

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: **Peculiarities of the translation into Ukrainian of idiomatic expressions in artistic discourse (based on the material of the series of novels by J.K. Rowling "Harry Potter")**

Group PA 21-19

School of translation studies Educational Programme:

English: Oral and Written Translation

Majoring 035 Philology

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Kyiv – 2022

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англійської мови

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Особливості перекладу українською мовою ідіоматичних виразів
у художнього дискурсі (на матеріалі серії романів Дж. К. Роулінг
«Гаррі Поттер»)**

Зацепіна
Єлизавета
В'ячеславівна
студентка групи
Па 21-19

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Київ – 2023

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INTRODUCTION

The rationale of research. Phraseologisms are a large part in the linguistics of any language and function in all spheres of society's communication. Due to the presence of different idioms in different languages, it is possible to study the history of the language and culture of a certain people in a certain period. The study of phraseology, as a part of the lexical wealth of a people, helps to study its historical experience. The study of phraseology is an important aspect in the development of English and Ukrainian linguistics. Since English is considered an international language, the connection between English and Ukrainian is unconditional. In order to accurately understand English texts that have been translated into Ukrainian, the translator must carefully select accurate translation methods, especially when translating idioms.

In domestic linguistics, there is no single study that would show the solution to the problems of translating idioms, as the translation of units with figurative meaning. It is precisely such unresolved lacunae that explain the relevance of the study.

Domestic and foreign scientists made an important contribution to the study of phraseology and phraseology. Among the Ukrainians, it is worth highlighting the works of such researchers as A. M. Prykhodko, O. O. Potebnia, M. F. Alefirenko, R. P. Zorivchak. Among the foreign scientists who studied this topic, it is worth highlighting: S. Bally, I. A. Beaudoin de Courtenay, O. Jespersen, J. Katz, Y. Naida, V. Fleischer. However, all these scientists did not come to a single conclusion regarding the definition of the term "idiom" and their classification, so this requires research even now. A. Denisova, L. Komar and M. Kovalchuk, who in their works analyze the classification of phraseological units and the difficulties of their translation, should be singled out separately. R. Zorivchak's work "Phraseological Unit as a Translation Studies Category" is worthy of attention.

The aim of our study is to reveal the peculiarities of the translation of phraseological conjunctions in the fictional discourse.

Based on the aim, the following **objectives** are identified:

1. review theoretical studies of idioms, define the concepts of "idiom" and "idiomaticity";
2. determine the classification of idioms;
3. to investigate the difficulties of translating idioms from English and Ukrainian;
4. analyzed the translation of selected idioms from the Ukrainian language into English and highlighted its features.

The subject of the study is idioms in English and their counterparts in Ukrainian.

The object of the study is the translation of phraseological conjunctions from English into the Ukrainian language.

The data sources are the series of books "Harry Potter" by J. K. Rowling.

The following **methods** were used during the research:

1. **the method of analysis**, which came in handy for gaining knowledge about idiomatic expressions in different periods of existence and research of these units;
2. **a synthesis method** for combining the collected information about idioms into a single whole and establishing a connection between different types;
3. **a descriptive method** for explaining the peculiarities of the structure of idioms and their functioning in the language;
4. **sampling method** for identifying the studied units;
5. **the method of comparison and juxtaposition** to highlight the differences of idioms in the English and Ukrainian languages;
6. **method of analogies** to establish the relationship between English and Ukrainian idiomatic expressions.

The practical value of the work consists in improving knowledge about idiomatic expressions in the English and Ukrainian languages. The obtained results will be useful for further research on this topic.

The theoretical value of the work is that the obtained results can be used during training in linguistic disciplines during the study of idioms. Important research

results when studying the theory and practice of translation in institutions of higher education.

The structure of the study. The work consists of an introduction, two sections (theoretical and practical), conclusions, appendices, bibliography and list of data sources.

The introduction reveals the rationale, aim, objectives, subject and object of the research, data sources, methods, theoretical and practical value and structure of the research.

In the first chapter, the theoretical foundations of the study are revealed, the concept of ‘idiom’, their classification and translation features are highlighted.

In the second chapter, a translation analysis of phraseological units in artistic discourse is made and lexical, grammatical and lexical-grammatical translation transformations during translation are highlighted.

The results of the research and the conclusions drawn from them are disclosed in the conclusions.

The bibliography provides a list of theoretical sources used to write the work.

The list of data sources contain the literature that served as a source of actual research material.

CHAPTER 1. THEORETICAL BASIS OF IDIOM STUDY

1.1 Concepts of 'idiom' and 'idiomaticity' in modern linguistics

During daily communication, reading or any way of obtaining information, a person comes into contact with idioms, most of which arouse curiosity due to their incomprehensibility. Examples of idioms are *to break a leg – ні пуху, ні пера*, *to buy a pig in a poke – купити kota у мішку*.

Phraseologisms are stable phrases and expressions that are interpreted not by their components, but by the totality of all units of the phraseology, that is, these components do not have the same meaning individually. A phraseological unit is understood as a stable unit of language, which consists of several words that together have a certain figurative meaning.

The notion of "phraseology" causes different interpretations among scholars, which makes it important to study these units in modern linguistics. P. Simpson believes that such units originate from metaphors, which are stable phrases. The researcher also believes that these are combinations of words whose meaning is difficult to understand separately from their components [18, p. 93]. A similar opinion is expressed by F. Palmer, who considers it to be a sequence of words whose meaning is not clear from the meanings of the words of this lexemes [15, p. 41].

In our study, we will pay attention to phraseological conjunctions, or idioms. The peculiarity of this type of phraseological units is that the figurative meaning of the idiom does not follow from the meaning of the components. For example, in the idiom *to kick the bucket*, all components do not emphasize its meaning. The given idiom means "to die", which cannot be understood from the lexical units of the idiom.

In modern linguistics, there are two approaches to idioms - "broad" and "narrow". According to the "narrow" approach, idioms are "stable phrases, the semantics of which is not derived from the meanings of its components, but formally integrated by them; arises as a result of the loss of motivational relations" [7, p. 173].

In American and British linguistics, most researchers follow a "broad" approach to the issue of idioms. A "broad" approach to the issue of phraseology was

distinguished by P. Müldner-Nietzkowski, who includes compound words, terms, clichés, commands and orders in the realm of phraseology [14, p. 14]. Western scientists consider idioms not only phraseological units of all types, but also paremias (proverbs, proverbs, quotations, etc.). It is worth noting that Richard Spears in his work "Dictionary of American Idioms" explains the selection of units presented in the dictionary as follows: "Every language has phrases or sentences that cannot be translated literally. Many clichés, proverbs, slang phrases, phrasal verbs, and common sayings offer this kind of problem. A phrase or sentence of this type is usually said to be idiomatic. This Dictionary is a collection of the idiomatic phrases and sentences that occur frequently in American English" [19, p. 7].

That is, Spiers resorted to a "broad" approach and attributed to idioms both word combinations and sentences, that is, clichés, slang phrases, proverbs, which are characterized by idiomaticity. William Collins, also the compiler of the dictionary, gave the following opinion: "When studying idioms, you always face two of the most important problems. The first is the problem of origin. As Piercel Smith notes, even experts are unable to clearly and confidently explain the meaning of numerous idiomatic expressions. Second, there is the problem of the connection between origin and current use. It often becomes necessary, in studying an idiom whose existing meaning is clear and widely used correctly, to admit that the connection between origin and meaning is not known. [11, p.11].

It is difficult for scholars to express a unanimous opinion about the place of phraseological units as lexemes. M. F. Alefirenko notes that "phraseological units, on the one hand, have all the basic properties inherent in language units, and on the other hand, they differ from other language units only by their characteristic features" [1, p. 75]. The researcher notes that the lexeme and phrase are not at the same linguistic level, "because, firstly, the syntagmatic relations of phrases and lexemes are not linguistic but speech, and secondly, because phrases can enter into syntagmatic relations with syntactic units, and then it would be necessary to distinguish a non-existent syntactic-phraseological level" [1, p. 75].

M. Demskyi notes that a phraseological unit is an independent linguistic unit "characterized by phraseological meaning, component composition and grammatical categories and performs a nominative function, and together with it characterizes the subject called by the phrase or its dynamic and statistical features" [4, p. 60].

Signs of idioms are:

- they may include necrotisms (words that are not used anywhere except this idioms), archaisms;
- splices – syntactically inseparable;
- it is impossible to rearrange the components;
- cannot have additional words.

J. Seidle and U. McMordie believe that idioms are structures that cannot be changed, that is, they are stable (*to give someone the cold shoulder*). However, scientists also distinguish those in which certain parts are fixed (*to make a clean breast of it*), as well as those that allow certain changes in non-fixed parts (*to have/to take/to enjoy forty winks*) [16].

In our work, we will use the concepts of "idiom", "idiomatic unit" and "phraseological unit", referring to a phraseological unit characterized by reproducibility, stability and unmotivated meaning.

So, idioms are an important part of linguistics and are characterized by such features as incommensurability, the presence of a figurative meaning, and reproducibility.

