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## КУРСОВА РОБОТА

### З ПЕРЕКЛАДУ

на тему: Аналіз перекладацьких трансформацій у перекладі літературних творів з  
англійської на українську (на прикладі творів Джоан Роулінг)

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## TABLE OF CONTENTS

INTRODUCTION.....	1
CHAPTER ONE .....	3
TRANSLATION TRANSFORMATIONS IN LITERARY TRANSLATION .....	3
1.1. Notion of literary translation .....	3
1.1.1. Peculiarities of literary translation .....	3
1.1.2. Development of literary translation in Ukraine .....	4
1.2. Notion of translation transformations by Jean-Paul Vinay and Jean Darbelnet	5
CONCLUSIONS TO CHAPTER ONE .....	9
CHAPTER TWO.....	11
ANALYSIS OF TRANSLATION TRANSFORMATIONS IN THE TRANSLATION OF LITERARY WORKS FROM ENGLISH TO UKRAINIAN (BASED ON THE WORKS OF JOANNE ROWLING) .....	11
2.1. Analysis of lexical transformations in the translation of literary works from English to Ukrainian.....	11
2.2. Analysis of grammatical transformations in the translation of literary works from English to Ukrainian.....	19
2.3. Analysis of lexical and grammatical transformations in the translation of literary works from English to Ukrainian .....	21
CONCLUSIONS TO CHAPTER TWO .....	22
GENERAL CONCLUSIONS .....	24

## INTRODUCTION

In today's world, which is developing so rapidly, and in which a large amount of new information appears every day, which is exchanged between people and nations, translation undoubtedly plays a very important role. It is obvious that without translation, thanks to which texts and concepts are transferred from one cultural environment to another, the exchange of information would be impossible.

The Ukrainian translation is also actively developing. Ukrainian literary translation, which provides millions of Ukrainians with access to works of world literature, is developing especially actively.

The most important task of the translator is to achieve an adequate translation that conveys the content of the original text as accurately as possible. However, translation is a complex process, so translators often face a number of certain difficulties, often related to the correct application of translation transformations.

Today, the question of the correctness of the translation of works using translation transformations is quite relevant and continues to interest both linguists and translators from different countries of the world. Many scientists have devoted their works to the study of translational transformations. Among them are both domestic and foreign scientists, namely: V. Karaban, V. Komisarov, I. Korunets, Jean-Paul Vinet and Jean Darbelnet.

The relevance of the research lies in the fact that recently the popularity of artistic translation is growing rapidly. Accordingly, the need for adequate translation is also increasing. However, an adequate translation can be achieved only by using translation transformations, which complicate the process of translating works of art from English into Ukrainian.

**The object of the study** is the works of Joan Rowling from the "Harry Potter" series and their translation into Ukrainian by Viktor Morozov.

**The subject of the study** is the translation transformations used in the translation of Joan Rowling's works.

**The purpose of the study** is to investigate and analyze the translation transformations that were used by Viktor Morozov when translating Joan Rowling's works from English to Ukrainian.

**Objectives of the study:**

- 1) define such concepts as “literary translation”, “translational transformations”;
- 2) to analyze the translation transformations used when translating from English into Ukrainian, and how they are classified by different researchers;
- 3) make a comparative analysis of translation transformations in the works of Joan Rowling.

**Research methods:**

- 1) method of theoretical analysis;
- 2) method of classification analysis;
- 3) comparative method;
- 4) the comparative method, namely the comparison of sentences in English with their translation in Ukrainian in order to identify translational transformations;
- 5) method of translation analysis.

**The practical significance of the study** lies in the fact that this theoretical material and the results of the analysis of translation transformations can be used as a thorough basis by students during practical translation classes or by translators during work.

## CHAPTER ONE

### TRANSLATION TRANSFORMATIONS IN LITERARY TRANSLATION

#### 1.1. Notion of literary translation

Literary translation plays an important role in the development of language and culture. It is thanks to literary translation that new words appear and, as a result, the vocabulary of the language expands (Корунець, 2008). Literary translation promotes cultural exchange and a deeper understanding of other peoples (Гордієнко, 2012).

V. Koptilov (1982), the Ukrainian linguist and translator, claims that the simplest definition of translation is the preservation of the content of the message when it is reproduced in another language. Literary translation, according to V. Koptilov, is a process that enriches and develops every national culture (p. 37).

T. Kozak (2015) notes that literary translation is a difficult process, which has its own specificity at the linguistic and stylistic levels (p. 222).

Chantal Wright (2016) states that literary translation includes fiction, poetry, children's literature, life and philosophical writings. According to Chantal Wright, one of the most prominent features of literary texts is their ability of embodying a state of mind (p. 5).

The famous Ukrainian linguist, translator and literary critic I. Korunets (2003) defined literary translation as the highest level of a translator's activity. I. Korunets claimed that the number of sentences and phrases in a literary translation was never the same as in the original text (p. 23).

##### 1.1.1. Peculiarities of literary translation

When working on the translation of a work of art, it is extremely important for the translator to know the conditions of the people who speak the language of the work being translated (Горбенко, 2016). The translator must also be well

aware of the way of life of that people, values, customs, traditions, culture, because this will undoubtedly help to choose the most suitable words, phrases and expressions to accurately convey the content of the original text (Горда, 2021). Thus, it is necessary for the translator to pay due attention to the study of the historical heritage of the culture of other nations. Otherwise, the artistic translation of the work can not only incorrectly convey its meaning and original intention, but also completely lose it, or acquire a completely different meaning (Sanchez, 2008).

