category as well as the category where its roots are. The table does not include the categories of personal pronouns and dialectal words since they cannot be easily put into just one of the categories.

Table 2. Hagrid's speech's dialect/modern spoken language features.

Feature	**Western dialects**	**Eastern dialects**	**Modern Spoken Language**
Omitting *i*			X
Omitting *n* from the end of words			X
Assimilation of the letter *t* at the end of a word	X		
Nothing as the counterpart of *d*		X	X
Vowel sequences *eA* and *oA* presented as *ee* and *oo*			X

Feature	**Western dialects**	**Eastern dialects**	**Modern Spoken Language**
Vowel sequnces *iA* and *uA* represented with a long vowel			X
Presenting the consonant sequence *ts* as *tt : t*	X	X	X
The illative case of the MA-infinitive	X		X
Participle type *tullu(ˣ), antanu(ˣ)*	X		X
The use of the pronouns *se* and *ne* for people			X
Fast spoken forms of personal pronouns			X

As table 2 shows, most of the features found in Hagrid's speech are actually features of modern spoken language instead of purely dialectal features. Only one of the features identified is purely a dialect feature and it belongs to the Western dialect main group. However, would the category of dialectal words be included in the table, the word *äitee* would also be identified as a purely dialect feature and belonging to the Western dialect main group. In addition to these, most of the modern language features that have their roots in dialects were also rooted in Western dialects with only one rooted in Eastern and Northern dialects. From this it is clear that Hagrid's speech is based mostly on Western Finnish dialects. This might be because the translator, Jaana Kapari, is from Turku (Wikipedia, *Jaana Kapari-Jatta*) which is located in the Southwest of Finland and thus the dialect Kapari would most likely have grown up with belongs to the Western dialect main group.

However, it is important to note here that not all of Hagrid's lines from the novel were analysed. As the analysed material is only a sample of his speech, these results may be skewed. For example, there may be more purely dialect features in the rest of his speech than were identified in this study. This could be an interesting topic for further research.

Now, let us look into the translation strategies that have been used in constructing Hagrid's speech into Finnish.

As was seen above in table 2, most of the features that Hagrid uses in his speech come from modern spoken language. This follows Englund Dimitrova's (1997: 63) hypothesis of the continuum of language varieties used in fiction/writing, that was introduced in chapter 7.

Table 3. Englund Dimitrova's continuum of language varieties.

variety with specific regional origin	variety with general regional origin or rural origin	variety with specific social origin	marked colloquial language	neutral language	marked written/ elevated language

As mentioned previously in chapter 7, Englund Dimitrova (ibid.) hypothesised that the shifts on this continuum that occur in translation tend to go to the right, and this would also seem to be the case with Hagrid's speech. In the source text Hagrid's speech would fall into the category of 'variety with specific regional origin' and the translation mostly falls into the category of 'marked colloquial language' with some instances belonging to the category 'variety with general regional origin or rural origin', i.e. the shift in the translation moves to the right.

In addition to Englund Dimitrova's hypothesis, the translation of Hagrid's speech mostly follows Tiittula and Nuolijärvi's (2007: 400, translation by Saarelainen 2012: 7) translation strategy 'rendering the dialect into unmarked colloquial speech' that was discussed in chapter 7. However, there were a few occasions of dialect features that could be traced back to a certain dialect, so the translation as a whole does not always follow this strategy, but it is generally used. Chapter 7 also introduced Pinto's (2009) six strategies, of which three could be applied to Hagrid's speech: 'use of oral discourse features', 'use of features from different non-standard varieties', and 'use of features of a specific non-standard variety'. Of these, the first two strategies are mostly used, and they are also similar to what Tiittula and Nuolijärvi (2007: 400) propose. The use of specific features is also present on few occasions as was mentioned before. So, it could be said that from Pinto's (2009) strategies the ones that are mostly used are the 'use of oral discourse features', and the 'use of features from different non-standard varieties', whereas the 'use of features of a specific non-standard variety' is used in a few occasions but not throughout

the text. These results are also supported by the fact that most of the dialect features found in Hagrid's speech are actually features of modern spoken Finnish which is a much more widespread form of spoken language in Finland than regional dialects.

These results are also in accordance with the results of my BA thesis (Soikkeli 2018) so it would seem that the translator has not changed the way they translate Hagrid's speech between these two books. It would be interesting to research this topic further and see whether or not the results would differ if all seven novels in the *Harry Potter* series were used as research material.