In linguistics, there are different opinions about the classification of idioms. According to the etimological classification, the following are distinguished:

1. Splicings that include necrotic words (archaisms, historicisms). For example, *to buy a pig in a poke*, which means an unprofitable purchase. The word *poke* (bag) is an archaism. It is worth noting that archaism continues to "live" in an idiom, while in a free word combination or as a separate lexeme it disappears due to replacement by modern words or in connection with the disappearance of the described concept.

2. phraseological fusions, which include grammatical archaisms. For example, the phraseology *I am good friends with him* is grammatically incorrect. The correct

form is I am good friend of his, but it is no longer an idiomatic unit. J. Seidl and U. McMordy believe that "The way in which the words are put together is often odd, illogical or even grammatically incorrect" [16, p. 4].

3. phraseological conjunctions that are lexically and semantically indecomposable. Like, *to be born with the silver in one's mouth*, *to go through thick and thin*.

4. phraseological conjunctions, which are a semantic unity, the lexical meaning of the units is not important. For example, *to bring the house down*, *to take in out on someone* [16, p. 4-15].

The semantic classification of idioms highlighted due to the semantic role of the idioms:

1) The "speech" group, that is, those that carry the meaning of conversational activity. Examples of idioms of this type are: *to swap lies*, *to spill the beans*, *chew the rag*, *gift of gab*.

2) Group "friendship", that is, those that mean topics related to friendly relations. For example, *to stay until the last dog is hung*, *to build bridges*, *bird of a feather*, *to cross someone's path*.

3) The "movement" group, that is, idioms related to movement (walking, riding, etc.). These are idioms *like a stone's throw*, *to follow your nose*, *in the middle of nowhere*, *to lose your bearings*.

4) The group of "expressions of will", that is, those related to the desires of a person. These include *to have the say*, *to knock on wood*, *to light at the end of the tunnel*, *to see fit*.

5) The "intention" group, which reveals a person's intentions to do or say something. For example, *the heart skips a beat*, *to cool one's jets*, *to be keen as mustard*, *the eager beaver*.

6) The "feelings" group, which includes idioms that describe anxiety, desire, suffering, etc. Such idioms include *to lose one's cool*, *to make one's blood boil*, *the foaming at the mouth*, *at one's wit's end*, *on top of the world*.

7) The group "joy", which includes *to dial smth back, to bounce off the wall, to do nothing by halves, with bells on*.

8) The "hostility, cruelty" group, i.e., these idioms, the meaning of which is associated with an unacceptable attitude towards someone or something. Such idioms include *to get one's hammer out, to give smb the ha, ha*.

9) The group "mental activity", that is, those that describe thinking activity. Like, *to stuck one's heads in the sand, toy with the idea, to light bulb movements*.

10) The group "death". It includes the following idioms: *to kill with kindness, sticky end, the big adios, bought the farm, to catch the bus*.

11) The "anger" group, which includes *to blow a fuse, to flip one's lid, to lose one's cool*.

12) The group of "lies", which include idioms whose meaning denotes false words or deception. These are idioms such as *to have a ring of truth, to get the short end of the stick, to be taken to the cleaners by someone, to be in cahoots with someone*.

The next classification that deserves attention is the etymological classification of idioms. This classification is distinguished by J. Seidle and U. McMordie. According to it, the following are distinguished:

- biblical and literary (*to kill the fatted calf, the green-eyed monster*);
- household (*to make a clean sweep of something, to hit the nail on the head*);
- agricultural (*to go to seed, to lead someone up the garden path*);
- culinary idioms (*to eat humble pie, to be in the soup*);
- military idioms (*to cross swords with someone, to fight a pitched battle*);
- nautical idioms (*to be in deep waters, to be in the same boat as someone*);
- of animalistic origin (*to play cat and mouse with, to be top dog*);
- with a color component (*to be in the pink, to have green fingers*);
- with a component to denote a body part (*to lose heart, to pull leg*) [16, p. 6].

Sam Glugsberg classified idioms according to their transparency and identified the following types:

- 1) opaque compositional phraseology (*kick the bucket*);

2) transparent compositional phraseology (break the ice) [13].

So, summarizing all of the above, it is worth noting that there is no single classification of idioms in linguistics, so this question is urgent during the study of idioms. There are different types of classifications (structural, semantic, etymological, by the degree of transparency, etc.), therefore, during the research, it is worth taking into account the diversity of these classifications.

1.2 Translation transformations of idiom translation

The use of idioms in texts adds expressiveness to them, therefore, accurate and adequate translation of the text from the original language to the translated language is important for the transmission of this feature. For an adequate translation of idioms, it is worth choosing the most accurate translation technique and strategy.

The main thing in translation is the translator, so his professionalism and knowledge are put in the first place. It is important for an adequate translation to have a thorough knowledge of two languages – the original language and the language of translation. During the translation, it is also necessary to understand the context in which the idiom is used, because they are characterized by polysemy and stylistic characteristics, which complicates the work of the translator.

In order to achieve the adequacy of the translation of idiomatic units, translators resort to translation transformations, which help to carry out the transition of the idiom from the original language to the language of translation. These transformations are the main method of translating idioms, which consists in replacing the characteristics of the linguistic personality.

Translation methods of idioms are divided into equivalent and non-equivalent translations. Equivalent types of translation include full and partial translation, and non-equivalent ones include descriptive translation and tracing [17, p. 100].

Idiomatic equivalents are idioms in the translated language, which are characterized by the preservation of the meaning of the original idiom. Equivalents make it easier for the translator to choose a translation method.

Equivalents are divided into:

1) Full equivalents, that is, those idioms that are completely equivalent both in the original language and in the translated language. The use of this method leads to a single translation, during which the meaning of the idiom from the original text, its lexical, stylistic and grammatical composition is completely preserved. For example, *a fire in the blood* – *вогонь у крові*, *bread and circuses* – *хліба та видовищ* [12, p. 45].

2) Partial equivalents, that is, those idioms that are not the same in all meanings. These idioms have the same meaning, but a different form [2, p. 211].

However, translation using the method of equivalents is considered the most accurate, but their number is small. This category mostly includes international idioms, such as *the heel of Achilles* – *Ахіллесова п'ята*, *since Adam was a boy* – *за Адама, за часів Адама*.

The next type of translation is the use of an idiomatic analogue. An analogue is a phraseology that has the same figurative meaning, but a different image [13, p. 207]. Idiomatic analogues include: *hair about the heels* – *невихована людина*, *to curl smb's hair* – *злякати когось*.

The method of descriptive translation, which consists in reproducing an idiom with a free word combination, is worthy of attention, but during this, the main features of the idiom are lost - metaphoricity and imagery. This type of translation is rarely used, only when there is no equivalent or analog [6, p. 65]. Descriptive translation was used when translating the following units: *between the cup and the lip a morsel may slip* – *не варто радуватись завчасно*, *much water runs by the mill that the miller knows not of* – *навколо відбувається багато речей, які ніколи не зрозуміти*.

A method often used by translators is tracing, i.e. copying an idiom based on a model in another language. This type is used only if during translation it is not possible to convey the semantic-stylistic meaning, imagery and emotional-expressive coloring by other types [13, p. 54]. Example: *an apple a day keeps the doctor away* – *хто яблуко з'їдає у день, той у лікаря не буває*, *the rotten apple injures its neighbors* - *одне зіпсоване яблуко псує інші сусідні*.

The next method of translation is combined (mixed) translation. This method is characterized by a mix of different translation methods (tracing and descriptive translation, etc.). Example: *patient as Job – терплячий як Іов, when Greek meets Greek, then comes the rug of war - найшла коса на камінь.*

It is also worth highlighting the antonymic translation, that is, the selection of the opposite meaning [9, с. 56]. This method is not often used. Example: *between wind and water - не у брову, а в око, to keep one`s head - не втрачай голови.*

Literalism is an exact and verbatim copying of the words of the original idiom. Unlike tracing, literalism distorts the idiom of the original language. Because of this, translators do not use this form.

Lexical translation is the translation of an idiom, which was in the original language, a lexeme in the translation language. Example, *set an eye on – побачити, keep quiet – замовкнути.*

Contextual translation is the selection of phraseology in the language of translation, which will be as similar as possible to the original, according to the context. Example, *let well alone – не буди лихо, поки воно спить.*

There is a division of translation transformations into lexical, grammatical and lexical-grammatical and lexico-semantic. Lexical transformations include transcription, transliteration, traditional reproduction, loan translation. Lexical-semantic transformations are generalization, differentiation, substantiation, modulation. Grammatical transformations include transposition, replacement, addition and omission. Lexical and grammatical transformations include antonymic translation, total reorganization, compensation and transformations of idioms in translation.

Therefore, the translation of idioms is a complex phenomenon and requires constant analysis. The problem with translating idioms is that they cannot be translated literally, because the meaning and figurative meaning of the idiom will be lost. For this reason, the idiom will become incomprehensible to the recipients. That is why the translation of idioms requires high professionalism and thorough

knowledge of the translator, both of the original language and the language of translation.

1.3 Use of the idioms in fictional discourse

From a linguistic point of view, the language of an artistic work is an organic unity of a wide range of expressive means, among which phraseological units occupy a prominent place.