But in order to accurately convey the content of the work, the translator must also feel the text intuitively and understand which variant of translation of a word, phrase or sentence is better to choose (Holmes, 1994).

It is also worth noting that each translator can interpret the essence of literary translation for himself in a different way, independently highlighting the most important components of this process and being guided by them during translation (Боса, 2010).

### **1.1.2. Development of literary translation in Ukraine**

In Ukraine, the development of literary translation started at the beginning of the 19th century. It was oriented towards the intelligentsia and performed not only an informational function, but also, first of all, a nation-building function (Зорівчак, 2005, p. 7).

The Ukrainian translation of the 19th and 20th centuries took place under the conditions of the colonial status of Ukraine and direct administrative bans on the use of the Ukrainian language function (Стрїха, 2002). In 1863, the Valuev Circular was issued, which definitely complicated the process of development of Ukrainian literary translation (Кузенко, 2015, p. 135). In addition to it, the Ems Decree of 1876, aimed at suppressing attempts at the national and cultural revival of the Ukrainian people, was the most severe tsarist ban on the Ukrainian language function (Стрїха, 2006, p. 200).

During the 20th century, Ukrainian translation studies also went through a long and difficult path. The 1920s and 1930s, the era of the Executed Renaissance, can rightly be called the heyday of Ukrainian translation studies (КОЛОМІЄЦЬ, 2012, p. 13).

It is worth noting that translated literature significantly contributed not only to the cultural and spiritual enrichment of the Ukrainian people in those rather difficult times, but also to the unity of the Ukrainian people (КОЛОМІЄЦЬ, 2012, p. 9).

In the 1950s and 1960s, control over Ukrainian writers and translations was relaxed, which had a positive effect on the further development of Ukrainian translation studies (КУЗЕНКО, 2015, p. 136).

So, despite the ban and the difficult living conditions of our nation, translation in Ukraine continued to develop. For Ukrainians, the translation of works from other languages was extremely important and played a significant role in strengthening the national identity of the people (ЧЕРНОВА, 2021).

## **1.2. Notion of translation transformations by Jean-Paul Vinay and Jean Darbelnet**

Two French scientists, Jean-Paul Vinet and Jean Darbelnet, who in the 1950s studied the linguistic aspects of translation, had a significant influence on the development of translation theory. According to the works of Jean-Paul Vinet and Jean Darbelnet, there are seven main processes or procedures that occur during translation: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation (Joseph, 2014).

**1. Borrowing** is taking the word from the source language and maintaining it in the target language, which is the simplest of all translation methods. Some borrowings are so widely used that they are no longer considered as such and have become a part of the target language lexicon (Venuti, 2021, p. 85).



**2. Calque** is the literal transfer of an expression from the source text into the target text (Venuti, 2021, p. 85).

**3. Literal translation** is the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text. Literal translation expands the scope of a calque. Jean-Paul Vinet and Jean Darbelnet point out that a literal translation is unique, reversible and complete in itself (Venuti, 2021, p. 86).

**4. Transposition** is replacing one word class with another without changing the meaning. Jean-Paul Vinay and Jean Darbelnet state that interchange is a special and frequently used case of transposition (Hamel, 1995, p. 36).

**5. Modulation** is changing the form of the message according to a different point of view. Modulation can be used when translation turns out to be awkward despite being grammatically correct (Hamel, 1995, p. 36).

**6. Equivalence** is described by Jean-Paul Vinay and Jean Darbelnet as an inherently cultural phenomenon. Equivalence mostly relates to proverbs and idioms, because the literal translation of such expressions can confuse the reader despite the fact that all elements are translated grammatically correctly (Hamel, 1995, p. 38).

**7. Adaptation** is similar to equivalence in the way the translator attempts to translate the source language into the target language while ensuring it is just as relevant and meaningful as the original. Jean-Paul Vinay and Jean Darbelnet point out that the translator must use adaptation in those situations where the ST mentions something that makes absolutely no sense in another language (Hamel, 1995).

### **1.3 Classification of translation transformations by Vyacheslav Karaban**

V. Karaban (2004), who is a Ukrainian translation scholar and linguist, singles out grammatical, lexical and lexical-grammatical translation

transformations. Meanwhile, V. Karaban claims that the same grammatical phenomenon can be translated in different ways depending on its lexical expression. Therefore, the division into grammatical and lexical phenomena is quite conditional (p. 15).

According to V. Karaban (2004), grammatical translation transformation is a change in the grammatical characteristics of a word, phrase or sentence in translation. V. Karaban singles out five main types of grammatical transformations: transposition, replacement, addition, removal and complex grammatical transformation (p. 18).

Transposition is a grammatical transformation, as a result of which the order of words in a phrase or sentence changes (КапабаH, 2004, p. 19).

Replacement is a grammatical transformation, as a result of which the grammatical features of word forms, parts of speech, members and sentences are changed. When translating, it is also possible to substitute a word with a phrase, a phrase with one complex sentence, and vice versa. Replacement is often used with transposition (КапабаH, 2004, p. 19).

Addition is a grammatical transformation, as a result of which the number of words, word forms or sentence members increases in the translation. Addition is used when translating words of different parts of speech, such as nouns, adjectives, verbs, adverbs, as well as phrases (КапабаH, 2004, p. 19).