13 Conclusion

To summarise, this study found that the Finnish translation of *Harry Potter and the Goblet of Fire* utilised many different strategies when translating accent and dialect in order to give an illusion of spoken language in the target text. The French characters' accent mimicked the original English text to some extent while also mixing in some common mistakes that people who speak Finnish as a second language make. The Bulgarian characters' accent, however, used accent markers that differed from the original English text, and instead utilised accent markers typical in Finnish. Meanwhile, the Finnish translation of Hagrid's West Country dialect used many features from several dialects, most of which belong to the Western dialect main group, as well as many features of modern spoken Finnish. However, it should be noted that as only a part of Hagrid's lines were analysed, these results may be affected by the method of choosing which lines to include in the analysis. Even so, this sort of variety in the translation suggests that the translator has put a lot of thought in creating and maintaining the illusion of spoken language throughout the novel. These results also answer almost all of the research questions posed in the introduction of this thesis.

Regarding the research question about translation strategies, it is also clear from the results that standardisation, while a popular strategy, was not used in this case. Instead, the translation of Hagrid's speech follows Englund Dimitrova's (1997: 63) hypothesis that in translating a text that includes spoken language features, the translated speech will be less specific than the original. This also goes together with the translation strategies that Tiittula and Nuolijärvi (2007: 400), and Pinto (2009) propose in their work as well as the fact that most of the spoken language features in Hagrid's speech come from modern spoken Finnish rather than a specific regional dialect.

For the accents, there is no clear translation strategy used, at least not in the context of the translation strategies discussed in this study. This is because it was difficult to find any studies that focused only on translating accent. The translation of accent, specifically L2 accent, would thus be an interesting subject to study in the future. However, it can be said that standardisation was also not used in translating the accents, since there are clear accent markers found in the text.

For further research, it would be interesting to look at the whole of the *Harry Potter* series and whether or not there are any changes in the ways in which the illusion of spoken language is created throughout it. It would also be interesting to compare Hagrid's lines to those of the other characters in the novels to see how much spoken language is used in their lines. For example, it would be interesting to see how the other professors speak compared to the students and how they all compare to Hagrid's use of dialect.

As a famous Finnish translator Kersti Juva (2005: 23, cited in Tiittula and Nuolijärvi 2013: 239, translation by RS) has written, 'If literature is a type of art, the translator must also be an artist. Their task is to produce literature in Finnish that does not get shamed by the side of original Finnish literature.' This goes doubly to translating literature that includes dialect and/or accent since those are much harder to translate to begin with. However, it is not impossible to translate such texts as is shown by the multiple translations of the *Harry Potter* series. The Finnish translations include a variety of ways in which the illusion of spoken language is constructed. Jaana Kapari has been praised a lot about the translations of the *Harry Potter* series and they absolutely stand on their own right next to literature that is originally written in Finnish.