The possibilities of forming expressive emotional and evaluative connotations in the field of phraseology are much wider than in the field of vocabulary. Therefore, the peculiarities of the semantics of the word and idioms cause their different purpose in artistic speech, since in phraseology the connotative element of meaning always dominates over the denotative one. Idioms, compared to words, as noted by L. Skrypnyk, are more expressive from an emotional and expressive point of view. For the most part, idioms not only name objects, actions, phenomena, but also at the same time evaluate them, express an attitude towards them, and expressively characterize them [8].

That is why in an artistic discourse the author can show his attitude, or the attitude of a certain character to other people, or to the situation, without describing this attitude, but using certain phraseological phrases in the text, giving the reader the opportunity to understand the author's message. This reproduction of the atmosphere in the text contributes to its high level of artistry and reading pleasure.

However, it is worth noting that the phraseological unit, as a component of any text, is closely related to the context of the work. It is in live broadcasting that it reveals its content to the fullest extent. Because of this, the word "uncertain" was used in the previous example because the context of the work required it. The analysis of a phraseological unit in isolation from the context is ineffective and does not reveal the depth of its semantics, since the phraseological unit mostly enters into complex semantic relations with a certain context [10, p. 112].

The aesthetic role of idioms in fiction is due to their natural imagery and emotionality, as well as the author's ability to select the necessary material and

introduce it into the text, subordinating it to the author's intention. As an element of emotional memory, phraseology provides the plasticity of poetic images and serves as an internal generator of artistic solutions and discoveries.

Unity in the content of phraseological units of emotional-evaluative and nominative elements enables the writer to use phraseological units to convey both the logical content of a thought and an idea of something, and through the latter to express an emotional attitude to the subject of thought [2, p. 55].

Depending on the content of the context, less often on a single word or word combination, the phraseological unit acquires the appropriate sound. Changing the structure and lexical composition (transformation) contributes to its even closer connection with the words of the context. As a result, the phraseology forms a single meaningful integrity with the context [5, p. 87]. As the context affects phraseological units, making their occasional changes possible, so transformed phraseological units affect the context, increasing its expressiveness, emotionality, and informativeness. If the word in the context can be neutral, then this cannot be categorically said about the phraseological unit.

Phraseologisms, being a means of nomination, do not duplicate what is already rationally known and established in the language, but they allow very precisely, figuratively to denote the reference situation, the presence of an axiological (evaluative) component in the meanings of the majority of idioms makes it possible to denote a personal attitude to the situation, which is nominated by expressing one's emotional state. The study of an isolated phraseological unit does not give a complete idea of the various connections it enters into in the text.

Phraseologisms perform a wide variety of stylistic functions in the text: nominative, evaluative, emotionally expressive, pragmatic, the function of reproducing the internal state of the character, the function of portrait characteristics, the function of language characteristics of the character, and others. Almost every character in the story uses idioms in their speech or internal dialogue [10, p. 114].

The functional-stylistic plan for the study of phraseology is based on the correlation of individual phraseological units or their groups with individual

functional styles or their varieties. Actually, the stylistic plan of studying phraseology should take into account, first of all, the establishment or predominant use of a stable combination in a certain area of speech.

Phraseological units also contain an evaluation component, express positive or negative feelings, characterize the mental state of the speaker, assuming the existence of an additional stylistic flavor. Expressive language units are based on socio-psychological and actually linguistic criteria for evaluating expressive means. The expression appears where there is an opportunity for juxtaposition and contrast.

For analysis in our work, books about Harry Potter by the author Joan Rowling were chosen. These books belong to fictional discourse, as they are characterized by imagery, a large number of characters, and the use of emotionally colored vocabulary.

So, taking into account the metaphoricity, imagery and emotional load of idioms, their use in works of art is unconditional.

Text analysis

THE BOY WHO LIVED

Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense.

Mr. Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large mustache. Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbors. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere.

The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it. They didn't think they could bear it if anyone found out about the Potters. Mrs. Potter was Mrs. Dursley's sister, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a

sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbors would say if the Potters arrived in the street. The Dursleys knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.

When Mr. and Mrs. Dursley woke up on the dull, gray Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country. Mr. Dursley hummed as he picked out his most boring tie for work, and Mrs. Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair.

None of them noticed a large, tawny owl flutter past the window.

At half past eight, Mr. Dursley picked up his briefcase, pecked Mrs. Dursley on the cheek, and tried to kiss Dudley good-bye but missed, 2 because Dudley was now having a tantrum and throwing his cereal at the walls. "Little tyke," chortled Mr. Dursley as he left the house. He got into his car and backed out of number four's drive.

It was on the corner of the street that he noticed the first sign of something peculiar -- a cat reading a map. For a second, Mr. Dursley didn't realize what he had seen -- then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of the light. Mr. Dursley blinked and stared at the cat. It stared back. As Mr. Dursley drove around the corner and up the road, he watched the cat in his mirror. It was now reading the sign that said Privet Drive -- no, looking at the sign; cats couldn't read maps or signs. Mr. Dursley gave himself a little shake and put the cat out of his mind. As he drove toward town he thought of nothing except a large order of drills he was hoping to get that day.

But on the edge of town, drills were driven out of his mind by something else. As he sat in the usual morning traffic jam, he couldn't help noticing that there seemed to be a lot of strangely dressed people about. People in cloaks. Mr. Dursley couldn't bear people who dressed in funny clothes -- the getups you saw on young people! He

supposed this was some stupid new fashion. He drummed his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. They were whispering excitedly together. Mr. Dursley was enraged to see that a couple of them weren't young at all; why, that man had to be older than he was, and wearing an emerald-green cloak! The nerve of him! But then it struck Mr. Dursley that this was probably some silly stunt -- these people were obviously collecting for something... yes, that would be it. The traffic moved on and a few minutes later, Mr. Dursley arrived in the Grunnings parking lot, his mind back on drills.

Mr. Dursley always sat with his back to the window in his office on the ninth floor. If he hadn't, he might have found it harder to concentrate on drills that morning. He didn't see the owls swooping past in broad daylight, though people down in the street did; they pointed and gazed open-mouthed as owl after owl sped overhead. Most of them had never seen an owl even at nighttime. Mr. Dursley, however, had a perfectly normal, owl-free morning. He yelled at five different people. He made several important telephone calls and shouted a bit more. He was in a very good mood until lunchtime, when he thought he'd stretch his legs and walk across the road to buy himself a bun from the bakery.

He'd forgotten all about the people in cloaks until he passed a group of them next to the baker's. He eyed them angrily as he passed. He didn't know why, but they made him uneasy. This bunch were whispering excitedly, too, and he couldn't see a single collecting tin. It was on his way back past them, clutching a large doughnut in a bag, that he caught a few words of what they were saying.

"The Potters, that's right, that's what I heard yes, their son, Harry"

Mr. Dursley stopped dead. Fear flooded him. He looked back at the whisperers as if he wanted to say something to them, but thought better of it. He dashed back across the road, hurried up to his office, snapped at his secretary not to disturb him, seized his telephone, and had almost finished dialing his home number when he changed his mind. He put the receiver back down and stroked his mustache, thinking... no, he was being stupid. Potter wasn't such an unusual name. He was sure there were lots of people called Potter who had a son called Harry. Come to think of

it, he wasn't even sure his nephew was called Harry. He'd never even seen the boy. It might have been Harvey. Or Harold. There was no point in worrying Mrs. Dursley; she always got so upset at any mention of her sister. He didn't blame her -- if he'd had a sister like that... but all the same, those people in cloaks...

He found it a lot harder to concentrate on drills that afternoon and when he left the building at five o'clock, he was still so worried that he walked straight into someone just outside the door.

"Sorry," he grunted, as the tiny old man stumbled and almost fell. It was a few seconds before Mr. Dursley realized that the man was wearing a violet cloak. He didn't seem at all upset at being almost knocked to the ground. On the contrary, his face split into a wide smile and he said in a squeaky voice that made passersby stare, "Don't be sorry, my dear sir, for nothing could upset me today! Rejoice, for You-Know-Who has gone at last! Even Muggles like yourself should be celebrating, this happy, happy day!"

And the old man hugged Mr. Dursley around the middle and walked off,
(HPPS)

1. The text under analysis headlined "Harry Potter and the Philosopher's Stone", Chapter 1, The Boy Who Lived. This text belongs to novel. It is of fictional discourse. There aren't non-verbal means in the text.

2. The text was taken from the novel "Harry Potter and the Philosopher's Stone" by J. K. Rowling. The text is aimed at children, but this book is also read by adults. The aim of the textual information is to to entertain readers.

3. 1) Structural level of the text is ensured by lexical and semantic cohesion.

A. Lexical cohesion is implemented by repetititon links, which are:

- simple lexical repetititon: *were driven – drive; drill – drills; got – get;*

- complex lexical repetition: *harder – hardly; useful – use; happily – happy; strange – strangely;*

- simple paraphrase: *normal – usual; dull – boring; large – big; small – tiny; strange – mysterious;*

- complex paraphrase: *usual – unusual; whispering – shouted; upset – happy;*

- co-reference: *boy – son*;
- substitution: *people – they; cat – it*.