Removal is such a grammatical transformation, as a result of which a certain language element is removed in the translation. This translational transformation is used when the part removed from the sentence does not distort its meaning (КапабаH, 2004, p. 20).

Complex grammatical transformation includes two or more simple grammatical transformations, for example, when transposition and addition or transposition and removal are performed simultaneously during translation (КапабаH, 2004, p. 20).

In turn, lexical translation transformations are various kinds of changes of lexical elements of the original language during translation in order to adequately

convey their semantic, stylistic and pragmatic characteristics, taking into account the norms of the target language and speech traditions of the culture of the target language V. Karaban (2004) distinguishes six types of lexical transformations: concretization, generalization, addition, removal, replacement and transposition (p. 300).

Concretization of the meaning of a word is a lexical transformation, as a result of which a word of broader semantics in the original is replaced by a word of narrower semantics. V. Karaban (2004) states that when translating English words of broad semantics into Ukrainian, it is also possible to remove them in the translation (p. 301).

Generalization of the meaning of a word is a lexical transformation, as a result of which a word of narrower semantics in the original is replaced by a word of broader semantics. This lexical transformation of generalization is opposite in direction to the transformation of concretization. However, generalization should be used very carefully in order not to lose certain important information that can significantly change the meaning of the translated text (КарабаH, 2004, p. 306).

Addition of a word is a lexical transformation, which consists in introducing into the translation lexical elements that are absent in the original in order to correctly convey the meaning of the translated sentence. This translational transformation is important, because its use contributes to the observance of speech and language norms that exist in the culture of the target language (КарабаH, 2004, p. 309).

Removal of a word, which is justified from the point of view of the adequacy of the translation, is the elimination of those elements in the translated text that are duplicated in a certain way in the original. This lexical transformation is used when transmission of these duplicated elements in the target language may violate its norms (КарабаH, 2004, p. 311).

Replacement is a lexical transformation, as a result of which a word from one part of speech is substituted by a word from another part of speech during

translation. Such lexical transformation can be applied to words of almost all parts of speech (КарабаH, 2004, p. 312).

Transposition is a lexical transformation, as a result of which lexical elements change their place in a sentence during translation. This translation transformation is usually used when translating word combinations and phrases (КарабаH, 2004, p. 314).

V. Karaban (2004) notes that a significant number of translation transformations have a mixed character, since grammar is closely related to vocabulary, that is, lexical and grammatical changes occur simultaneously during translation. Such lexical-grammatical transformations are called mixed and consist of the grammatical and lexical transformations (p. 20).

That is, based on V. Karaban's classifications, addition and removal can be distinguished as lexical-grammatical translation transformations, since they include both lexical and grammatical changes during translation.

## **CONCLUSIONS TO CHAPTER ONE**

Translation studies is one of the most important fields in the world, which provides a better understanding of other peoples and cultures. Literary translation is a way through which everyone can become familiar with works of world literature.

In Ukraine, the development of translation studies began at the beginning of the 19th century and continues to this day. During this time, it performed not only an informational, but also a nation-building function.

Linguists used to make their own classifications as they devoted their work to the study of literary translation and its peculiarities.

In order to achieve an adequate translation, the translator must not only have knowledge of languages, the translator must not only know the languages, but also have a good knowledge of the culture and customs of other people. The translator must also intuitively feel the text and understand how to translate it accurately.

French school of linguists we followed in the observation and the Ukrainian school of translation was the basic of the developing the approach to the profound study of translation transformations.

We followed how the basic transformations were identified and stressed upon seven main processes or procedures that occur during translation and we were using this classification in our analysis: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation.

Also, we followed the grammatical, lexical and lexical-grammatical translational transformations that took place during translation. Among these transformations, we singled out five main types of grammatical transformations (transposition, replacement, addition, removal and complex grammatical transformation) and six types of lexical transformations (concretization, generalization, addition, removal, replacement and transposition). However, since grammar is closely related to vocabulary, a large number of translation transformations are of a mixed nature, that is, both lexical and grammatical changes can occur simultaneously during translation.

## CHAPTER TWO

### ANALYSIS OF TRANSLATION TRANSFORMATIONS IN THE TRANSLATION OF LITERARY WORKS FROM ENGLISH TO UKRAINIAN (BASED ON THE WORKS OF JOANNE ROWLING)

#### 2.1. Analysis of lexical transformations in the translation of literary works from English to Ukrainian

During the translation of the works of the talented writer Joan Rowling, the translator may face a number of difficulties, as during the translation of any other literary work. Incorrect or inaccurate interpretation of one statement can lead to the loss of the overall meaning of the entire text. Therefore, the translator must accurately translate the work, while accurately conveying its essence and not losing the impression that the original makes on the reader.

While comparing the works of Joan Rowling from the Harry Potter series, namely “Harry Potter and the Sorcerer’s Stone” (1997) and “Harry Potter and the Prisoner of Azkaban,” (1999) with their translations, you can see that Viktor Morozov managed to successfully convey the content of these works by using a huge number of translation transformations during his work.

According to the classifications of Jean-Paul Vinay and Jean Darbelnet (1995), as well as V. Karaban (2004), translation transformations can be divided into lexical, grammatical and lexico-grammatical. Lexical translation transformations include such transformations as borrowing, calque, concretization, generalization, modulation equivalence and adaptation.

