

SECTION 5. LINGUISTICS

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5.1 “Harry Potter and Sorcerer’s Stone” as the problem of style and translation

The topicality of the paper consists in the fact the books under consideration are full of various lexical problems for a translator. Consequently, it creates a broad field for linguistics researches. The theoretical significance of the paper lies in the fact that there has been given the overview of different types of successful and unsuccessful translations of puns; the attitude to this matter of several researchers; and the main features of compensation have been given.

5.1.1 Translational transformation – the notion

Translation has been typically defined as the process of transferring words or text from one language into another. The aim of translation is to communicate the meaning of a source-language text by means of an equivalent target-language text. But sometimes the difference between an SL and a TL and the variation in their cultures can challenge the process of translation. Among the problematic factors involved in translation there is form, meaning, style, proverbs, idioms, etc.

Translation is a means of intralinguistic communication, a transfer across culture or cultures. More specifically, translation is the process and result of creating in a target language (TL) a text which has approximately the same communicative value as the corresponding text in a source language (SL). Transformation is any change of the source text at any level (syntactic, semantic, and lexical) of the language during translation. Transformations can be lexical, grammatical and lexico-grammatical.

Concretization (конкретизація) is used in translating words with wide and non-differentiated meaning. The essence of this transformation lies in translating such words of SL by words with specified concrete meaning in TL. When translating from English into Ukrainian they use it especially often in the sphere of verbs. If English verbs mostly denote actions in rather a vague general way, Ukrainian verbs are very concrete in denoting not only the action itself but also the manner of performing this action as well:

*"to go (on foot, by train, by plane, etc.)" – "йти пішки", "їхати потягом",
"летіти літаком", etc.*

The choice of a particular Ukrainian verb depends on the context. It does not mean, of course, that the verb "to go" changes its meaning under the influence of the context. The meaning of "to go" is the same, it always approximately corresponds to the Ukrainian "пересуватися", but the norms of the Ukrainian language demand a more specified nomination of the action.

The same can be illustrated with the verb "to be": *"The clock is on the wall", "The apple is on the plate and the plate is on the table" - "Годинник висить на стіні", "Яблуко лежить на тарілці, а тарілка стоїть на столі"*, though in all those cases "to be" preserves its general meaning "знаходитися". The sentence *"He's in Hollywood"* in J.D. Salinger's *"The Catcher in the Rye"* should be translated as *"Він працює в Голівуді"*, but if "Oxford" were substituted for "Hollywood" the translation would rather be *"вчить"*. This transformation is applicable not only to verbs but to all words of wide semantic volume, no matter to what part of speech they belong: adverbs, adjectives, nouns, etc.

The English pronoun "you" deserves special attention. It can be translated only with the help of differentiation, i.e. either "ти" or "ви". The choice depends on the character, age, the social position of the characters, their relations, and the situation in which they speak. One should remember that the wrong choice can ruin the whole atmosphere of the text.

Generalization (генералізація) – is quite opposite in its character. In many cases the norms of TL make it unnecessary or even undesirable to translate all the particulars expressed in SL. Englishmen usually name the exact height of a person: *"He is six foot three tall"*. In Ukrainian it would hardly seem natural to introduce a character saying *"Він шести футів і трьох дюймів на зріст"*; substituting centimeters for feet and inches wouldn't make it much better: *"Він 190,5 сантиметрів на зріст"*. The best variant is to say: *"Він дуже високого росту"*.

Generalization is also used in those cases when a SL a word with differentiated meaning corresponds to a word with non-differentiated meaning in TL ("a hand" -

"рука", "an arm" - "рука", etc.).

Sense development/ extension (змістовий розвиток) — is based upon logical connection between two phenomena (usually it is a cause-and-effect type of connection), one of which is named in the original text and the other used as its translated version. This transformation presupposes semantic and logical analysis of the situation described in the text and consists in semantic development of this situation.

If the situation is developed correctly, that is if the original and translated utterances are semantically connected as cause and effect, the transformation helps to render the sense and to observe the norms of TL: *"Mr. Kelada's brushes ... would have been all the better for a scrub"* (S. Maugham) - *"Щітки містера Келади не вирізнялися чистотою"*. It may seem that the translation "не вирізнялися чистотою" somewhat deviates from the original "would have been all the better for a scrub". However, the literal translation "були б набагато краще від чистки" is clumsy while "не вирізнялися чистотою" is quite acceptable stylistically and renders the idea quite correctly: why would they have been all the better for a scrub? - because they "не вирізнялися чистотою".

Another example: *"When I went on board I found Mr. Kelada's luggage already below"* (S. Maugham) ". . . я знайшов багаж містера Келади вже внизу" is not Ukrainian. The verb «знайшов» do not render the situation adequately. It is much better to translate it as *"... багаж містера Келади був уже внизу"*, which describes the situation quite correctly: why did I find his luggage below? - because "він був уже внизу".

These two examples illustrate substitution of the cause for the effect: the English sentence names the effect while the Ukrainian variant names its cause. There may occur the opposite situation - substitution of the effect for the cause: *"I not only shared a cabin with him and ate three meals a day at the same table..."* (S. Maugham) - *"тричі на день зустрічався з ним за одним столом"*; *"Three long years had passed ... since I had tasted ale..."* (Mark Twain) - *"Цілих три роки я не брав в рот пива..."* In these examples the English sentences name the cause while the Ukrainian versions contain the effect (I ate three meals a day at the same table with him, so Я

тричі на день зустрічався з ним за одним столом; three long years had passed since I tasted ale, so цілих три роки я не брал в рот пива).

Antonymic translation — is based on antonymy. It means that a certain word is translated not by the corresponding word of TL but by its antonym and at the same time negation is added (or, if there is negation in the original sentence, it is omitted in translation): *"It wasn't too far."* - *"Це виявилось доволі близько"* ("far" is translated as "близько" and negation in the predicate is omitted). Not far = близько. *"I don't think you are right"*. - *"Думаю, ви помиляєтеся"*.

The necessity for this transformation rises due to several reasons: 1) peculiarities of the systems of SL and TL, 2) contextual requirements, 3) traditional norms of TL.

Compensation involves adding to or reinforcing a target text in place one to compensate for something that hasn't been translated in different place in the source text. To be exact, it is not so much a transformation but rather a general principle of rendering stylistic peculiarities of a literary text when there is no direct correspondence between stylistic means of SL and TL. This transformation is widely used to render speech peculiarities of characters, to translate puns, rhyming words, etc. The essence of it is as follows: it is not always possible to find stylistic equivalents to every stylistically marked word of the original text or to every phonetic and grammatical irregularity purposefully used by the author. That is why there should be kept a general stylistic balance based on compensating some inevitable stylistic losses by introducing stylistically similar elements in some other utterances or by employing different linguistic means playing a similar role in TL. Suppose a character uses the word "fool-proof" which is certainly a sign of the colloquial register.

Throughout the 1960s and 1970s, terms compensation, compensatory and compensate for were used loosely as semi-technical terms in the literature. Nida and Taber, for example, advocate the introduction of idioms into a target text as an ad hoc response to translation loss. In a footnote, they suggest that 'what one must give up to communicate effectively can, however, be compensated for, at least in part, by the introduction of fitting idioms'. They make no attempt, however, to relate a specific instance of loss with an opportunity for compensation, nor to consider the modalities

of such a technique. Wilss uses the term sporadically to refer to techniques for dealing with 'structural divergences on the intra- and extralinguistic level'. The latter include the kind of cultural untranslatability which occurs 'when sociocultural factors cover a different range of experience' in the source and target languages. Later, he mentions instances where 'a lexical by-pass strategy such as paraphrasing or explanatory translation' is 'the only compensatory way out open to the translator'. Few writers today would include paraphrasing or explanatory translation as compensatory techniques. They would also be less likely to include mismatches between source and target cultures within the range of translation problems that compensation is able to deal with.