B. Grammatical cohesion and syntactic structure is ensured by sequence of tenses.

C. The definite article in this case *the street* helps that it's identify noun that is known by the readers. The use of the indefinite article here *a cat* means that the concept is mentioned for the first time in the text.

D. Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

Stylistic characteristics of the text are:

1) Strong positions of the text: Strong positions of the text are the beginning of the chapter, where the author gives the main information about the main heroes of the novel.

2) Weak positions: none.

3) Tropes: epithets: *big, beefy man; good-for-nothing husband; dull, gray Tuesday; funny clothes;*

metaphors: *trick of light; stopped dead;*

hyperbole: *their greatest fear was that somebody would discover it;*

personification: *a cat reading a map;*

4) The author used a special vocabulary, that is *cloaks* (the clothes of the wizard).

5. Basic transformations: calque; equivalents and analogues

CHAPTER 2. FEATURES OF THE TRANSLATIONS OF ENGLISH IDIOMS IN FICTIONAL STYLE (ON THE MATERIAL OF THE HARRY POTTER BOOK SERIES)

2.1 Analysis of the lexical transformation of the translation of idioms

The subject of our research is the translation of idioms in the series of books about Harry Potter by Joan Rowling. During the analysis of the translation, the use of such translation transformations as selection of analogue, selection of equivalent and tracing was revealed.

Phraseological analogues are phraseological units in the Ukrainian language that have the same meaning as the original idiom, but have a different structure. During the analysis, it was found that this method of translation was used in cases where there is a phraseological unit in the Ukrainian phraseological fund that has the same meaning as the idiom in the original text.

An example of a translation using this translation transformation is shown in the following sentence:

'All right, thirty-seven then,' said Dudley, going red in the face. (HPPS: 22)

- Ну, добре, тридцять сім, - налився кров'ю Дадлі. (ГПФК: 29) The idiom *to go in the face* has an analogue in the Ukrainian language – *наливатися кров'ю*, which has the same meaning and accurately conveys the meaning of the sentence. Therefore, it can be noted that the translation is accurate and adequate.

The following example of translating an idiom using analog translation is:

On the other hand, he'd got into terrible trouble for being found on the roof of the school kitchens. (HPPS: 26)

А ще Гаррі мав великі неприємності, коли його знайшли на даху шкільної кухні. (ГПФК: 34). Analog translation is used in the presented sentences, which is due to the high level of translation adequacy and understanding of such phraseology in the Ukrainian translation.

It is also worth paying attention to the idioms in the following sentences:

He took a few deep breathes and forced his face into a smile, which looked quite painful. (HPPS: 39)

Він перевів подих, а тоді силювано усміхнувся. (ГПФК: 52) Such a translation of an idiom is characterized by a high level of translation adequacy. It is worth noting that another translation would change the meaning of the idiom in the Ukrainian language (for example, a literal translation would not convey the full meaning of the idiom).

“Forgot to mention it... Slipped your mind, I daresay...” (HPCS:14)

- Ти забув про це! Мабуть, тобі з голови вилетіло! (ГПТМ: 22) The idiom in the translated text is accurate and understandable for the Ukrainian reader and determines the high adequacy of the translation. Both idioms have the same meaning, but it comes from different, albeit similar, images. In both idioms, the main thing is the thought, but in the idiom *to slip the mind*, the thought takes the main place, and in the phraseologism *вилетіти з голови*, the head is the main thing, but we learn about the thought from the figurative meaning.

“Big deal,” said Ron, rubbing his foot where the photographer had stepped on it. (HPCS: 39)

— *Велика цяця!* — буркнув Рон, розтираючи ногу, на яку наступив фотограф. (ГПТК: 63) The idiom *big deal* means a very important person who has some influence. The same meaning has the same meaning as the phraseology *велика цяця*, which makes it easy to understand the idiom and the sentence in which it is used. During the translation of the idiom, the method of selecting a phraseological analogue was used.

Raindrops the size of bullets thundered on the castle windows for days on end; the lake rose, the flower beds turned into muddy streams, and Hagrid’s pumpkins swelled to the size of garden sheds. (HPCS: 80)

Величезні, мов кулі, дощові краплини з ранку до ночі розстрілювали замкові вікна; озеро мало не вийшло з берегів, квіткові клумби перетворилися в баюри з багнукою, а Гетрідові гарбузи стали завбільшки як чималенький курінь. (ГПТК: 127) The basis of the first idiom is the image of the day, but in its Ukrainian

analogue, morning and night are the main ones. Despite the difference in images, these idioms have the same meaning in both sentences. During the analysis, it was found that such a translation is accurate and adequate, as it is understandable for the Ukrainian reader.

An example of an idiom translation by analog translation is shown in the following sentences from the book "Harry Potter and the Prisoner of Azkaban":

He'll be sick as a pig! (HPPA: 187)

Та він вкаляється від заздрості! (ГПВА: 112) The idioms *to sick as a pig* and *вкалятися від заздрості* have the same meaning, but these idioms have a completely different structure, which means that they are phraseological analogues in the English and Ukrainian languages. Such a translation is accurate, clear and adequate.

"Anyway, we know it by heart," said George. "We bequeath it to you. We don't really need it anymore." (HPPA: 159)

— До того ж ми й так уже вивчили все напам'ять, — сказав Джордж. — I тепер передаємо тобі. Нам воно вже начебто й не потрібне. (ГПВА: 96) Both idioms mean to know something very well, but expressed in different ways, which means that they are analogs. Such a translation refers to the equivalent and is adequate.

The next example of the analogue translation is:

"Time is making fools of us again," said Dumbledore, indicating the dark sky beyond the windows. (HPHP: 349)

- Ми знову не помітили, як пролетів час, — сказав Дамблдор, показуючи на почорніле небо за вікнами. (ГПНП: 149) The idiom used in the original text does not have an equivalent in the Ukrainian language, so its translation was made according to the tradition of selecting an analogue in the Ukrainian language. Such a translation is understandable in the Ukrainian language, since this construction is characteristic of the Ukrainian language and is often used in speech.

Apparently Hermione felt she had been rumbled too because she suddenly threw caution to the winds. (HPHP: 164)

Мабуть, Герміона теж відчула, що її викрито, бо раптом відкинула під три чорти будь-яку обережність. (ГПНП: 68) The phraseology *відкидати під три чорти* is characterized by a high frequency of use in the speech of Ukrainians, which is a sign that the selection of such an analogue to the idiom *to throw caution to the winds* is accurate and adequate. Both idioms have the same meaning, but differ in form.

“Filch, I don’t give a damn about that wretched poltergeist; it’s my office that’s —” (HPGF: 486)

Філч, мені до лампочки, що там учворив якийсь там нещасний полтергейст. (ГПКВ: 243) The idiom to give a damn refers to colloquial language, which makes its translation into Ukrainian difficult. It is worth noting that the translator took into account this feature of the idiom, translating it with a phraseological unit from colloquial language - to me, to the light bulb. Such a translation is accurate, as it takes into account both the meaning and the peculiarities of the use of the idiom, which have been preserved in the Ukrainian translation.

I just hope he’s in Gryffindor! Keep your fingers crossed, eh, Harry? (HPGF: 190)

Хоч би він потрапив у Грифіндор! Гаррі, тримай за нього кулаки, добре? (ГПКВ: 88) In the Ukrainian phraseological fund, it denotes the same meaning as the original idiom, that is, it is an analogue of this idiom. This transformation of the idiom was made because the idiom *тримати кулаки* is more understandable for the Ukrainian reader.

The next lexical transformation used when translating idioms in the Harry Potter series of books is equivalent translation. A phraseological equivalent is an idiom that has the same meaning and form in the English and Ukrainian languages. There are not many such phraseological units in such a language pair, since English and Ukrainian have different origins and different histories of development. An example of the use of such a translation transformation is found in the following sentences:

But that’s no reason to lose our heads. (HPPS: 12)

Але ж не можна втрачати голову. (ГПФК: 5) Equivalents in the English and Ukrainian languages were found in the given sentences, as these phraseological units have the same meaning and form in both languages.

In our opinion, the translation according to the legend of the selection of equivalents is the most accurate translation, but there are not many equivalents.

“That,” he said stiffly, “is none of your business. It’s Crabbe, isn’t it?” (HPCS: 143)

— Не твоє діло, — холодно відповів він. — Це Креб чи хто? (ГПТК: 23) In the presented sentences, idioms are highlighted that are partial equivalents, as they are characterized by a partial change in the structure of the idiom in the Ukrainian language.

If the worst came to the worst, they were going to drop a bag of Dungbombs, but they hoped they wouldn’t have to resort to that — Filch would skin them alive. (HPGF: 314)

У крайньому випадку вони збиралися жбурнути туди торбинку з какобомбами, та сподівалися, що цього робити не доведеться – адже Філч позривав би їм за це голови. (ГПКВ: 160)

In this case, the translator uses a phraseological equivalent, which is a fairly traditional version of the translation of the expression *If the worst came to the worst*. We consider this version of the translation to be completely equivalent and adequate.