To begin with, a large number of **borrowings** were used in the translations of J.K. Rowling’s novels. Among these words there are many that refer to sports and sports games, for example: *sport* – *спорт*, *football* – *футбол*, *basketball* – *баскетбол*, *championship* – *чемпіонат*, *match* – *матч*, *goal* – *гол*, *record* – *рекорд*. Also, in the translations there are borrowings that relate to the field of technology, for example, *computer* – *комп’ютер*. This list also includes words

that belong to the topic “food”, for example: *roast beef* – *роствіф*, *pudding* – *пудинг*, *sandwich* – *сендвіч*. The translator also used such words as, for example, *bank* – *банк*, *safe* – *сейф*, *leader* – *лідер*, *humor* – *гумор*.

With the help of **calque**, some proper names were translated in the novels, such as: *Diagon Alley* – *алея Діагон*, *Magnolia Crescent* – *алея Магнолій*, and also *Muggle Studies* – *маглознавство*.

As for the transformation of the **concretization** of the meaning of a word, a significant part of the words in the work was translated with its help. This especially applies to the noun *thing*, which has many different translation options in the Ukrainian language. Consider the following examples:

“Every **odd thing** that had ever made his aunt and uncle furious with him had happened when he, Harry, had been upset or angry...” (Rowling, 1997, p. 44). – “Кожна **химерна подія**, яка розлючувала тітку з дядьком, ставалася тоді, коли він, Гаррі, був засмучений або розгніваний...” (Роулінг, 2002, p. 30).

The noun *thing* has quite a wide range of meanings. First of all, it is “used to refer in an approximate way to an object or to avoid naming it” (*Cambridge Dictionary*, 2024). In this case, the translator chose the word *подія*, thereby specifying the meaning of the noun *thing*. With the help of this transformation, the translator indicates that the sentence is about the events that happened to the main character, Harry Potter, during his life with his aunt and uncle. This also applies to the adjective *odd*. The translator narrowed the meaning of this word, choosing the translation *химерна*, which best fits the context and aptly characterizes the events of the main character’s life.

“After all, He-Who-Must-Not-Be-Named did **great things** – terrible, yes, but **great**” (Rowling, 1997, p. 67). – “Зрештою, Той-Кого-Не-Можна-Називати мав **видатні досягнення**, – хоч і жахливі, зате **видатні**” (Роулінг, 2002, p. 44).

In this sentence, it is possible to see how the translator has again narrowed the meaning of the noun *thing*, translating it as *досягнення*. The adjective *great* was translated similarly. This word with a wider meaning was replaced by the

translator with a word with a narrower meaning *видатні*, which accordingly specifies what achievements one of the main characters of the novel had.

“*Blasted thing*,” *Snape was saying*” (Rowling, 1997, p. 145). – “– *Клята звірюка! – нарікав Снейп*” (Роулінг, 2002, p. 95).

This example demonstrates the specification of the meaning of the noun *thing*. The translator uses the Ukrainian equivalent *звірюка*. This, in turn, contributes to a better understanding of the text, because it was about the beast, and not about any other object. As for the verb *to say*, it also has many meanings. In this sentence, the translator specified the meaning of the word *said* by using the verb *нарікав*. This translation of the word aptly describes the action taken by Snape and conveys his emotional state.

Let’s consider other examples that demonstrate the translation of the polysemous verb *to be* using the lexical transformation of **concretization**.

“*It was on their news*” (Rowling, 1997, p. 5). – “*Про це повідомляли у їхніх новинах*” (Роулінг, 2002, p. 7).

The verb *was*, which is “used to say something about a person, thing, or state, to show a permanent or temporary quality, state, job, etc.” or “the position of a person or thing in space or time,” (*Cambridge Dictionary*, 2024) is replaced in the translation by the verb *повідомляли*. This is a completely logical translation of this word, because from the context of this sentence you can understand that it is about the transmission of information in the news.

“*There was a train to London in five minutes’ time*” (Rowling, 1997, p. 50). – “*Поїзд до Лондона вирушав за п’ять хвилин*” (Роулінг, 2002, p. 33).

In the given example, the translator replaced the verb *was* with the verb *вирушав*. This translation of the word aptly conveys the meaning of this sentence, which refers to a train that will soon leave.

“*Vol-, sorry - You-Know-Who was at Hogwarts?*” (Rowling, 1997, p. 62). – “*Вол... перепрошую, Відомо-Хто теж учився в Гогвортсі?*” (Роулінг, 2002, p. 41).



In this case, the meaning of the verb *was* was narrowed. The translator aptly picked up the Ukrainian counterpart *учився* for this word. It is appropriately used in the translation of this sentence, because the context makes it clear that the main character of this work received knowledge at Hogwarts over a period of time, and did not just visit it once.

So, the analysis of the translations of these sentences shows that the lexical transformation of concretization is used quite often when translating the verb *to be*. The verb *to be* is used much more often in English than its counterpart *бути* in Ukrainian. Not always such a translation of this word can accurately reproduce the entire meaning of the statement. However, specifying the meaning of this verb, you can clearly convey the meaning of the original text without losing its meaning. The following examples contain different variants of the **concretization** of the verb *to go* during its translation.

“*Wouldn't it be better just to **go** home, dear?*” (Rowling, 1997, p. 32). – “*Любий, може, краще **вернутися** додому?*” (Роулінг, 2002, p. 22).