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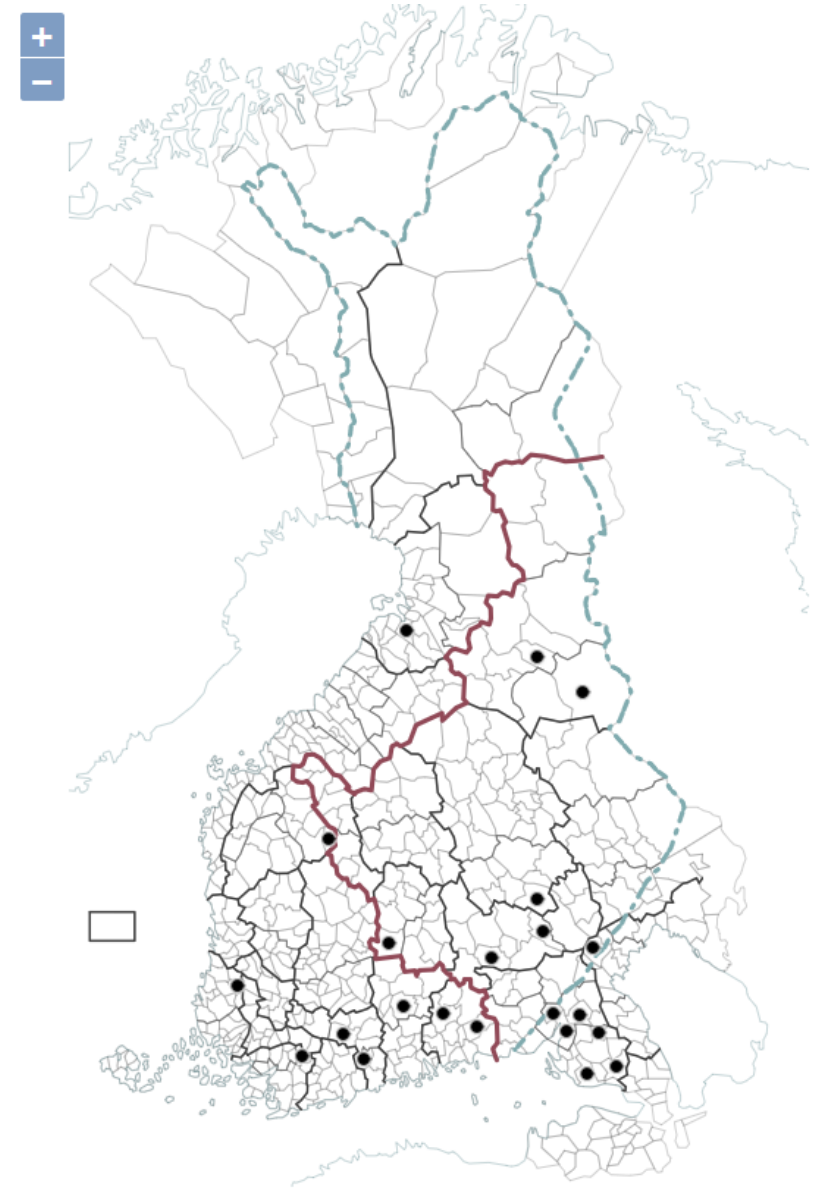
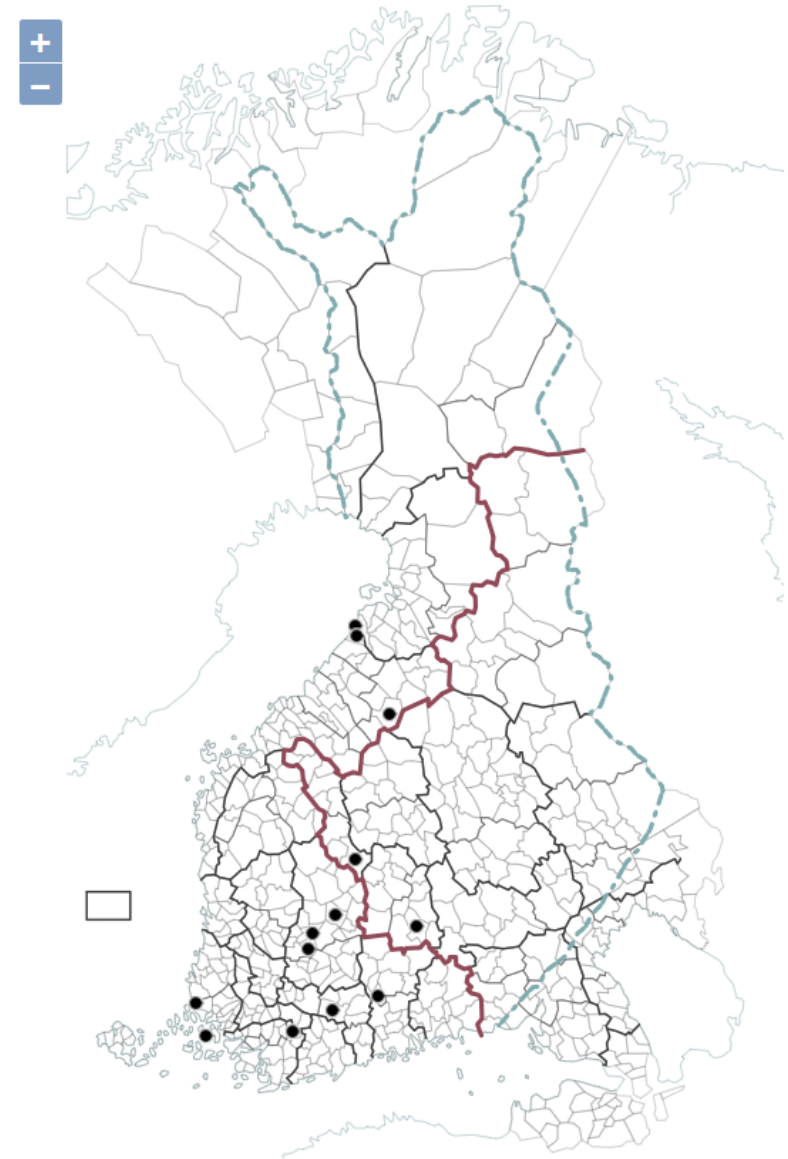
Appendix 1



The distribution of the word kummiskin *in Finland.*

Appendix 2



The distribution of the word ensteksi *in Finland.*