A Ministry wizard had already spotted them; as he hurried past Harry, Ron, and Hermione he muttered distractedly, “In broad daylight! Parents having a lie-in, I suppose —” (HPGF: 81)

Якийсь чаклун з міністерства помітив їх і пробіг повз Гаррі, Рона й Герміону, розгублено бурмочучи: «Серед білого дня! А батьки, мабуть, похронууть...» (ГПКВ: 41) In the above sentences, the translator used such a lexical translation transformation as an equivalent translation, since the idioms are identical both in structure and in meaning in both languages.

Another translational transformation used during the translation of phraseological units in a book about Harry Potter is calque, or loan translation. This

is the formation of a new phraseology, a word or a new meaning of a word through the literal translation of a corresponding foreign language element.

An example of the use of such a transformation is shown in the following sentences:

He didn't seem at all upset at being almost knocked to the ground. (HPPS: 5)

Чоловічок, здається, нітрохи не розгнівався, що його мало не збили на землю. (ГПФК: 3) The phraseology to knock to the ground in the original sentence was translated using calque, since the idiom was literally transferred from English to Ukrainian. Such a translation is due to the fact that the idiom in the Ukrainian translation is clear and does not distort the meaning of the sentence.

Professor McGonagall shot a sharp look at Dumbledore and said, 'The owls are nothing to the rumours that are flying around.' (HSPS: 12)

Професорка Макґонґел гостро зиркнула на Дамблдора й сказала:

- Сиви – це ще дрібниці, а от знаєте, які чутки тут літають? (ГПФК: 6)

The calque translation in the given sentence is due to the loss of idiomaticity and metaphoricality of the phrase in the Ukrainian translation. However, despite the loss of idiomaticity, the translation is accurate and understandable in Ukrainian, which determines its adequacy.

The Weasleys roared with laughter and Harry settled back in his seat, grinning from ear to ear. (HPCS: 18)

Візли аж заревіли від реготу, а Гаррі вмотився на сидінні, усміхаючись від вуха до вуха. (ГПТК: 28) In the given example, we see an accurate translation of the idiom into Ukrainian, but in this case the idiomaticity of the unit is preserved, which is one of the important features of the translation of idioms.

From dawn till dusk, you will be lucky in everything you attempt. (HHP: 237)

Від світанку до заходу сонця вам щаститиме в усіх ваших починаннях.

(ГПНП: 100) By analogy with the previous example, in the given sentences, the idioms are translated using exact copying of their structure. However, it is worth noting that such a translation is adequate and accurate.

During the research, it was found that a large group are idioms, which are translated according to the myth of descriptive translation. During the research, it was found that this is the most universal technique that helps the translator in the most difficult situations, especially if there is no corresponding concept of social, geographical, national order in the translated language. Sometimes descriptions turn out to be cumbersome and look like a foreign body in the text, they do not allow preserving the stylistic flavor of the language when transmitting phraseological units. This is a serious drawback of this method. For instance:

A low rumbling sound had broken the silence around them. (HPPS: 15)

Навколишню тишу порушив низький гул, що ставав дедалі гучнішим, доки вони озирали вулицю, шукаючи світла фар. (ГПФК: 20) In these sentences, it is found that the idiom is conveyed by a phrase that describes the meaning of the idiom. This translation was used because there is no equivalent or analogue in the Ukrainian phraseological fund. However, such a translation is clear and adequate.

Another example of the use of a descriptive construction to indicate an idiom in the Ukrainian language is found in the following sentences:

Harry must have had more haircuts that the rest of the boys in his class put together, but it made no difference, his hair simply grew that way – all over the place. (HPPS: 22)

Гаррі стригся, мабуть, частіше, ніж усі разом хлопці з його класу, але це не допомагало, бо його волосся все одно стирчало на всі боки. (ГПФК: 10) In the Ukrainian translation, we see the description of the idiom using a free phrase and characterized by a loss of idiomaticity. It is worth noting that the translation is understandable for the Ukrainian reader, therefore it has a high level of translation adequacy.

Harry fought to keep his face straight as he emerged. (HPCS: 5)

Гаррі випростався, ледве стримуючи регім. (ГПТК: 7) The given sentences accurately illustrate the use of descriptive translation, as the idiom is translated and interpreted using a descriptive construction that reveals the meaning of the idiom in the Ukrainian language. During the analysis, we found that such a translation is

accurate and understandable. When translating the idiom *to keep the face straight*, you can choose the Ukrainian equivalent *тримати лице*, but such an equivalent is a false friend of the translator.

The phraseology *тримати лице* has a different meaning than the idiom *to keep the face straight* (to have a good reputation). Therefore, the translator accurately translated the idiom without resorting to descriptive translation.

“*YOU COULD DO WITH TAKING A LEAF OUT OF PERCY’S BOOK!”*
yelled Mrs. Weasley, prodding a finger in Fred’s chest. (HPCS: 22)

— *ВИ Б КРАЩЕ ПОВОДИЛИСЯ ТАК, ЯК ВІН! —* заволатала місис Візлі, тицяючи Фредові в груди пальцем. — *Ви могли загинути, вас могли побачити, через вас тато міг би втратити роботу!* (ГПТК: 35) In these sentences, a descriptive translation was also used to convey the idiom, since there are no idioms with the same meaning in the Ukrainian language, and calque would distort the meaning of the idiom and make it difficult to understand the sentence in general.

The use of the descriptive translation is on the sentences:

“*We’re running low, Arthur,” she sighed. “We’ll have to buy some more today... Ah well, guests first! After you, Harry dear!”* (HPCS: 31)

— *Уже мало залишилось, Артуре, — зітхнула вона. — Треба сьогодні докупити ще... Ну що ж — першими — гості! Гаррі, дорогенький, бери!* (ГПТК: 48) The translation using descriptive translation is due to the fact that there are no analogues or equivalents of the idiom in the Ukrainian phraseological fund.

We’re all in the same boat now, and, well — (HPCS: 175)

Тепер ми всі в однаковому становищі, а тому... (ГПТК: 280) When translating the idioms in the given sentences, the translator used a descriptive translation. However, in our opinion, in this case, it would be appropriate to use an equivalent translation of the idiom, since in the Ukrainian language there is a phraseology that has the same meaning and form – *бути в одному човні*. Such a translation is more adequate, since a phraseology is best translated as a phraseology, preserving idiomaticity and metaphoricality.

“And I thought I had it bad staying here for another four weeks,” he said.
(HPCS: 9)

— *А я ще думав, який я нещасний, що мушу прожити тут ще один місяць, — сказав він. — Після цього Дурслі видаються мало не святими. А чи не може тобі хтось допомогти? Може, я?..* (ГПТК: 14) In the given sentences, the idiom is translated using an adjective that conveys the meaning of the idiom in the Ukrainian language, making the idiom understandable for the Ukrainian reader. This translation is accurate and adequate.

That was the final straw for Severus. (HPPA: 359)

І цього Северус уже не витерпів. (ГПВА: 215) The idiom in the given sentence is translated using a descriptive translation, but the original idiom has an analogue in the Ukrainian language (*остання крапля*). In our opinion, this analogy does not fit the context in which the idiom is used, so the translator renders the idiom correctly and accurately.

"Come on, Hermione, come and have some food," Harry said, looking over at Ron and wondering whether he was in a good enough mood to bury the hatchet.
(HPPA: 221)

— *Слухай, Герміоно, йди до нас, — мовив Гаррі, дивлячись на Рона і сподіваючись, що той має достатньо гарний настрій для мирної угоди.*
(ГПВА: 134) The idiom *to bury the hatchet* is translated into Ukrainian using a descriptive construction that is a combination of an adjective and a noun. Such a translation is clear and therefore adequate.

In the following sentences, the transfer of the meaning of the idiom is revealed using the description in the Ukrainian translation of the book "Harry Potter and the Prisoner of Azkaban". In our opinion, this is the only adequate translation of the idiom, since this idiom has no analogues or equivalents and is not characteristic of the Ukrainian language.

The translation of the idiom in the following sentences is similar to the previous example:

"Firstly," growled Uncle Vernon, "you'll keep a civil tongue in your head when you're talking to Marge." (HPPA: 14)

— По перше, — гаркнув дядько Вернон, — ти дуже ввічливо розмовлятимеш з Мардж. (ГПВА: 9) The English idiom does not have an equivalent translation in the Ukrainian language, because the translated language does not have the realities described in the idiom. That is why descriptive translation is appropriate in such a case.

The Ministry's littered with Slughorn's old favorites, he was always good at giving leg ups, but he never had much time for Arthur... didn't seem to think he was enough of a highflier. (HPHP: 106)

Міністерство аж кишить колишніми Слизороговими улюбленцями — він уміє проштовхувати своїх, а от на Артура в нього ніколи не вистачало... мабуть, не покладав на нього великих надій. (ГПНП: 44) In the given example, it was found that the idiom *to give leg up* is translated using a descriptive construction, since this idiom has no equivalents in the Ukrainian language. In the translation, the idiom lost its idiomaticity, but such a translation is understandable for the Ukrainian reader, so the translation is adequate.