As you can see, in this sentence the verb *go* was translated as *вернутися*. Again, the meaning of the word was narrowed, thereby specifying the action that was to take place.

“*Which way did they **go**, Peeves?*” (Rowling, 1997, p. 128). – “*Півзе, куди вони **побігли**?*” (Роулінг, 2002, p. 84).

This example of sentence translation also shows how the broad semantics of the verb *go* was translated into Ukrainian by the method of concretization.

“*The trees were so **thick** he couldn't see where Snape **had gone***” (Rowling, 1997, p. 180). – “*Дерева були такі **гіллясті**, що годі було побачити, де **зник** Снейп*” (Роулінг, 2002, p. 118).

In the sentence, the given verb *had gone* has been matched with the Ukrainian counterpart *зник*, thus specifying its meaning. Similarly, the meaning of the adjective *thick*, which has a broad semantics, was narrowed and translated by the adjective *гіллясті*, which aptly describes the trees and why Snape was not visible behind them.

“*Snape’s going through the trapdoor tonight*” (Rowling, 1997, p. 214). – “Снейп сьогодні спробує **проникнути крізь** люк” (Роулінг, 2002, p. 140).

Looking at this example, you can see that the translator has narrowed the meaning of the phrase *is going through*, replacing it with *проникнути крізь*. When translating the verb *to go* from English, it is important to pay attention to how this word is combined with a noun in the Ukrainian language that is used together with it in a sentence.

Let’s consider a few more examples of how the translator uses the technique of **concretization** when translating words.

“*Take this stuff upstairs, now*” (Rowling, 1997, p. 28). – “Збирай свої **манатки** і мерщій нагору!” (Роулінг, 2002, p. 19).

The noun *stuff*, which “used when you are talking about things such as substances, materials, or groups of objects when you do not know what they are called, or it is not important to say exactly what they are,” (*Longman Dictionary of Contemporary English*, 2024) was translated into Ukrainian as *манатки*. Thus, the translator narrowed the meaning of this word. It is about things that belong to the main character, that is Harry. But since Uncle Vernon was angry when he said these things, this translation of the word is quite apt and conveys the emotional state of Harry’s Uncle.

“*Slytherins have got the cup six years in a row!*” (Rowling, 1997, p. 99). – “А Слизерин **завойовує** кубок шостий рік підряд!” (Роулінг, 2002, p. 65).

This example shows that the verb *have got* was translated into Ukrainian as *завойовує*. This is a very good translation, because it can be seen from the context that it is about competition, and therefore the verb *завойовує* is the most suitable translation of this word.

Let’s consider another translation transformation. The following examples demonstrate the translation of sentences using the lexical transformation of **generalization** of the meaning of a word:

“*Fear flooded him*” (Rowling, 1997, p. 3). – “Його **охопив** жах” (Роулінг, 2002, p. 2).

In this sentence, the translator used the technique of generalization, namely, he expanded the meaning of the word *flooded* and translated it as *охопив*. That is, a word with a narrower meaning was replaced in the translation by a word with a broader meaning, which more accurately describes the emotional state of one of the heroes of the novel, namely, how he was scared.

“*It was a very sunny Saturday and the zoo was crowded with **families***” (Rowling, 1997, p. 19). – “*Тієї суботи світило яскраве сонце, і зоопарк був заповнений **людьми***” (Роулінг, 2002, p. 13).

The noun *families* was replaced by the word *людьми*, which has a broader meaning.

“*Harry turned it off **quickly** and dressed silently*” (Rowling, 1997, p. 29). – “*Гаррі **притьмом** зупинив його і тихенько вдягнувся*” (Роулінг, 2002, p. 20).

In the given example, the translator also resorted to the lexical transformation of generalization, choosing for the English adverb *quickly* the Ukrainian counterpart *притьмом*, which means “дуже швидко, поспіхом” (Dmytriyeu, 2024). This gives the translation a more Ukrainian flavor.

“*Inside were **mounds** of gold coins*” (Rowling, 1997, p. 58). – “*Всередині лежали **гори** золотих монет*” (Роулінг, 2002, p. 38).

In this case, the translator replaced the noun *mounds*, which means “a large rounded pile of something,” (*Collins Online Dictionary*, 2024) with the noun *гори*, accordingly applying the technique of generalization.

The next series of examples concerns the translational transformation of **modulation**. Let’s consider each of them:

“*Harry **pushed his round glasses up the bridge of his nose**, moved his flashlight closer to the book, and read...*” (Rowling, 1999, p. 1). – “*Гаррі **поправив круглі окуляри**, наблизив ліхтарика до книжки, і прочитав...*” (Роулінг, 2007, p. 7).

So, it can be seen that the translator used the lexical transformation of modulation, changing the phrase *pushed his round glasses up the bridge of his nose*

to a simpler and more understandable phrase for the reader, namely *поправив круглі окуляри*.

“...which was a pity, because Hermione, the cleverest witch **in Harry’s year...**” (Rowling, 1999, p. 3). – “А жаль, бо Герміона була найрозумніша з **усіх його однокласників**” (Роулінг, 2007, p. 10).

This example demonstrates the translator’s full understanding of the context and accurate interpretation of the phrase *in Harry’s year*, which the translator translated as *з усіх його однокласників*. This primarily contributes to a better understanding of the meaning of the sentence, because a literal translation of this phrase, which would sound like *у році Гаррі*, would only confuse the reader. It is implied that Hermione started studying at Hogwarts at the same time as Harry. And therefore, it follows that she may be his classmate.