Since the late 1980s, translation scholars have attempted to define compensation more rigorously. Notable among these are Hervey and Higgins and Harvey [140]. Hervey and Higgins distinguish four categories: *compensation in kind*, where different linguistic devices are employed in the target text in order to re-create an effect in the source text; *compensation in place*, where the effect in the target text is at a different place from that in the source; *compensation by merging*, where source text features are condensed in the target text; *compensation by splitting*, where the meaning of a source text word has to be expanded into a longer stretch of the target text. Hervey and Higgins suggest that these four types of compensation can cooccur. It must be noted, however, that the last two would appear to be mutually exclusive by definition.

Harvey questions the status of the last two categories as examples of compensation at all, objecting to those examples of merging and splitting that concern the mismatch of lexical meaning between source and target languages. For example, Hervey and Higgins discuss the splitting of French papillons into butterflies and moths in the English title of an article on lepidoptera. In Harvey's view, this is simply the consequence of a systemic feature of the distinct lexical universes of French and English and not the sort of stylistic, text-specific feature that he wishes to reserve for compensation.

Newmark's definition is more specific and suggests that compensation occurs near the point of loss: 'This [compensation] is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in

another part or in a contiguous sentence'. Baker, on the other hand, gives compensation a distinctly displaced character when she states: 'this [compensation] means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text' [141].

The notion of equivalent effect which underlies the definition of compensation is not, of course, unproblematic. Gutt raises this issue in the discussion of a target text that failed to reproduce the effect of flattery of its readers' cultural knowledge, an effect clearly triggered by the source text. Suggesting that the translator should apply the technique of compensation and strive to obtain the effect of flattery by other means, Gutt immediately recognizes the difficulties inherent in this solution: Does he [the translator] do so by checking whether his translation flatters the receptor language audience in corresponding parts of the texts, or by making sure that the number of instances of flattery that occur is equal between original and translation, or by some comparison of the cumulative flattering effect of the whole text? [142].

Compensation demonstrates a dual character. It retains a source-text orientation by virtue of a dependence on the notion of loss. At the same time, the emphasis on effect situates the notion of compensation in the tradition of dynamic, target-reader oriented equivalence. Further, the demands it makes on the translator's own creativity help to undermine the traditional, ideological hierarchy of source and target texts, authorizing the latter to develop its own economy of meanings and effects.

Compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text. In general terms compensation can be used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text. Compensation is a strategy most definitely worth considering, while it can be used as one possible strategy for dealing with idioms and quite an effective one for compensating the loss caused by translating. Therefore, in order to preserve the idiomaticity of the original text and to avoid the mentioned loss, many translators resort to compensation in translating idioms as their final but workable strategy. That is when an idiom is not possible to be translated into TT, a translator's

last effort is to compensate an idiom by omitting that and putting an idiom in another place, thus maintaining the stylistic effect of idiom usage in the ST.

5.1.2 Word play and ways of its translation

According to Delia Chiaro, “the term word play includes every conceivable way in which language is used with the intent to amuse”. Chiaro uses word play as a blanket term that in addition to the most obvious 'containers' of word play, jokes, also includes double entendres and the works of famous punsters. Chiaro goes on to say that “the term word play conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories” [143].

Chiaro's definition here serves to demonstrate just how broadly the concept of wordplay can be understood. Many laypersons for example might consider the term to refer to anything amusing or funny put in words, or simply a playful way to use language. Henrik Gottlieb discusses the “vagueness” of the term wordplay and points out that “in trying to provide a scholarly description of human culture, including language, one is often struck by the fuzziness of the subject-matter at hand”.

Obviously, a precise definition for wordplay is needed for this study. With a definition too broad, it will be extremely difficult to locate the instances of wordplay in the source text and to draw the line at what counts as wordplay and what does not. In the words of Dirk Delabastita: “when attempting to describe how wordplay is translated one obviously needs to rely on an operational definition of the pun, including criteria for describing and comparing puns in terms of (say) their formal structure, semantic structure, underlying linguistic mechanism, textual function, and / or any other aspect deemed relevant to the comparison” [144].

English pun is one of the important figures of speech, and it is widely used in various literary works, such as poems, novels, stories, advertisements and riddles, etc. Punning is an ingenious use of homophonic and polysemous phenomena of language with an intention to achieve special effects. As a rhetorical device with strong expressive power it is widely employed in all forms of linguistic communication, ranging from daily conversation to literary works, from advertisements to news reports, and from riddles to jokes.

In a certain context, a word or phrase that is relevant to two or more conceptions, ideas or feelings is often employed to make an expression more effective or humorous. This is achieved when there exists identity or similarity between certain words in such aspects as pronunciation, formation or meaning. This identity or similarity produces double meanings, which enables people to connect naturally the literal meaning with the implied meaning. Of these two meanings, the implied meaning is the principal part.

This is what we call the use of pun. “The use of pun dates back to ancient days. Shakespeare favored pun particularly. It is estimated that there are about 3000 puns employed in Shakespeare’s works.” The employment of pun in English novels, poems, speeches, advertisements and riddles makes them highly readable and prompts people to appreciate the beauty of language.

Looking at the same issue from different perspectives, we may often come up with different definitions of the thing under discussion. And, not surprisingly, pun can be thus defined in many ways. There is such a humorous explanation about pun: “punning – to torture one poor word ten thousand ways (John Dryden)”.

In Longman Dictionary of Contemporary English, pun is defined as “An amusing use of a word or phrase that has two meanings, or words with the same sound but different meanings”. According to The Oxford English Dictionary, pun is defined as “the use of word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect”. In Princeton Encyclopedia of Poetry and Poetics, pun is defined as “A figure of speech depending upon a similarity of sound and a disparity of meaning” [145].

As mentioned earlier, there are many ways to define the concept of wordplay, and therefore there are also numerous different typologies of wordplay. For this study the typology is naturally defined by the types of wordplay that are included in the corpus. Concerning the classification of puns, different linguists have different standpoints. As He Shanfen states in “Contrastive Studies of English and Chinese-Languages”, puns can be roughly divided into three kinds. They are named *antalaclasis*, *paronomasia* and *sylllepsis*. Here the author uses two examples to explain

the first two parts. *Antaqlasis* refers to a word used twice or more, but each time with a different meaning. For example: *To England will I steal and there I'll steal*. The first “steal” means “to go to England secretly without being noticed”, while the second “steal” is used in its most commonly used meaning. *Paronomasia* is the use of two words, which are similar in pronunciation but different in meaning. For example: *Catch the Raincheetahs and cheat the rain*. Here “raincheetahs” is the brand name of the product. It is pronounced similarly to “raincheater” which echoes to “cheat the rain” [146].

Homophonic pun is the use of words with the same or similar pronunciation but different spellings and meanings. It also called phonetic puns, and phonetic pun is the basic form of English pun. In our daily communication, phonetic is the carrier of transferring information. According to psycholinguistics, speech communication is a process of psychological activities from encoding to decoding. When speakers employ the order of ‘thinking-meaning-voice’ to transmit outside, it is called encoding; when listeners employ the order of ‘voice-meaning-thinking’ to process and try to understand, it is called decoding. The inter-processing only relies on hearing, lacking visual sense, and it will cause ambiguity in understanding.

For example:

“How is bread made?”