Similar to the previous example, the following sentences show the translation of the idiom by a descriptive construction:

I had to pay an arm and a leg for it, but I couldn't let it pass, not a real treasure like that, had to have it for my collection. (HPHP: 556)

Я заплатила за нього високу ціну, але просто не могла випустити з рук. (ГПНП: 236)

Avery — from what I've heard he wormed his way out of trouble by saying he'd been acting under the Imperius Curse — he's still at large. (HPGF: 547)

Про Ейвері я чув, що той уник неприємностей, бо сказав, ніби діяв під закляття «Імперіус» - він і досі на волі. (ГПКВ: 276) The translation of the idiom in these sentences is due to the fact that the original idiom has no analogue or equivalent in the Ukrainian language, so the descriptive construction accurately conveys the meaning of the idiom, albeit with a loss of metaphoricality.

In the following sentences, the use of a descriptive translation is found, which is due to the fact that the idiom is not typical for the perception of the Ukrainian reader due to its lack of character for Ukrainian realities.

“Your guess is as good as ours, Hermione,” said Mr. Weasley. (HPGF: 159)

- Ми самі не знаємо, Герміоно, - відповів містер Візлі. (ГПКВ: 73)

A final example of the use of descriptive translation when translating idioms in the Harry Potter book series is the following sentences:

Bagman didn't seem in any particular rush to spill the beans, though. (HPGF: 431)

Проте Бетмен не поспішав відкривати, що має на думці. (ГПКВ: 230) In this example, it was found that the idiom is conveyed by means of a verb description, which accurately conveys the meaning of the idiom and is easy to understand in the Ukrainian language.

During the analysis, a combined translation was also revealed, that is, a combination of two lexical transformations:

Mooney presents his compliments to Professor Snape, and begs him to keep his abnormally large nose out of other people's business. (HPPA: 241)

Містер Муні передає вітання професорові Снейпові і просить його не пхати свого довжелезного носа до чужого проса. (ГПБА: 145) In this translation of idioms we see the use of loan translation and analogical translation. With the help of calque, the part – *to keep the large nose* – was translated. And part of *out of the people's business* was transferred with the help of an analogue in the Ukrainian language – *до чужого проса*. Such a translation is due to the fact that part of the idiom has an analogue in the Ukrainian language and is understandable, while the other part needs an exact translation.

During the research, 36 examples of the use of lexical translation transformations were found, among which there are 12 phraseological analogues, 4 phraseological equivalents, 4 examples of loan translation (calque), 15 idioms transmitted by descriptive translation and 1 example of the use of combined translation (loan translation and analog translation to convey one idiom). The

percentage of the use of lexical translation transformations is as follows: analogues – 33%, equivalents – 11%, loan translation – 11%, descriptive translation – 41%, combined translation – 2%. So, it can be noted that the most used transformation during the transfer of idioms from books about Harry Potter by Joan Rowling in the Ukrainian language is descriptive translation, that is, the transfer of phraseologisms by means of a description of their meaning.

2.2 Analysis of the grammatical transformation of the translation of idioms

During the analysis, the use of grammatical translation transformations during the translation of idioms in books about Harry Potter was also revealed. Such translational transformations include addition, omission, change of part of speech and change of sentence structure.

During the research, the use of omission during the translation of phraseological units into the Ukrainian language was revealed. This technique is manifested in the removal of the entire idiom or its parts from the Ukrainian text. An example of using such a translation is:

He made a grab for the letters, but Dobby jumped out of reach. (HPCS: 12)

Він хотів забрати листи, але Доббі відскочив від нього. (ГПТК: 19) In this sentence, the omission of the verb *make* in the Ukrainian translation was found, which led to the loss of idiomaticity of the phraseology, but it is characterized by a high level of comprehensibility for the Ukrainian reader.

Another example of the use of omission when translating an idiom from the Harry Potter books by J.K. Rowling is:

But they won fair and square... even Wood admits it. (HPPA: 150)

Але ж вони виграли чесно... це визнав навіть Вуд. (ГПВА: 91) The idiom *fair and square* in the translation into Ukrainian is found only with the word *чесно*, i.e. we see the omission of the word *square*, which is due to the fact that the idiom is replaced by one word. As a result, the loss of the metaphoricality of the phraseology

was revealed. However, it is worth noting that such a translation is accurate and understandable for readers, which shows its adequacy.

The next grammatical transformation used for translation is addition, that is, increasing the number of words in the target language through additional units.

An example of using such a translation transformation is:

- *all You-Know-'Oo's supporters was tracked down, wasn't they, Ern? Most of 'em knew it was all over, with You-Know-'Oo gone, and they came quiet.* (HPPA: 33)

...тоді всім його прибічникам прикрутили хвости, правда, Ерні? Вони тоді скумекали, що їхній казочці кінець, і принишкли. (ГПБА: 20) In the given example, the addition of a phraseology in the Ukrainian translation, which is not in the original text, was found. Such a transformation leads to the addition of a new semantic meaning to the sentence, leading to a better understanding of the sentence by the Ukrainian reader. Since this is an artistic style text, the usage of the idioms in the text is evitable, so this translation is clear and adequate.

During the analysis of the translation of the idiom, the use of the change of the part of speech in the Ukrainian translation was also revealed. This method is manifested in the change of part of the word in the translation with the help of understanding the idiom in the text. The example is:

Harry's heart gave a horrible jolt. (HPPS: 61)

Серце Гаррі аж підстрибнуло в грудях. (ГПФК: 59) In these sentences, the replacement of the phrase *to give a jolt* with the verb *підстрибнути* was found, that is, we see the replacement of the word form in the idiom. Such a translation is due to the characteristic of the use of such a construction in the Ukrainian language.

It is also worth paying attention to the change of place of the idiom in the sentence. This transformation was used due to the fact that the order of words in the English and Ukrainian languages is different. English is characterized by a fixed word order, while Ukrainian has a less fixed word order. For example:

Harry scanned the map carefully and saw, with a leap of relief, that the tiny dot labeled Severus Snape was now back in its office. (HPPA: 232)

Гаррі полегшено зітхнув: маленька цяточка з написом "Северус Снейп" містилася у Снейповім кабінеті. (ГПБА: 140) In the first sentence, use the idiom as an interjection that adds meaning to the main action. However, it is worth noting that in Ukrainian the idiom is transmitted with the help of a descriptive translation, but also with a change of place in the sentence. The word *полегшено* is used in the second place in the sentence.

You really should be in bed, the whole lot of you — you'll be up at the crack of dawn to get to the Cup. (HPGF: 80)

Вам усім давно вже час спати, адже, щоб устигнути на Кубок, треба буде прокинутися ранесенько. (ГПКВ: 32) The sentence revealed a permutation of parts of the sentence in the Ukrainian translation. Such a permutation is determined by the rules of the order of the sheaves in complex sentences. Due to this rearrangement, the idiom changed its place in the sentence and was used in a subordinate clause. It is also worth noting that the idiom is transmitted using a descriptive translation.

Thus, during the research, 6 examples of the use of grammatical transformations were found, including 2 examples of omitting a phraseological unit, 1 example of addition, 1 example of changing a part of speech, and 2 examples of changing the place in a sentence. The percentage of use of grammatical transformations is revealed as follows: 33% - omission of the idioms, 17% - addition of idioms, 17% - changing a part of speech and 33% - change the place in a sentence. So, it worth mentioned, that the most usage grammatical transformations are omission and change the place in the sentence.

2.3 Analysis of the lexical-semantic transformation of the translation of idioms

During the study, the use of lexical-semantic translational transformations, namely concretization (differentiation), generalization and modulation, was revealed.

Concretization is a narrowing of the semantic field of idioms to establish a certain meaning of the phraseology. An example of using such a transformation:

Mr Dursley gave himself a little shake and put a cat out of his mind. (HPPS: 3)

Містер Дурслі тряснув головою і забув про китця. (ГПФК: 3) In the given example, it was found that the translator narrowed the meaning of the idiom, replacing it with a verb. Such a replacement is due to the accuracy of the idiom transmission in the Ukrainian language for easier understanding by the Ukrainian reader.

Another example is:

'Yes, yes, it's all very sad, but get a grip on yourself, Hagrid, or we'll be found,' Professor McGonagall whispered, patting Hagrid on the arm as Dumbledore stepped over the low garden wall and walked to the front door. (HPPS: 17)

- Так, так, дуже прикро, але заспокойся, Гегріде, бо нас тут почують, - зашепотіла професорка Макґонґел, легенько поплескавши Гегріда по руці. (ГПФК: 22) In the above sentences, the meaning of the idiom is narrowed by the verb. It is worth noting that the idiom has an analogue in the Ukrainian translation (*взяти себе в руки*), however, such an idiom has a broad meaning and can cause confusion in understanding the meaning of the sentence in general. With this in mind, the translator specified the meaning of the idiom.

A similar meaning of the idiom is found in the following sentences from the book "Harry Potter and the Prisoner of Azkaban":

Harry tried to pull himself together. (HPPA: 84) *Гаррі постарався зосередитися.* (ГПВА: 53) The idiom *to pull someone's together* has the same analogue as in the previous case (*взяти себе в руки*). The narrowing of semantics is due to concretization on the specific detection of an idiom in a sentence.