“**The book toppled off the bed with a loud clunk and shuffled rapidly across the room**” (Rowling, 1999, p. 10). – “Книжка **хрягнулася на підлогу й поповзла далі**” (Роулінг, 2007, p. 17).

The phrase *toppled off the bed with a loud clunk and shuffled rapidly across the room* was interpreted by the translator as *хрягнулася на підлогу й поповзла далі*. So, the translator significantly shortened the sentence, reinterpreting it, but at the same time he managed to convey its main meaning.

“**The book was hiding in the dark space under his desk**” (Rowling, 1999, p. 10). – “Книжка **сховалася в закутку під столом**” (Роулінг, 2007, p. 17).

In this sentence, the phrase *in the dark space* was reinterpreted by the translator and translated as *в закутку*, which means “маленьке, тісне приміщення; комірчина” (Dmytriyeu, 2024).

“**Praying that the Dursleys were still fast asleep, Harry got down on his hands and knees and reached toward it**” (Rowling, 1999, p. 10). – “Сподіваючись, що Дурслі міцно сплять, Гаррі **став навкарачки і поповз**” (Роулінг, 2007, p. 17).

In the above example, the translator again used the lexical transformation of modulation by translating *got down on his hands and knees and reached toward it*

as *став навкарачки і поповз*. The translator shortened this sentence significantly, using the Ukrainian word *навкарачки*, which means “поповзти, вилізти на долонях рук і на колінах” (Словник Української Мови, 2024).

“*Harry shivered and looked up and down Magnolia Crescent*” (Rowling, 1999, p. 25). – “Гаррі здригнувся і подивився **в обидва кінці** алеї Магнолій” (Роулінг, 2007, p. 33).

The phrase *looked up and down* was replaced by the translator with the phrase *в обидва кінці*. Thanks to a logical reinterpretation of this sentence, it becomes clear that Harry looked around the street, that is, at both ends of it.

“*Unbidden, the image of the beast in the shadows of Magnolia Crescent crossed his mind*” (Rowling, 1999, p. 57). – “У його пам’яті раптом зринув **образ таємничої потвори, яка ховалася в затінку алеї Магнолій**” (Роулінг, 2007, p. 65).

The translator again used the modulation technique, replacing the phrase *the image of the beast in the shadows of Magnolia Crescent* with *образ таємничої потвори, яка ховалася в затінку алеї Магнолій*.

“*The bottle of rat tonic was lying under the table they had sat at earlier*” (Rowling, 1999, p. 56). – “Флакончик із тонізуючим засобом для щурів лежав **під столом, за яким вони вечеряли**” (Роулінг, 2007, p. 64).

In this case, the phrase *under the table they had sat at earlier* was translated as *під столом, за яким вони вечеряли*. The translator aptly used the lexical transformation of modulation, reinterpreting this sentence.

The following examples demonstrate the use of the **equivalence** method during translation.

“*Hermione marched away with her nose in the air*” (Rowling, 1997, p. 133). – “**Задерши носа**, Герміона пішла” (Роулінг, 2002, p. 86).

As you can see, the idiom *nose in the air* was translated into Ukrainian as *задерши носа*. The translator chose the method of equivalence, thereby accurately conveying the meaning of this sentence. If you translate this expression literally, it

will not carry any meaning and will only confuse the reader, despite the fact that it will be translated grammatically correctly.

“*Percy was in his element*” (Rowling, 1997, p. 139). – “*Персі був у своїй стихії*” (Роулінг, 2002, p. 90).

This example also demonstrates the translator’s use of equivalence. The idiom *in his element* was replaced with *у своїй стихії*.

“*I hope the Muggles didn’t give you a hard time*” (Rowling, 1997, p. 7). – “*Сподіваюся, що магги не дуже тебе діставали*” (Роулінг, 2007, p. 14).

This idiom was also translated according to the equivalence method. So, the replaced the idiom *didn’t give you a hard time* with its Ukrainian counterpart *не дуже тебе діставали*.

So, in his work Viktor Morozov used a huge number of lexical translation transformations. This, in turn, contributed to the accurate translation of words, phrases, idioms and whole sentences. Thanks to the application of these translation transformations, a clear understanding of the novels of J. K. Rowling. It is worth noting that most often the translator replaced sentence elements with Ukrainian equivalents using techniques such as concretization and modulation. Viktor Morozov demonstrated a complete understanding of the context and skillfully conveyed the content of the original text.

## **2.2. Analysis of grammatical transformations in the translation of literary works from English to Ukrainian**

According V. Karaban (2004) and Jean-Paul Vinay and Jean Darbelnet (1995), there can be distinguished three grammatical translation transformations. They are literal translation, replacement of a word from one part of the language with a word from another part of the language and permutation of a word.

As for the **literal translation**, in the novels there were sentences translated by this method. For example:

“*Harry froze*” (Rowling, 1999, p. 10). – “*Гаррі завмер*” (Роулінг, 2007, p. 17). “*Aunt Marge narrowed her eyes*” (Rowling, 1999, p. 20). – “*Тітонька Мардж звузила свої очі*” (Роулінг, 2007, p. 27). “*But Harry wasn’t listening*” (Rowling, 1999, p. 44). – “*Але Гаррі не слухав*” (Роулінг, 2007, p. 52).