“I know that!” Alice cried eagerly. “You take some flour”

“Where do you pick the flower?” The white Queen asked. “In a garden or in the hedges?”

“Well, it isn’t picked at all.” Alice explained. “It’s ground.”

“How many acres of ground?” said the white Queen.

(Lewis Carrol: Alice’s Adventures in Wonderland)

In this example, “flower” and “flour” have the same pronunciation but quite different in meaning. The adoption of the homophonic pun makes the dialogue more vivid, humorous. Moreover, “ground” can be understood as “solid surface of the earth”, and also can be understood as “the past of grind”.

Homographic pun is the crafty use of the features of homonyms or polysemy to

express the double meanings. Take the followings as examples,

– *Some boys think I'm pretty and some boys think I'm ugly. What do you think, Tom?*

- *A bit of both.*

- *What do you mean?*

- *Pretty ugly.*

As an adjective, “pretty” means “pleasing and attractive”, therefore, the last sentence can be understood as “she is both attractive and ugly”, while as an adverb, “pretty” means “rather, fairly”, so the sentence also means “she is very ugly”. Tom employs the “pretty” beautifully, it is a polysemy. And we can learn about the humor in the dialogue.

Pun on both pronunciation and meaning often embodies the special names of figures in the literary work. When the authors want to portray a person, they often employ this kind of pun to give the person a special name in order to reveal the figure's character, behavior and fate. Take the following as an example. In Shakespeare's “King Henry IV”, *Sir John Falstatff* is not a character who thinks and acts in one or the same way. “*In appearance, he is kind, noble, wit and brave, however, in fact, he is a selfish, coward, licentious and wicked man – a truly false stuff.*” And the word “Falstatff” is similar to “false stuff” in pronunciation.

From the above examples, we can see the feature of this kind of pun is to use an object's traits to express the object itself.

The rich cultural connotations behind puns and the distinctive features of the puns' form, sound and meanings pose great challenges to the translator. Relevance Theory, as a communication theory on the basis of cognitive science, emphasises on the achievement of communication efficacy or the mutual manifestness between the communicator and the receptor. Relevance Theory provides a new perspective for viewing puns and their translation. Firstly, it highlights the importance of understanding the intentions of the punsters, which, as argued by the present author, can serve as the dividing line between punning and ambiguity. As mentioned above, there is an asymmetry between language and the objective world it denotes. —The fact

that people and trees and elephants and cars all have trunks just proves that there are more things than there are words. Such asymmetry is necessary for efficiency in linguistic communication, but it also gives rise to the phenomenon of ambiguity – a word, phrase or sentence having more than one reference, which can result in different misunderstandings or even communication failure, and is thus best. Punning, on the other hand, is an intentional use of the ambiguous nature of language in order to achieve some special effects in specific contexts. The punning word or phrase serves as a pivot to correlate two unrelated meanings into a unified entity and the role of the translator, according to Relevance Theory, is to invoke two interpretations in the cognitive environment of the target reader.

Newmark outlines some general principles for the translation of different types of puns. For example, puns based on Graeco-Latinisms with near-equivalents in SL and TL are the easiest to be translated, especially when they only embody a contrast between the words' literal and figurative meanings. —If the purpose of the pun is merely to raise laughter; it can sometimes be compensated by another pun on a word with a different but associated meaning out of —exceptional ingenuity. Puns in poems have to be sacrificed owing to the conflict between double meanings and the metrical requirement. Puns with more emphasis on the sense rather than the witticism, e.g. a slip of the tongue or spoonerism, have to be explicated in both senses in the TL. These principles, though brief and sketchy, could be of some practical help to translators when dealing with puns [141].

Among the few scholars committed to the study of puns and their translation, Dirk Delabastita undoubtedly holds a prominent place. Delabastita proposes nine strategies for the translation of puns and recognizes that the significance of puns lies in their intention, i.e. they are meaningful only when intended to be so. But the different strategies proposed for the translation of puns are more product-focused than process-oriented [144]. Delabastita has presented a range of translation methods for the translation of wordplay. These methods make it possible for the source text wordplay to gain new life in the target text for example through a related rhetorical device like alliteration or referential vagueness. Delabastita's translation strategies include some

relatively 'radical' translation methods like omitting the portion of the text containing the pun, or adding totally new textual material that compensates for the lost source-text puns somewhere else in the target text. In Delabastita's words, sometimes... “the only way to be faithful to the original text (i.e. to its verbal playfulness) is paradoxically to be unfaithful to it (i.e. to its vocabulary and grammar)” [141].

Delabastita has presented the following translation methods for wordplay.

PUN -> PUN: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or lexical function.

PUN -> NON-PUN: the pun is rendered by a non-punning phrase which may salvage both senses of wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated 'beyond recognition'.

PUN -> RELATED RHETORICAL DEVICE: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which also aims to recapture the effect of the source-text pun.

PUN -> ZERO: the portion of text containing the pun is simply omitted
PUN ST = PUN TT: the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it.

NON-PUN -> PUN: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason.

ZERO -> PUN: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device.

EDITORIAL TECHNIQUES: explanatory footnotes or endnotes, comments provided in translator's forewords, the anthological presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth”.

Thanks to literary translation people can get introduced with history, literature

of different countries. Literary translation activities are characterized by a great variety of types, forms and levels of responsibility. The translator has to deal with works of great authors of the past and of the leading authors of present days. Also as it is considered in this course work, translator should be aware of translating literary texts following the original words exactly. In this work it is proved that translation shouldn't be literal. It is one of the most important things in literary translation. That is why the main target of the course work was to study linguistic difficulties of literary translation and adequate literary translation.

5.1.3 "Harry Potter" and peculiarities of its style and translations

From the end of XX to the beginning of XXI century children's literature in England, and the whole world, marked itself, because we have witnessed the publication of a series of seven fantasy novels (1997-2007) by British writer Joanne Katherine Rowling, which includes the following books: "Harry Potter and the Sorcerer's Stone" (26 June 1997), "Harry Potter and the Chamber of Secrets" (July 2, 1998), "Harry Potter and the Prisoner of Azkaban" (July 8, 1999), "Harry Potter and the Goblet of Fire" (July 8, 2000), "Harry Potter and the Order of the Phoenix" (21 June 2003), "Harry Potter and the Half-Blood Prince" (July 16, 2005), "Harry Potter and the Deathly Hallows" (21 July 2007).

The Harry Potter books contain an enormous worldwide attention, winning numerous awards. For example, the book "Harry Potter and the Goblet of Fire" (2001) received the Hugo Award, and JK Rowling herself became an officer of the Order of the British Empire (2001) and Knight Commander of the Order of the Legion of Honor (2009). More than 325 million Harry Potter books were sold at the time of their existence. The last four books in the series have been ever-fast-selling books in history, and the record is still held by the final book, "Harry Potter and the Deathly Hallows".

After the publication of novels, the term "Pottermania" was originated. The emergence of "Harry Potter" in America, and in Europe was considered without hesitation as the biggest publishing event of the century. British hurried to secure for itself the status of JK Rowling, leading at the "West End Chapter", summed up the last thousand years of English literature.

The beginning of the XXI century is already well-established understanding that "Harry Potter" is a great book because it is read by millions, not only children but also adults. A series of seven books were translated into more than 60 languages and have occupied the first place in the prestigious adult bestseller's lists. Thus, it has been an important and specific material for the study of linguistics, literature, sociology, etc.