The Office of Misinformation has been working around the clock, we've had teams of Obliviators out trying to modify the memories of all the Muggles who saw what really happened, we've got most of the Department for the Regulation and Control of Magical Creatures running around Somerset, but we can't find the giant-- it's been a disaster. (HPRP: 17)

Служба дезінформації працює цілодобово, команди забуттяторів видозмінюють пам'ять усіх матлів, які бачили, що відбулося насправді. (ГПНП:

7) The transformation of the idiom in the given is determined by the narrowing of its meaning, since this construction is typical for the Ukrainian reader.

“Close shave, Potter,” he muttered. (HPGF: 474)

- *Ледве викрутилися, Поттере, - пробурмотів він. (ГПКВ: 246)* In the presented sentence, the specification of the idiom is revealed by replacing the word with a figurative meaning with words with a direct meaning, which obviously increases the level of understanding of the idiom and the sentence by the Ukrainian reader in general.

The opposite translational transformation to concretization is generalization, that is, the expansion of the semantic meaning of an idiom. This transformation is used by the translators of the Harry Potter books because the original idiom does not reflect the exact meaning for the Ukrainian reader. An example of such a translation is:

"No," said Harry. "You've had your go. You saved four. Ron saved five. Ron's Keeper, he won it fair and square. Get out of my way." (HHP: 285)

— *Ні, — відповів Гаррі. — Ти її вже мав. Відбив чотири м'ячі. Рон відбив п'ять. Рон — воротар, він виграв чесно і справедливо. Іди собі. (ГПНП: 121)* In these sentences, the expansion of semantics is revealed, since the translator gave the idiom "get out of my way" as "get out of my way" instead of an exact translation. Such a translation fades due to the difference in the perception of the text by the Ukrainian reader.

The last lexical-semantic translational transformation is modulation, which manifests itself in the replacement of cause-and-effect relationships between the original idiom and the translated idiom. For instance:

He dashed back across the road, hurried up to his office, snapped at his secretary not to disturb him, seized his telephone and had almost finished dialling his home number when he changed his mind. (HPPS: 4)

Він перебіг вулицю, поспіхом піднявся до кабінету, гукнув секретарці не турбувати його, схопив телефон і почав набирати свій домашній номер, аж раптом зупинився. (ГПФК: 2) The sentence reveals a complete change in the

semantic field, as the idiom is replaced by a disyllabic word that has a totally different meaning. Such a translation is conditioned by the context of the sentence and the reader's understanding.

You would have thought, would you not, that now I am returned to the school Professor Dumbledore might have got rid of the horse? (HPHP: 400)

Думалося, що раз я вже повернулася до школи, то професор Дамблдор попросить жеребця ніти. (ГПНП: 171) Similar to the previous example, the idiom is translated into Ukrainian by changing the semantic meaning in the translation, which contributes to a better understanding of the phraseologism.

Thus, during the translation of idioms in the series of Harry Potter books, the use of such lexical-semantic idioms as concretization (5 examples (63%)), generalization (1 example (12%)) and modulation (2 examples (25%)) was found.

CONCLUSIONS

Idioms give the text an artistic style of metaphor and imagery, which necessitates their analysis and translation. In our research, we will analyze the translation of phraseological units in the series of books about Harry Potter from English into Ukrainian.

The following objectives were performed during the research:

1) An overview of the theoretical basis of the study of idioms was made, the concepts of idiom and idiommaticity were defined. An idiom is a lexical unit, the meaning of which does not come from the meaning of individual words, but from their combination. The components of idioms cannot be replaced by others and cannot be removed.

2) Defined classifications of phraseological units. During the research, the structural-grammatical classification, semantic and etymological classification of idiomatic units was determined.

3) We analyzed translation transformations during the translation of idioms from English to Ukrainian. When translating idioms, translators must accurately and adequately convey the figurative meaning of such and such an idiom. Because of this, knowing and understanding the idiom is an important factor when translating phrases. We found that the following translation transformations are used during the translation of phraseological conjunctions:

1) lexical transformations (analogue, equivalent, loan translation, descriptive translation):

2) grammatical transformations (omission, addition, change the part of speech, change the place in the sentence);

3) lexical-semantic transformations (concretization, generalization and modulation).

4) 50 idioms and their translations from the series of Harry Potter books by Joan Rowling are analyzed. Lexical, grammatical and lexical-semantic translational transformations are revealed. Among the idioms translated by lexical translation

transformations, 36 idioms were selected, which is 72% of the total number of analyzed idioms. During their translation, 12 examples of analogue translation, 4 examples of equivalent translation, 4 examples of calque (loan translation), 15 examples of descriptive translation and 10 examples of combined translation were found. The use of grammatical transformations was revealed, namely, 6 idioms were translated using this method, which is 12% of the total number of examples. 2 examples of idiom omission, 1 example of addition, 1 example of changing a part of speech and 2 examples of changing the place in a sentence were found. 8 lexical-semantic transformations were identified, which is 16%. Idioms that are translated using concretization (5 examples), generalization (1 example) and modulation (2 examples) are studied.

So, it can be noted that during the study the goal of the study was achieved, namely, the peculiarities of the translation of idiomatic units in the series of books about Harry Potter were investigated.

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ANNEX

Harry Potter and the Philosopher's Stone		
1.	Mr Dursley gave himself a little shake and put a cat <i>out of his mind</i> .	Містер Дурслі труснув головою і забув про кицьку.
2.	He dashed back across the road, hurried up to his office, snapped at his secretary not to disturb him, seized his telephone and had almost finished dialling his home number when he <i>changed his mind</i> .	Він перебіг вулицю, поспіхом піднявся до кабінету, гукнув секретарці не турбувати його, схопив телефон і почав набирати свій домашній номер, аж раптом зупинився.
3.	He didn't seem at all upset at being almost <i>knocked to the ground</i> .	Чоловічок, здається, нітрохи не розгнівався, що його мало не збили на землю.
4.	But that's no reason to <i>lose our heads</i> .	Але ж не можна <i>втрачати голову</i> .
5.	Professor McGonagall <i>shot a sharp look at</i> Dumbledore and said, 'The owls are nothing to the rumours that are flying around.'	Професорка Макгонегел <i>гостро зиркнула на</i> Дамблдора й сказала: - Сиви – це ще дрібниці, а от знаєте, які <i>чутки</i> тут літають?
6.	A low rumbling sound had <i>broken the silence</i> around them.	Навколишню <i>тишу порушив</i> низький гул, що ставав дедалі гучнішим, доки вони озирали вулицю, шукаючи світла фар.
7.	'Yes, yes, it's all very sad, but <i>get a grip on</i> yourself, Hagrid, or we'll be found,' Professor McGonagall whispered, patting Hagrid on the arm as Dumbledore stepped over the low garden wall and walked to the	- Так, так, дуже прикро, але <i>заспокойся</i> , Гегріде, бо нас тут почують, - зашепотіла професорка Макгонегел, легенько поплескавши Гегріда по руці.

	front door.	
8.	Harry must have had more haircuts that the rest of the boys in his class put together, but it <i>made no difference</i> , his hair simply grew that way – all over the place.	Гаррі стригся, мабуть, частіше, ніж усі разом хлопці з його класу, але <i>це не допомагало</i> , бо його волосся все одно стирчало на всі боки.
9.	‘All right, thirty-seven then,’ said Dudley, <i>going red in the face</i> .	- Ну, добре, тридцять сім, - <i>налився кров’ю</i> Дадлі.
10.	On the other hand, he’d <i>got into terrible trouble</i> for being found on the roof of the school kitchens.	А ще Гаррі <i>мав великі неприємності</i> , коли його знайшли на даху шкільної кухні.
11.	He <i>took a few deep breathes</i> and forced his face into a smile, which looked quite painful.	Він <i>перевів подих</i> , а тоді силувано усміхнувся.
12.	Harry’s heart <i>gave a horrible jolt</i> .	Серце Гаррі аж <i>підстрибнуло в грудях</i> .
13.	Harry fought <i>to keep his face straight</i> as he emerged.	Гаррі <i>випростався</i> , <i>ледве стримуючи реліг</i> .
Harry Potter and the Chamber of Secret		
14.	He <i>made a grab</i> for the letters, but Dobby jumped out of reach.	Він хотів <i>забрати листи</i> , але Добі відскочив від нього.
15.	“Forgot to mention it... <i>Slipped your mind</i> , I daresay...”	- Ти забув про це! Мабуть, тобі з <i>голови вилетіло!</i>
16.	The Weasleys roared with laughter and Harry settled back in his seat, <i>grinning from ear to ear</i> .	Візлі аж заревіли від реготу, а Гаррі вмоствився на сидінні, <i>усміхаючись від вуха до вуха</i> .
17.	“YOU COULD DO WITH <i>TAKING A LEAF OUT OF PERCY’S BOOK!</i> ” yelled Mrs. Weasley,	— ВИ Б КРАЩЕ <i>ПОВОДИЛИСЯ ТАК, ЯК ВІН!</i> — заволала місіс Візлі, тицяючи Фредові в груди