As we can see, the order of the words in the sentence wasn’t changed. This method of translation is complete in itself. The translator used it because English and Ukrainian are languages of the same language family.

During the translation of the following sentences, the **replacement of a word** was used:

“*It must be really **annoying***” (Rowling, 1997, p. 20). – “*Це, мабуть, справді **дратує***” (Роулінг, 2002, p. 14).

In this example, the adjective *annoying* was replaced by the verb *дратує*.

“*Harry tried **hard** not to listen to her*” (Rowling, 1997, p. 92). – “*Гаррі з усієї **сили** намагався не слухати її*” (Роулінг, 2002, p. 60).

Here the translator replaced the adverb *hard* with the noun *сили*.

“*The eyes behind his glasses were bright green, and on his forehead, clearly **visible** through his hair, was a thin scar, shaped like a bolt of lightning*” (Rowling, 1999, p. 5). – “*Очі за окулярами були ясно-зелені, а на чолі виразно **виднівся** крізь волосся тоненький, схожий на блискавку шрам*” (Роулінг, 2007, p. 11).

Similarly, when translating the adjective *visible*, it was replaced with a word of another part of speech, namely the verb *виднівся*.

Taking into account the grammatical transformation of **transposition**, the translator also used this method during his work. For example:

“*Hagrid’s bringing him*” (Rowling, 1997, p. 10). – “*Його принесе Гегрід*” (Роулінг, 2002, p. 8). “*But Uncle Vernon didn’t believe him*” (Rowling, 1997, p. 18). – “*Але дядько Вернон йому не повірив*” (Роулінг, 2002, p. 12). “*The repaired alarm clock rang at six o’clock the next morning*” (Rowling, 1997, p. 29). – “*О шостій ранку наступного дня пролунав дзвінок відремонтованого будильника*” (Роулінг, 2002, p. 20).

As we can see, the order of words in these sentences was changed.

So, during the translation of the novels of J. K. Rowling, Viktor Morozov, along with lexical transformations, also used a lot of grammatical transformations. However, compared to lexical transformations, the translator used fewer grammatical transformations. Nevertheless, it contributed to the achievement of a translation that is understandable for the reader.

### 2.3. Analysis of lexical and grammatical transformations in the translation of literary works from English to Ukrainian

According to our analysis, a great number of translation transformations have a mixed character. Among such translation transformations, there are addition and removal of a word.

Consider the following examples of **addition**:

“*Mr. Dursley **blinked** and stared at the cat*” (Rowling, 1997, p. 2). – “*Він **кліпнув очима** і глянув на кицьку*” (Роулінг, 2002, p. 2).

In this case, the noun *очима* was added to the verb *кліпнув*, which helps to better understand the meaning of the sentence.

“*Dumbledore **nodded** glumly*” (Rowling, 1997, p. 9). – “*Дамблдор понуро **кивнув головою***” (Роулінг, 2002, p. 7).

Similarly, the noun *головою* was added to the verb *кивнув*.

“*You must be **good**, Harry*” (Rowling, 1997, p. 121). – “*Ти маєш стати **добрим гравцем**, Гаррі*” (Роулінг, 2002, p. 80).

In this sentence, the noun *гравцем* was added to the adjective *добрим*, so the reader understands that it is about Harry’s abilities in sports.

The following examples refer to the translational transformation of **removal**:

“*Harry **dodged the Smelting stick** and went to get the mail*” (Rowling, 1997, p. 25). – “*Гаррі **ухилився** й пішов по листи*” (Роулінг, 2002, p. 17).

Here you can see that the translator removed the phrase *the Smelting stick* and translated *dodged the Smelting stick* as *ухилився*. The content of the sentence wasn’t changed.



“*The speaker was a plump woman who was talking to four boys, all with flaming red hair*” (Rowling, 1997, p. 71). – “*Пухкенька жіночка розмовляла з чотирма вогненно рудими хлопцями*” (Роулінг, 2002, p. 47).

In this case, the translator removed the part *the speaker was* from the phrase *the speaker was a plump woman* and translated it as *пухкенька жіночка*.

“*Where should he go?*” (Rowling, 1997, p. 164). – “*Куди німу?*” (Роулінг, 2002, p. 107).

In this sentence, two parts of speech were removed. They are the auxiliary verb *should* and the pronoun *he*. Therefore, the part of this sentence, namely *should he go*, was translated into Ukrainian as *німу*.

So, the transformations of addition and removal were used equally often by the translator. These translation transformations were used in compliance with all norms of the translation language.

## CONCLUSIONS TO CHAPTER TWO

So, after analyzing the works of Joan Rowling “Harry Potter and the Philosopher’s Stone” (1997) and “Harry Potter and the Prisoner of Azkaban” (1999) and their Ukrainian translation, it can be concluded that the translator, Viktor Morozov, used a huge number of lexical, as well as grammatical and lexical-grammatical transformations in his work. This was done in compliance with all norms of the translation language. Undoubtedly, the translator managed to accurately capture the emotional spectrum of the original text, which contributes to a better understanding of it.

Lexical translation transformations of concretization and modulation were used most often in Viktor Morozov’s translations, which allow to correctly convey the meaning of the original sentence. Concretization was used especially often. With the help of this lexical translation transformation, words such as the noun *thing* and the verb *to be* were mostly translated, because these words have a rather

broad meaning. Therefore, their literal translation is not always appropriate. The translator took into account the characteristics of the words being translated.