"Harry Potter" is a real bestseller and the nature of the success of Harry Potter series lies in the biography of JK Rowling, who set an example in "British Dreams", drew much attention from the public: "Young Harry Potter fans wear round glasses together, buy owls and make a tattoo on his forehead in the form of lightning, so there are anxious parents reporting that their children throw away their favorite computers and televisions and start ... to read! And Rowling herself, becomes a public symbol of the American (or rather, in this case English) dreams. A single mother, who began the first story without a penny in her pocket, has already earned more than \$ 100 million, and the profits from sales of popular brand may make her the world's first billionaire among writers. And now the derivative products of Harry Potter are in great demand, and "Coca-Cola" has laid out \$ 140 million for the right to put Harry on its packaging .

Harry Potter was the prototype of Joanne Kathleen Rowling herself, and her literary hero managed all that she wanted but failed for a long time. JK Rowling did not know then that Harry Potter was able to. Just do what she liked, and try not to lose heart. Rowling does not mimic the massive literature for "adult ", but describes it just from the opposite position: makes this novel a phenomenon of schools, a detective, thriller, or "pink" novel. Stories of Harry Potter addressed to children at exactly the same extent that housewives turned to the young creatures on the verge of marriage; "What is so unprecedented managed to invest in their English teacher Harry Potter JK Rowling? Its success would have been much easier to analyze – to write it a really great book, like "Alice in Wonderland" and "Winnie the Pooh", or vice versa - a collection of useless comics. In the first case, the reader's reaction would explain the pervasive power of art. In the second - low tastes of the public, a massive advertising campaign promotes the book. But it is just hard to make literature, to make a qualitative "fantasy", politically correct modern fairy tale. Wizards and elves, dragons and goblins make here

completely unseen wonders. They have their own bank, ministries and foundations. The magic of their neighbors with computers and TVs, with the townsfolk, who are used to getting whatever they want, and do not notice the magic, even if it is obvious. In this magical world lives an evil that fights with Harry Potter. This small, bespectacled, plain-boy is loved, respected and even a little afraid. At the same time JK Rowling has come up with a guide to the works, which are designed for alternative worlds and alternative history genre, which is also very attractive to those who cannot put up with a boring commonplace.

From all these above, it can be concluded that "Harry Potter" is undoubtedly a specific literary phenomenon. "Harry Potter" come out in the UK since 1997, and soon swept the world, sold in more than 30 countries in just three years, and won including the UK National Book Award Children's Prize for Fiction and lots of other prizes, including the Si Madi Book Golden Medal awards. In July 2000, with the publication of the fourth book "Harry Potter and the Goblet of Fire", "Harry Potter" continues to heat up, with the first English edition of the book printing 5.3 million, and sold out within two day's weekend, creating a miracle in the history of publication of the world.

"Harry Potter" books 1-3 ("Harry Potter and the Sorcerer's Stone", "Harry Potter and the Chamber of Secrets", "Harry Potter and the Azkaban Prisoner") have been paid much attention by readers since they landed in China in October 2000. And within five months, about 1,000,000 books had been issued, which rarely happened in the Chinese publishing history. People's Literature Publishing House published the fourth one "Harry • Potter and the Goblet of Fire" in June 2001, and will keep up with the pace of Rowling's writing, each year a book.

Generally, there are three main versions in China: Chinese Mainland's version, Chinese Taiwan's version and the version on the Internet by some amateurs. And in my paper, I'll focus on the Mainland one, which was translated and published by People's Literature Publishing House. When People's Literature Publishing House decided to publish "Harry Potter" series, the first volume "Harry Potter and the Sorcerer's Stone" was translated by Cao Suling and Ma Ainong, the second one "Harry Potter and the Chamber of Secrets" by Ma Aixin (sister of Ma Ainong), and the third one "Harry

Potter and the Azkaban Prisoner" has two versions, one by Zheng Xumi(earlier), and one by Ma Ainong and Ma Aixin (later). The translation of the third book had been widely criticized for mistranslation, lack of fantasy and poor description. One of the main reasons is lack of time. Then first three books came into China together, and soon there would be the fourth one, so there wasn't enough time for translators to think about the wording and meaning again and again. Actually, there was only about two months for the translation of each book. It is undoubtedly a hard work to translate a huge novel in such a short time, even if it is a children's literature. Therefore, there were also some misprints in these books. Later, when the next four books came out, they were mostly translated by Ma Ainong and Ma Aixin. Because of different translators, the wording and style in the first three books are quite different. And in some extent, these differences confused readers and many of them felt uncomfortable while reading.

Comments on the translation of "Harry Potter and the Azkaban Prisoner" by Zheng Xumi are fierce. Many mistranslations in this book led to irreparable misunderstanding. For example:

*"Oliver Wood, Captain of the Gryffindor team, called a meeting on **Thursday** evening to discuss tactics for the new season."*

- "一个**星期二(Tuesday)**晚上，格兰芬多队的队长奥利弗·伍德召集了一次会议，讨论新赛季的战术。"

Here is a mistranslation of data.

"who knows if my arm'll ever be the same again?"

- '如果我的胳膊再也不能恢复原状，谁知道会怎么样啊？'(literally means "who knows what everything will be if my arms cannot return to the same")

Here is a misunderstanding of the original text.

"He barely talked to her all through Herbology, even though he, Harry, and Hermione were working together on the same puffapod."

- "在整个草药课上，他几乎没有和赫敏说话，尽管他、哈利和赫敏是三个人一组进行实验的。"

In "work on the same puffapod, "puffapod" is a made-up word. The translator

just omits it, and translates the phrase as "work together in the experiment".

"Sit down," said Lupin, taking the lid off a dusty tin. "I've only got teabags, I'm afraid -- but I daresay you've had enough of tea leaves?"

- ‘坐下，’卢平说，揭开垃圾桶的盖子，‘我只有袋泡茶，恐怕——不过我敢说你对茶叶已经觉得够烦的了吧？’

"Taking the lid off a dusty tin" is translated into "揭开垃圾桶的盖子" (taking the lid off a dust bin). It is a terrible mistranslation.

So in 2009, People's Literature Publishing House decided to retranslate all these seven books to reunite the language style and the main translators were Ma Ainong and Ma Aixin (assisted by Cao Suling in the first book, Cai Wen in the fifth and sixth books), because readers appreciate their language styles and their translations are more accurate.

Compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text. In general terms compensation can be used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text. Peter Fawcett defines it as: "...making good in one part of the text something that could not be translated in another".

As Louise M. Haywood from the University of Cambridge puts it, "we have to remember that translation is not just a movement between two languages but also between two cultures. Cultural transposition is present in all translation as degrees of free textual adaptation departing from maximally literal translation, and involves replacing items whose roots are in the source language culture with elements that are indigenous to the target language. The translator exercises a degree of choice in his or her use of indigenous features, and, as a consequence, successful translation may depend on the translator's command of cultural assumptions in each language in which he or she works" [147].

Compensation is a special method that is used to reach the equivalence when there is no equivalent concept and suitable expression in the target language. It is widely accepted that the language phenomenon of untranslatability is not absolutely

untranslatable, especially in the cultural aspect. In translation practice, when dealing with this kind of phenomenon, the translator always makes great effort to get relatively satisfactory version, following are the methods often used by translators to compensate.

Adaptation, also known as “free translation”, is a translation procedure whereby the translator replaces a social, or cultural reality in the source language with a corresponding reality in the target language, this new reality would be more usual to the audience in the target language. This method aims at maintaining the elegance and intelligibility in the target language at the sacrifice of the form of the source language, but without changing the main cultural message of the original.