	prodding a finger in Fred's chest.	пальцем. — Ви могли загинути, вас могли побачити, через вас тато міг би втратити роботу!
18.	"We're <i>running low</i> , Arthur," she sighed. "We'll have to buy some more today... Ah well, guests first! After you, Harry dear!"	— Уже мало залишилось, Артуре, — зітхнула вона. — Треба сьогодні докупити ще... Ну що ж — першими — гості! Гаррі, дороженький, бери!
19.	"Big deal," said Ron, rubbing his foot where the photographer had stepped on it.	— Велика цяця! — буркнув Рон, розтираючи ногу, на яку наступив фотограф.
20.	We're <i>all in the same boat</i> now, and, well —	Тепер ми всі в однаковому становищі, а тому...
21.	"And I thought I <i>had it bad</i> staying here for another four weeks," he said.	— А я ще думав, який я <i>нещасний</i> , що мушу прожити тут ще один місяць, — сказав він. — Після цього Дурслі видаються мало не святими. А чи не може тобі хтось допомогти? Може, я?..
22.	"That," he said stiffly, "is <i>none of your business</i> . It's Crabbe, isn't it?"	— <i>Не твоє діло</i> , — холодно відповів він. — Це Креб чи хто?
23.	Raindrops the size of bullets thundered on the castle windows <i>for days on end</i> ; the lake rose, the flower beds turned into muddy streams, and Hagrid's pumpkins swelled to the size of garden sheds.	Величезні, мов кулі, дощові краплини з <i>ранку до ночі</i> розстрілювали замкові вікна; озеро мало не вийшло з берегів, квіткові клумби перетворилися в баюри з багнукою, а Гегридові гарбузи стали завбільшки як чималенький курінь.

Harry Potter and the Prisoner of Azkaban		
24.	Harry tried to <i>pull himself together</i> .	Гаррі постарався <i>зосередитися</i> .
25.	That was the <i>final straw</i> for Severus.	І цього Северус <i>уже не витерпів</i> .
26.	But they won <i>fair and square</i> ... even Wood admits it.	Але ж вони виграли <i>чесно</i> ... це визнав навіть Вуд.
27.	Harry scanned the map carefully and saw, with a <i>leap of relief</i> , that the tiny dot labeled Severus Snape was now back in its office.	Гаррі <i>полегшено</i> зітхнув: маленька цяточка з написом "Северус Снейп" містилася у Снейповім кабінеті.
28.	He'll be <i>sick as a pig!</i>	Та він <i>вкляється від заздрості!</i>
29.	"Come on, Hermione, come and have some food," Harry said, looking over at Ron and wondering whether he was in a good enough mood to <i>bury the hatchet</i> .	— Слухай, Герміоно, йди до нас, — мовив Гаррі, дивлячись на Рона і сподіваючись, що той має достатньо гарний настрій для мирної угоди.
30.	"Anyway, we <i>know it by heart</i> ," said George. "We bequeath it to you. We don't really need it anymore."	— До того ж ми й так уже <i>вивчили все напам'ять</i> , — сказав Джордж. — І тепер передаємо тобі. Нам воно вже начебто й не потрібне.
31.	"Firstly," growled Uncle Vernon, "you'll <i>keep a civil tongue</i> in your head when you're talking to Marge."	По-перше, - гаркнув дядько Вернон, - ти <i>дуже ввічливо</i> розмовлятимеш з Мардж.
32.	- all You-Know-'Oo's supporters was <i>tracked down</i> , wasn't they, Ern? Most of 'em knew it was all over, with You-Know-'Oo gone, and they came quiet.	...тоді всім його <i>прибічникам прикрутили хвости</i> , правда, Ерні? Вони тоді скумекали, що їхній казочці кінець, і <i>принишкли</i> .
33.	Mooney presents his compliments to Professor Snape, and begs him to	Містер Муні передає вітання професорові Снейпові і просить

	<i>keep his abnormally large nose out of other people's business.</i>	<i>його не пхати свого довжелезного носа до чужого проса.</i>
Harry Potter and the Half-Blood Prince		
34.	"Time is making fools of us again," said Dumbledore, indicating the dark sky beyond the windows.	Ми знову не помітили, як пролетів час, — сказав Дамблдор, показуючи на почорніле небо за вікнами.
35.	You would have thought, would you not, that now I am returned to the school Professor Dumbledore might have <i>got rid of</i> the horse?	Думалося, що раз я вже повернулася до школи, то професор Дамблдор <i>попросить</i> жеребця <i>ніти</i> .
36.	"No," said Harry. "You've had your go. You saved four. Ron saved five. Ron's Keeper, he won it fair and square. <i>Get out of my way.</i> "	— Ні, — відповів Гаррі. — Ти її вже мав. Відбив чотири м'ячі. Рон відбив п'ять. Рон — воротар, він виграв чесно і справедливо. <i>Іди собі.</i>
37.	The Ministry's littered with Slughorn's old favorites, he was always good at <i>giving leg ups</i> , but he never had much time for Arthur... didn't seem to think he was enough of a highflier.	Міністерство аж кишить колишніми Слизороговими улюбленцями — він уміє <i>проитовхувати своїх</i> , а от на Артура в нього ніколи не вистачало... мабуть, не покладав на нього великих надій.
38.	I had to <i>pay an arm and a leg</i> for it, but I couldn't let it pass, not a real treasure like that, had to have it for my collection.	<i>Я заплатила за нього високу ціну</i> , але просто не могла випустити з рук.
39.	Apparently Hermione felt she had been rumbled too because she	Мабуть, Герміона теж відчула, що її викрито, бо раптом <i>відкинула під</i>

	suddenly <i>threw caution to the winds</i> .	<i>три чорти</i> будь-яку обережність.
40.	<i>From dawn till dusk</i> , you will be lucky in everything you attempt.	Від світанку до заходу сонця вам щаститиме в усіх ваших починаннях.
41.	"The Office of Misinformation has been working <i>around the clock</i> , we've had teams of Obliviators out trying to modify the memories of all the Muggles who saw what really happened, we've got most of the Department for the Regulation and Control of Magical Creatures running around Somerset, but we can't find the giant--it's been a disaster.	Служба дезінформації працює <i>цілодобово</i> , команди забуттяторів видозмінюють пам'ять усіх маглів, які бачили, що відбулося насправді.
Harry Potter and the Goblet of Fire		
42.	If <i>the worst came to the worst</i> , they were going to drop a bag of Dungbombs, but they hoped they wouldn't have to resort to that — Filch would skin them alive.	<i>У крайньому випадку</i> вони збиралися жбурнути туди торбинку з какомбомбами, та сподівалися, що цього робити не доведеться – адже Філч позривав би їм за це голови.
43.	" <i>Close shave</i> , Potter," he muttered.	- Ледве викрутилися, Поттере, - пробурмотів він.
44.	Avery — from what I've heard he <i>wormed his way out of</i> trouble by saying he'd been acting under the Imperius Curse — he's still at large.	Про Ейвері я чув, що той <i>уник</i> неприємностей, бо сказав, ніби діяв під закляття «Імперіус» - він і досі на волі.
45.	"Filch, I don't <i>give a damn</i> about that wretched poltergeist; it's my	Філч, мені до лампочки, що там учворив якийсь там нещасний

	office that's —”	полтергейст.
46.	I just hope he's in Gryffindor! <i>Keep your fingers crossed</i> , eh, Harry?	Хоч би він потрапив у Грифіндор! Гаррі, <i>тримай за нього кулаки</i> , добре?
47.	“Your <i>guess is as good as ours</i> , Hermione,” said Mr. Weasley.	- Ми самі не знаємо, Герміоно, - відповів містер Візлі.
48.	You really should be in bed, the whole lot of you — you'll be up at the <i>crack of dawn</i> to get to the Cup.	Вам усім давно вже час спати, адже, щоб <i>устигнути</i> на Кубок, треба буде прокинутися ранесенько.
49.	A Ministry wizard had already spotted them; as he hurried past Harry, Ron, and Hermione he muttered distractedly, “ <i>In broad daylight!</i> Parents having a lie-in, I suppose —”	Якийсь чаклун з міністерства помітив їх і пробіг повз Гаррі, Рона й Герміону, розгублено бурмочучи: « <i>Серед білого дня!</i> А батьки, мабуть, похропують...»
50.	Bagman didn't seem in any particular rush to <i>spill the beans</i> , though.	Проте Бегмен не поспішав <i>відкривати, що має на думці</i> .

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способам перекладу ідіоматичних одиниць у художньому дискурсі. У ході роботи висвітлено основні етапи наукової думки у царині фразеології, описано перекладацькі трансформації ідіом у художньому дискурсі, проаналізовано серію книг про Гаррі Поттера Джоан Роулінг та здійснено перекладацький аналіз фактичного матеріалу дослідження (ідіом у художньому дискурсі, усього 50 одиниць).

Ключові слова: переклад, перекладацький аналіз, фразеологія, ідіоми, художній дискурс.