Borrowing is a translation procedure that the translator uses a word or expression from the source language in the target language holus-bolus. Differences between cultures may mean that one language has expression and concepts that may not exist in another. For example, we have no ready-made equivalent for the English “*model*”, “*Coca-cola*”, “*logic*”, “*motor*”, “*Brandy*”, “*chocolate*”, “*Benz*”, and so on. Face with such words and expressions, the translators are hard-pressed to convey the original meaning and are often left with no choice but to borrow the original lexical items. So these words come into Ukrainian: “*модель*”, “*Кока-кола*”, “*логіка*”, “*автомодель*”, “*Бренди*”, “*шоколад*”, “*Бенц*”, and into Chinese: “*模特儿*”, “*可口可乐*”, “*咖啡*”, “*逻辑*”, “*摩托*”, “*白兰地*”, “*巧克力*”, “*奔驰*”, and so on.

A translator's note is a note (usually a footnote or an endnote) added by the translator to the target language to provide additional information pertaining to the limit of translation, the cultural background and any other explanation. Nida also points out that the footnote can explain contradictory customs, identify unknown geographical or physical objects, give equivalent of weights and measures, provides information on plays on words, include supplementary data on proper names and add information which may be generally useful in understanding the historical and cultural background of the document in question. In a word, using this method can turn some untranslatability into a certain degree of translatability.

Calque is a translation procedure that a translator translates an expression (or occasionally a word) literally into the target language, translating the element of the expression word for word. Peter Newmark refers to it as semantic translation. It is a method of translation that aims at preserving the most cultural message of the source text at the sacrifice of the formal element of the target language, and sometimes even the intelligibility of the target text.

Paraphrase is as extended synonym and inevitably an expansion and a diffusion of the original text. It is only justified when an item of terminology technical institutional cultural, ecological, scientific cannot be explained in any other way. e.g. by TL equivalent, transcription, neologism by reproducing the encyclopedic tenor for the linguistic vehicle.” Sometimes, some words in their source language do not have equivalent in the target language, so it is difficult to use calques or other method to compensate, and what we can use is paraphrase.

The lexis of a language grows at a constant rate, which Tournier estimated at approximately 600 words yearly. This could create difficulties for a translator who is not abreast of the constant evolution, as it takes a while for some of these neologisms to find their way into dictionaries. And some difficulty in the translation of lexis includes: translation of English puns, translation of abbreviations and acronyms, translation of Malapropism and others.

Harry Potter is filled with wonderful wordplay, such as made-up words, magic spells, regional accents, unknown creatures, and descriptive names, and compensation becomes an important way of translating English puns in "Harry Potter". Pun means humorous use of a word that has two meanings or of different words that sound the same. Puns pack several meanings into one word, and it is extremely unlikely that any other language will pack into the same set of meanings, so it is difficult to translate into the target language.

Puns can be divided into three types: homophonic puns, homographic puns, puns on both pronunciation and meaning.

Homophonic puns are the use of words with the same or similar pronunciation but different meanings. It also called phonetic puns, and phonetic pun is the basic form

of English pun. In our daily communication, phonetic is the carrier of transferring information. One of the examples in the novel is the "*Knight Bus*" (emergency transport for the stranded witch or wizard). This name incorporates a rather interesting pun. Spoken aloud, the name sounds like 'night bus' - a bus that runs at night. But the spelling is 'knight bus' - suggesting a knight in shining armor coming to the rescue. There are two possible translations in Russian: "*лицарський автобус*" and "*нічний лицар*". The first one is literally translated and the second one manages to show the pun in English using compensation. And its Chinese translation is “骑士公车”.

Another example:

Professor Trelawney peers down at her chart and says:

'It is Uranus, my dear.'

Unable to resist the opportunity, Ron pipes up:

'Can I have a look at Uranus, too, Lavender?'

'Uranus' is absolutely without any doubt the name of a star, but 'Uranus' is pronounced exactly the same as 'your anus', a vulgar schoolboy joke. Two different expressions have similar pronunciations. So in this case, the second time it appears, it may cause some ambiguity. And this is the reason for Professor Trelawney's displeasure. But it is difficult to convey in foreign languages because the equivalent expressions are unlikely to have identical pronunciations. So in Russian, it is simply translated as 'Уран' twice. So as its Chinese version“天王星”.

Another example:

Knockturn Alley and Diagon Alley

The name Knockturn Alley plays on the word 'nocturnally', suggesting a dark and mysterious nocturnal passageway and is made up of the words 'knock', which refers to knocking the brick at the back of the Leaky Cauldron, and 'turn', which evokes a sense of zigzagging through twists and turns. 'Diagon Alley' can thus be read 'diagonally'. Diagon Alley may have been named because it runs 'diagonally' to Muggle life in London. The names of these alleys carry a whimsical play on 'alley' (meaning narrow side-street) and '-ally' (the adverbial ending, e.g., 'typically', 'formally', 'magically', 'verbally'). Knockturn Alley is a little more complicated because there is a

further little trick: 'Knockturn Alley' is not 'knockturnally'; rather it's a pun on 'nocturnally'. The name may have been chosen because Knockturn Ally is a place where creatures of the night ('nocturnal creatures') hold sway. The word 'Knockturn' itself is a made-up word suggesting the action of being 'knocked' (hit) and 'turned' (bent, sent round a corner or swivelled around). The Ukrainian translation of "Knockturn Alley" is "Лютний провулок", and the Chinese version is "翻倒巷". The Ukrainian translation of "Diagon Alley" is "Косий провулок" (literally "oblique alley"), and the Chinese one is "对角巷" (diagonal alley). They express the original meaning, but lose the wordplay.

It is the crafty use of the features of homonyms or polysemy to express the double meanings. For example:

Professor McGonagall stared deliberately around the class....'The Yule Ball is of course a chance for us all to - er - let our hair down,' she said, in a disapproving voice....Lavender giggled harder than ever, with her hand pressed hard against her mouth to stifle the sound. Harry could see what was funny this time: Professor McGonagall, with her hair in a tight bun, looked as though she'd never let her hair down in any sense.

The incongruity here is between Professor McGonagall with her hair in a tight bun -- a sign of extreme properness -- and her suggestion of 'letting their hair down'. In English, 'let one's hair down' means 'to cast off usual restraints, relax, and have fun'. This is why Rowling uses 'looked as though she'd never let her hair down in any sense' -- whether the literal sense of untying her tight bun, or the figurative sense of relaxing and having fun. In this case, the author has taken advantage of the dual meaning of 'let one's hair down'.

Take one sentence here for example: *The Yule Ball is of course a chance for us all to - er - let our hair down,' she said, in a disapproving voice.*

The Chinese translation is: 圣诞舞会无疑使我们有机会 — 嗯 — 散开头发，放松自己。The Chinese version handles this by amplifying the phrase 散开头发 ('let hair hang loose') with an explanatory expression, 放松自己 ('to relax (oneself)'). This

compensation explains the meaning in a natural way.

Another example:

"Very strange strangers they were, too."

- "Це були дуже дивні незнайомці. "

- "他们都是些奇怪的陌生人."

This kind of pun often embodies the special names of figures in the literary work. When the authors want to portray a person, they often employ this kind of pun to give the person a special name in order to reveal the figure's character, behavior and fate. For example:

Harry stumbles on the Mirror of Erised as he is escaping from the screaming book in the Library's Restricted Section on the night of Christmas Day. It is a magnificent, gold-framed mirror with a mysterious inscription carved around the top: Erised stra ehru oyt ube cafru oyt on wohsi.

As befits a mirror, its name should be read as "the Mirror of desire" and the words around the frame must be read backwards to understand their meaning: I show not your face but your heart's desire.

The name of the mirror is translated into Ukranian as "Дзеркало Яннажаб (бажання)". The translation properly and accurately conveys the original meaning and the trick of words. But its Chinese translation of the name is “厄里斯魔镜”(“Erised” is transliterated, and to add the magic feeling, “mirror” is translated as “magic mirror”). As for the inscription, the translation is “厄里斯 斯特拉 厄赫鲁 阿伊特乌比 卡弗鲁 阿伊特昂 沃赫斯”, using transliteration. These words are meaningless, only sounds like a curse.

For example:

"Brazil, here I come.... Thanksss, amigo."

"- Бразілія - ось куди я відправляюся... С-с-спасибі, аміго..."

"多谢，我走了"

The Ukrainian version expresses the same wordplay and compensates it with the initial letter repeated. As for "amigo", it is transliterated. In Chinese, "amigo" compensated as "我走了"(I'm leaving).

Another kind of wordplay is the anagram. An anagram is a type of word play, the result of rearranging the letters of a word or phrase to produce a new word or phrase, using all the original letters exactly once.

For example:

When Tom Riddle uses Harry's wand to trace three shimmering words in the air:

TOM MARVOLO RIDDLE

Where the letters of his name re-arrange themselves into a terrifying revelation:

I AM LORD VOLDEMORT

Besides this re-arrangement, there is a second level of word play in this name: 'Tom Riddle' tells us exactly the nature of the name - *a riddle*. In order to translate this wordplay 100%, you need to find a name that can be re-ordered to mean 'I am Voldemort', and what's more it should mean something like 'riddle'. There are no such wordplay in its *Chinese version*: “汤姆·马沃罗·里德尔-我是伏地魔”, but a footnote explains the word play by quoting the two sentences in English. The effect is roughly as follows: *Footnote: 'In English, 汤姆·马沃罗·里德尔 is "Tom Marvolo Riddle". The letters in this name are exactly the same as those in 我是伏地魔 "I am Lord Voldemort", arranged in a different order.'* Although the Chinese translation doesn't show the wordplay as the English text, the footnote is also a kind of compensation.

There are many other examples. They are names of the characters in the novel.

Sirius Black - Sirius Black's name and anamagus forms are both allusions to astronomy and folklore. His first name, Sirius, is another name for the "Dog Star," part of the constellation Canis Major, otherwise known as the "Great Dog." Considering his anamagus form of a great black dog, this fits extremely well. The fact that he is a big black dog and is mistaken for the Grim is an allusion to English folklore, which the Grim is a part of. Its Ukrainian version is "*Cipiyс Блэк*" and Chinese version is “小天狼星 布莱克”. They are all literally translated.

Remus Lupin - Remus Lupin's name is an allusion to Roman mythology. The founders of Rome, Romulus and Remus, were said to be raised by wolves, which Remus' name and anamagus form allude to. Also, in *Deathly Hallows*, his codename is Romulus, another direct allusion to this. Lupin in English has a meaning of "lupine", florid bitter. Very bitter lupine seeds in your mouth and people often frown. In Greek, Lupin has a meaning of bitter. Its Chinese version is "莱姆斯 卢平".

Fluffy, the three-headed dog in *Sorcerer's Stone*, is an allusion to the mythological creature Cerberus in Greek mythology, which was a three-headed dog that guarded the Underworld. Also, like Fluffy, the Greek hero Orpheus put Fluffy to sleep by playing music on his lyre. Oh, and Hagrid claims he bought Fluffy from a Greek man, which just further alludes to the myth. Its Russian translation is "Пушок"(literally fluff), and Chinese translation is "三个头的路威"(literally LuWei with three heads). It is an explanation of the image of the creature. It is a kind of compensation. But where this "LuWei" comes from, I cannot understand.

Snape - the name of a teacher. Snape is a ship-building term that means "to bevel the end of (a timber or plank) so that it will fit accurately upon an inclined surface." Its Chinese version is "斯内普". They are all transliterated.

Another example:

Pensieve

It is a magical bowl into which memories and thoughts can be placed and examined at leisure, and is a portmanteau of two words: pensive, meaning "musingly or dreamily thoughtful", and sieve, a type of bowl with perforations through which fine particles of a substance (such as flour) may be passed to separate them from coarser ones. The Chinese version is "冥想盆"(the bowl of deep thought).

An abbreviation is the formation of a word from the first letter of each of the words that are part of it. Acronyms, however, are abbreviations that are pronounced as a word (e.g. "sonar" or "NATO"). It can be noted that even cases of homonymy (though rare) also occur with acronyms. For instance, PO could mean post office, postal order, petty officer, etc.

The use of abbreviations is a relatively new linguistics phenomenon. The art of reducing a sequence of words to their initial letters became well developed in the late 50s and 60s. This phenomenon portrays the characteristics of the modern era, in which technical and scientific discoveries are developing fast along with all manner of organizations and institutions. Although the word initialism first occurred in the Oxford English Dictionary in 1899, the first acronym was only included in 1943.

Abbreviations often occur as names of professions, art groups and especially as organizations and associations—UNO, USAID, IMF, AU, etc. They also appear as names of appliances, such as TV, Fridge, VCD, DVD, etc., vehicles and on vehicle license plates. We have a series of recently created abbreviations especially with the advent of telecommunication companies in the field of mobile telephony such as MTN, Vmobile, Glo, MTS. All these have become household names without anyone caring to know what they stand for; they are simply brand names of telephone companies. Abbreviations are also found in literary works; e.g., viz, AD, i.e., DV, pm, am, PTO, PS, etc. Another area where abbreviations abound is in academic certificates and names of educational institutions such as B.A, B.S., M.Phil., Ph.D., etc. Examples from the novel:

Malapropism comes from Richard Sheridan's comedy *The Rivals*, an honored lady name Malaprop, who often speaks wrong words or pronunciation. Malapropism is a figure of speech using wrong words with similar pronunciation tension or intension to reach the humors effect. Malapropism brings difficulties in translation. For example:

"No, sir -- house was almost destroyed, but I got him out all rightbefore the Muggles started swarmin' g around. He fell asleep as we was flyin' over Bristol."

These are sentences by Hagrid. As we know, Hagrid is a half-giant and half man, his mother a giant and father a man. Her mother left him after his birth, and he was not well educated when he was young. Chinese version is : "没有，先生。房子几乎全毁了。我们赶在麻瓜们从四面八方汇拢来之前把他抱了出来。当我们飞越布里斯托尔上空的时候，他睡着了" They both compensate the grammatical mistakes with the correct expressions.

There are many such examples:

"Got summat fer yeh here."

"我这里有一件东西要送给你"

"I was at Hogwarts meself"

"我自己也在霍格沃茨上过学"

Here both translations are without any mistake.

For example:

First stop fer us is Gringotts. Wizards' bank.

"我们第一站去古灵阁。巫师银行"

"Don't worry, ickle Ronniekins is safe with us."

"放心，罗恩小鬼头跟着我们不会有事的"

Both translations express the made-up word with their own expressions. In Chinese, "小鬼头" means nimble clever little boy.

Some other examples are names of players and balls in Quidditch.

"Three of them are called Chasers."

"其中三个被称为追球手"

They are not literally translated, but compensated with other words. In Chinese, "手" also means "选手"(player), so "追球手" literally means chasing- ball player. It is also a made-up word.

"This ball's called the Quaffle,"

"这个球叫鬼飞球"

Its Chinese version "鬼飞球" literally means "craftily-flying ball", with the similar pronunciation with the original one.

"These two are the Bludgers."

"这两个就是游走球"

Its Chinese version "游走球" literally means "wander around ball". It is also a made-up word.

"This is the Golden Snitch"

"这个就是金色飞贼"

Its Chinese version "金色飞贼", "飞贼" is a specific word in ancient China, meaning clever, skilled thief with a kind of Kongfu, which can help him move quickly and secretly.

"Percy was in his element."

- "珀西自然是驾轻就熟"

"In one's element" means in a place which he is familiar with. The Chinese translation is also an phraseologism.

No less widespread than the cliché, a tool to attract the reader's interest in the novel "Harry Potter and the Sorcerer's Stone" is a metaphor. For many centuries the rhetoric failed to allocate a lot of figures that are the product of systematization based on name and order of the world. The most stable figure is metaphor.

Metaphor - A type of tropes, the result of the transfer of names (metaphor) from one object to another on the basis of their common attributes / attribute. Metaphor is not only a means of figurative speech, but also a key to understand the human mind. Therefore, metaphor, as a phenomenon of consciousness, is manifested not only in language but also in thought and action, Our everyday conceptual system, within which we think and act, is metaphorical in nature". It should be noted once again that our conceptual system is metaphorical: "The concepts that govern our thinking, are not closed in the area of intelligence. They also control our daily activities, including the most regular, earthly details. Our concepts arrange our understanding of reality, ways of behaviors in the world and ways of contacts with people. Therefore, our conceptual system plays a key role in defining the daily reality. And if we are right in assuming that our conceptual system is largely metaphorical, then our thought, daily experience and behavior are in large degree conditioned by metaphor." This approach finally allowed us to bring metaphor beyond the language system and treat it as a phenomenon of the interaction of language, thought and culture.

It is natural that in the language of "Harry Potter and the Philosopher's Stone", this system has an intensive impact on the reader's understanding.

As a expressive means of language, metaphor actually gives new life to the old nature that is surprising for its uniqueness, helps to overcome the passivity of

perception, and presents information compactly, thus contributes to better memorization and has a strong impact on the imagination of the reader: *"A breeze ruffled the neat hedges of Privet Drive, which lay silent and tidy under the inky sky, the very last place you would expect astonishing things to happen "*. It is translated as: *"Ветер, налетевший на Тисовую улицу, шевелил аккуратно подстриженные кусты, ухоженная улица тихо спала под чернильным небом, и казалось, что если где-то и могут происходить загадочные вещи, то уж никак не здесь."*

Metaphor fulfills cognitive, nominative, artistic function. The creation of metaphor involves four components: two categories of objects and nature. Metaphor selects the features of objects of one class and applies them in another class or individual - real subject of metaphor. When a person is called a pig, he is granted with a sign of ignorance, which is typical for this class of animals, lack of culture and tidiness. Thus, at the same time the essence of a person can be known, his image is created and a new meaning generates: the word "pig" gets a figurative meaning of "dirty man, slut with vulgar habits".

And one of the most important natures of metaphor is that it shows how a picture of the world is reflected in the public mind, and what this picture is like. The study of metaphor of some certain time provides a wealth of material "to explore the mentality of society at a certain period of time". Characteristic of the category of objects, which means a metaphor, is nationally specific. It may belong to a store of general ideas about the world of native speakers, mythology, or cultural traditions. For example, in the Russian language a pig in a metaphorical sense means "a person with dirty, unkempt man with vulgar habits," or "a person, who behaves lowly, meanly, rudely," but in English, besides these two meanings, there are some additional values. Things that are called "pig" [букв. «свинья; боров; кабан»] include: 1) a) bloodhound (detective), b) a provocateur, c) cop (police); (the Pigs) police; 2) Brit. strained (what kind of difficulty), eg: We had a pig of a game. - З грою у нас вийшла заморочка; 3) Amer. a) a white pig (refers to a man of white race), b) pig-conservative, chauvinist, c) slut (refers to licentious woman).

Since the age of Aristotle metaphor is seen as a short comparison: comparison

without predicates, such as "like, look like" and comparative units "as, as ... as, as if, as though". Besides, the basis of comparison, its motivation, circumstances of time and place and other modifiers are also eliminated. Metaphor is laconic: it shortens your languages, meanwhile enriches the comparison. The difference in meaning corresponds to the difference in form. A comparison draws attention to any similarity (or no similarity) - whether it is permanent or transitory. For example:

"Aunt Petunia often said that Dudley looked like a baby angel. Harry often said that Dudley looked like a pig in a wig."

- *"Тетя Петунья часто твердила, что Дадли похож на маленького ангела, а Гарри говорил про себя, что Дадли похож на свинью в парике."*

The metaphor reveals a permanent, deep similarity:

"Meant ter turn him into a pig, but I suppose he was so much a pig anyway there wasn't much left ter do."

The metaphor brings together objects belonging to different classes. Its essence is defined like a categorical shift. Metaphor rejects to compare two objects, which belong to one class. Metaphor contrasts objects with some similarities but in different classes. The compared terms, which are obviously similar, are generally excluded from metaphor:

"I [Aunt Petunia] was the only one who saw her for what she [Lily] was (author - wasn't a human being but) - a freak!"

Here is another example:

"Me!" said Hermione. "Books! And cleverness!"

The contrast, however, may in some cases be restored. Scholars classify six semantic types of metaphors, each of which can be found in the novel "Harry Potter and the Sorcerer's Stone":

1. Nominative metaphor - metaphor which loses the imagery and serves as a direct naming. In the Dictionary of linguistic terms this kind of trope is called lexical metaphors (dead metaphor) and is defined as "a word (expression) or the meaning of the word, which originally appeared with the help of metaphorical transfer". The two main types of full-meaning words - the names of objects and symbols of signs – help

to express metaphorization meanings.

Metaphorization meanings of attributives are included in the object (or the corresponding class of objects) of signs, in assimilated signs and in other inherent class of objects (see "sharp penknife" - "острый ніж" and "sharp glance" - "острый взгляд"):

"She threw a sharp, sideways glance at Dumbledore here, as though hoping he was going to tell her something, but he didn't, so she went on."

The type of metaphor has a heuristic, educational value and is a source of polysemys.

The more descriptive and diffuse the meaning of a word is, the easier it reaches metaphorical aims. Metaphor is not beyond the concrete vocabulary when names of a class of realities are stored in it. The metaphor in this case is a resource category of names. Secondary metaphor for the nominative function helps to form the names of objects and persons. Semantic process ultimately comes down to the replacement of one figurative (descriptive) meaning to the other. In the novel we see "hand" ("рука") and "hand" ("стрелка часов"):

"He looked simply too big to be allowed, and so wild-long tangles of bushy black hair and beard hid most of his face, he had hands the size of trash can lids, and his feet in their leather boots were like baby dolphins. "

Another example:

"It was a very odd watch. It had twelve hands but no numbers; instead, little planets were moving around the edge."

This type of nominative metaphors often generates homonyms.

To avoid ambiguity, this type of metaphor tries to enter microcontext. If metaphor is part of the subject, then a reference will join it to refer to an integer: watch hands (стрелки часов), etc. Nominative metaphor creates nicknames and aliases of individuals, which can then turn into personal names. In the novel we can see a character nicknamed Neville Longbottom. Surname of this character consists of two parts "long" and "bottom". "Long" literally means "having a certain extent, having such a length", but in a metaphorical meaning it may be "different "; bottom can mean

"bottom, lower part ", while in the figurative sense it means "essence, nature".

"You're worth twelve of Malfoy," Harry said. "The Sorting Hat chose you for Gryffindor, didn't it? And where's Malfoy?" "In stinking Slytherin."

To maintain the nominative function, metaphor loses the imagery. Metaphor in this case is a technical method of extracting the new name from the old vocabulary.

2. Figurative metaphor – this is metaphor, "emerging as an association of human's feelings (vision, hearing, sense of smell, etc.) with real world objects and human (anthropocentric) comprehension of the organic and inorganic world". Interaction with two objects from different classes of and their essence make up the main feature of metaphor - its duality. Semantic structure of metaphor consists of two components - the meaning (the nature of the real subject of metaphor) and the image of its subsidiary subject. Dudley is called a pig. The name "pig" belongs to a class of objects, but some features which are associated with these classes (sloppiness, rude force, ignorance, etc.) belongs to a class of individual (the real subject of metaphor). For example:

"Meant ter turn him into a pig, but I suppose he was so much a pig anyway there wasn't much left ter do."

Another example:

"It's no wonder no one can stand her," he said to Harry as they pushed their way into the crowded corridor; "she's a nightmare, honestly."

In this example, Ron calls Hermione "nightmare" ("кошмар"), meaning that she can put a person in a very bad, horrible, nasty psychological situation.

"Honestly, Hermione, you think all teachers are saints or something, snapped Ron."

These examples show that figurative metaphor uses synonyms in language: "ignoramus" / "pig", "unpleasant" / "nightmare", "sinless" / "holy", etc.

The image of the class and the aggregate of characters give clues for the nature of the subject of metaphor. Figurative metaphor performs the function of characterizing and usually takes the position of the predicate in a sentence. For example:

"Fear flooded him."

"His heart sank faster than he'd just dived."

"Professor McGonagall shot a sharp look at Dumbledore and said, 'The owls are nothing next to the rumors that are flying around.'"

"Harry's heart did a somersault."

"His stomach twisted as he imagined it, watching Ron and the others becoming wizards, while he stumped around the grounds carrying Hagrid's bag."

3. Linguistic metaphor – this is metaphor, "reflecting the social experience of language speakers, which has a systematic character of usage, and reproducing anonymous". As for the linguistic metaphor, it is a ready element of vocabulary: it is not necessary to create such metaphor each time, and it is reproducible in a speech, frequently without realizing speaking figuratively primary words. This allows the linguistic metaphorical nomination, which is an independent lexical unit, relatively free to join the semantic links and implement in a variety of lexical environments. Reflecting the usual phenomena of life and the "collective conscious ways of the characteristics of the phenomena" and rating in accordance with the elements of reality, linguistic metaphorical nomination is involved in a range of lexical units in total for all the people in reality. Examples from the novel:

"Harry lost his gift of speech."

"Hardly anyone had seen Harry play because Wood had decided that, as their secret weapon, Harry should be kept, well, secret."

4. Artistic metaphor – it is an individual metaphor, which has authorship, is non-reproducible in languages and performs a variety of aesthetic functions. Artistic metaphor tries to shift the obvious metaphor for all relationships. For example:

"He had just thought of something that made him feel as though the happy balloon inside him had got a puncture."

The main differences between these types of metaphors are as follows: in the linguistic metaphor associative links are objectified, and they correspond to the subject-logical relations, reflecting the speaking experience of language in terms of connotations that create metaphor; connotations of speech metaphor, however, reflect not the collective but individual vision of the world, so they are subjective and

randomly relative to the total knowledge. In the novel, we find numerous examples of artistic metaphor:

"Mr. Dursley gave himself a little shake and put the cat out of his mind."

"The traffic moved on and a few minutes later, Mr. Dursley arrived in the Grunnings parking lot, his mind back on drills."

"A few embers were still glowing in the fireplace, turning all the armchairs into hunched black shadows."

5. Poetical metaphor - it is a trope, ranking among the expressive means of the poetic works and acting as a complex diverse semantic structure. The essence of poetical metaphor is frequently seen in the approximation of very distant classes of objects, such as:

"For now they're bare and full of air,

So teach us things worth knowing... "

6. Cognitive metaphor - a type of metaphor, acts as a form of conceptualization of the world, and cognitive process, which expresses and forms new concepts, without which it is impossible to obtain new knowledge. According to its sources, cognitive metaphor is responsible of human ability to capture and create a similarity between different individuals and classes of objects. With a more general approach, cognitive metaphor is seen as a vision of one object by another, and in this sense, it is one of the ways of representation of knowledge in linguistic form. Metaphor, consisted in the transfer of characteristic of the object to the event, process, situation, fact, thought, idea, theory, concepts and other abstract concepts, gives the language logical predicates that designate sequence, causality, purpose, hatchability, conditionality, concession, etc.

"No need to fear the troll if you follow my (Percy's) orders!"

"Any second now, Professor McGonagall would come back and lead him to his doom."

In this area, key metaphors also work that propose the analogy among different systems of concepts and generate more specific metaphors. Thus, metaphors are applying an image of one fragment of reality to another fragment. They guarantee its conceptualization similar to the existing system of concepts. For example:

"And now, over to Jim McGuffin with the weather. Going to be any more showers of owls tonight, Jim?"

"...she didn't even notice Malfoy and Ron rolling around under her seat, or the scuffles and yelps coming from the whirl of fists that was Neville, Crabbe, and Goyle."

According to cognitive function, metaphors are divided into secondary (subordinate) and basic (key) ones. The former ones determine the presentation of a particular object or private categories of objects, and the latter ones determine the way of thinking about the world or part of the world.

Thus, metaphors - these are words that are not simply called, but "give voice" of thought, requiring a volume of nomination, they go through some kind of internal diffusion, activating its semantic potential and - as a result - "blow up" a new meaning. This process can be seen in the pages of the novel in the Harry Potter films. All changes in line with the semantic words, numerous examples of which we studied in this paper, natural, elegant, which is an indication of good taste and high literary skill of the author - J. Rowling. These metaphors are filled with the collective consciousness, which is not only the spokesmen of the unconscious, but also have significant potential for acting. In addition, the use of cognitive metaphors is taking to attract the reader's attention, speaking a kind of suggestive way and acting on two levels - conscious and subconscious.

Conclusions

The ***Harry Potter*** series of fantasy novels by J. K. Rowling have become some of the most widely read works of children's literature in history, with readers of all ages and in many countries. The Harry Potter series presents many challenges to translators, such as rhymes, acronyms, dialects, culture, riddles, jokes, invented words, and plot points that revolve around spellings or initials. These have been dealt with by various translators with different degrees of modification to the meaning of the original text.

The books carried a number of words that are considered *loaded names* by linguists and translators, meaning that they carry a semantic load, and that their morphology (structure) and phonology (sound) need to be adapted when translating them to a foreign language, for example the house names (Ravenclaw = raven + claw),

or Voldemort's name ("flight of death" or "theft of death" in French). These words were translated at different countries using several translation strategies, such as *copying* the names with no attempt to transmit the original English meaning, *transliterating* even if the name lost its original meaning, *replacing* the name with another given name from the target language, or *translating* the name using native words that conveyed the same meaning. For example, in the Ukrainian first book the transliterating strategy was used for some names because the "th" sound does not exist in Russian, so "Slytherin" was transliterated as "Slizerin". The translator of the second book chose the translating strategy instead, and he renamed the houses, "Hufflepuff" becoming "Puffendui" and "Ravenclaw" becoming "Kogtevrán".

The series involves many songs, poems, and rhymes, some of which proved difficult to translators. One rhyme, a riddle told by a sphinx in *Harry Potter and the Goblet of Fire*, posed a particular problem. The riddle involves taking words from a poem and using them to form a longer word, "spider," in answer to the riddle.

To cope with the abovementioned challenging issues the translators do their best to use appropriate translational transformations and compensation among them, though from our point of view the last one should and can be used wider.