## GENERAL CONCLUSIONS

Literary translation, which is an integral part of the culture of the Ukrainian people and other peoples around the world, is a rather complex process that requires good knowledge and special attention.

During the translation of a literary work, the translator faces a number of difficulties. It's impossible to translate some words or phrases without changing their form. Some cultural elements, such as sayings and proverbs, which can cause difficulties in translation, as not all of them can be translated literally.

A good knowledge of the language and culture of the translator can help him easily recognize these expressions and match the counterpart in the other language accordingly.

Knowing the basic translation transformations and how to use them can make a translator's job much easier and make a literary work clear and understandable to readers. Undoubtedly, it helps to avoid misunderstandings and ensures effective transfer of information between peoples and cultures.

It is very important for the translator to be attentive, as well as to carry out a thorough analysis of the text and only then to translate it.

Otherwise, such a translation can destroy the artistic image depicted in the original text, and also create another, completely opposite to the author's work.

When analyzing translation transformations, the classifications of which are proposed by Vyacheslav Karaban, Jean-Paul Vinay and Jean Darbelnet, it appears that almost every sentence in the translations of Joanne Rowling's works was translated using one of these translation transformations. Among them there are lexical, grammatical, lexical and grammatical transformations.

Although there are elements in the text that were translated literally, in most cases such a translation was inappropriate, because phrases or words that would be translated in this way would not have any meaning.

So, without the use of translation transformations, the translator would be unable to convey the entire range of emotions of the main characters, their feelings, and describe the events.

## RÉSUMÉ

Курсову роботу присвячено темі художнього перекладу та аналізу перекладацьких трансформацій у творах Джоан Роулінг, а саме “Гаррі Поттер та філософський камінь” та “Гаррі Поттер та в’язень Азкабану”.

Робота містить визначення художнього перекладу, його особливості, а також опис проблем, з якими стикається перекладач під час своєї роботи та як їх уникнути.

У роботі також висвітлено основні моменти розвитку українського художнього перекладу.

У ході дослідження у творах Джоан Роулінг “Гаррі Поттер та філософський камінь” та “Гаррі Поттер та в’язень Азкабану” було виявлено чимало перекладацьких трансформацій за допомогою методу зіставлення англійських та українських речень.

**Ключові слова:** literary translation, translation transformation, lexical transformations, grammatical transformations, lexical and grammatical transformations, borrowing, calque, literal translation, transposition, modulation, equivalence, adaptation, replacement, addition, removal, complex grammatical transformation, concretization, generalization.

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## ANNEXES

### Annex A

№	The English original	The Ukrainian translation	Transformations
1	“...there was nothing about the cloudy sky outside to suggest that strange and mysterious <b>things</b> would soon be happening all over the country.”	“...захмарене небо за вікном аж ніяк не провіщало дивних і загадкових <b>подій</b> , які невдовзі мали трапитися в усій країні.”	Concretization
2	“He turned his head in every direction as they walked up the street, trying to look at everything at once: the shops, the <b>things</b> outside them, the people doing their shopping.”	“Ідучи вулицею, він крутив головою, намагаючись побачити все зразу: крамнички, виставлені біля них <b>товари</b> , покупців.”	Concretization
3	“What she did have were Bettie Bott’s Every Flavor Beans, Drooble’s Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Licorice Wands, and a number of other strange <b>things</b> Harry had never seen in his life.”	“Натомість вона торгувала горошком на кожен смак “Берті Бот”, жуйкою “Друбл”, шоколадними жабками, пиріжками з гарбузом, тістечками з казана, локричними паличками та всілякими іншими чудернацькими <b>виробами</b> , яких Гаррі не бачив зроду.”	Concretization
4	“It’s that stupid <b>thing</b> Longbottom's gran sent him.”	“Це та ідіотська <b>штучка</b> , яку баба прислала Лонгботому!”	Concretization
5	“He caught that <b>thing</b> in his hand after a fifty-foot dive.”	“Він пішов у піке з висоти п’ятнадцять метрів і упіймав рукою цю	Concretization

		<b>кульку!”</b>	
6	“Yet Harry Potter <b>was</b> still there, asleep at the moment, but not for long.”	“Але Гаррі Поттер досі <b>жив</b> там і зараз він, власне, ще спав.”	Concretization
7	“There <b>was</b> a horrible smell in the kitchen the next morning when Harry went in for breakfast.”	“Наступного ранку, коли Гаррі прийшов снідати, в кухні <b>стояв</b> огидний сморід.”	Concretization
8	“Perched on top of the rock <b>was</b> the most miserable little shack you could imagine.”	“До верхівки скелі <b>тулилася</b> найжалюгідніша, яку тільки можна уявити, халупка.”	Concretization
9	“He <b>was</b> in a very good mood.”	“Дядько <b>перебував</b> у чудовому настрої.”	Concretization
10	“There <b>was</b> a pause.”	“ <b>Настала</b> тиша.”	Concretization
11	“Inside <b>was</b> a large, sticky chocolate cake with Happy Birthday Harry written on it in green icing.”	“Всередині <b>лежав</b> великий липкий шоколадний торт, на якому було виведено зеленим кремом: “З днем народження, Гаррі!””	Concretization
12	“There <b>was</b> suddenly a loud tapping noise.”	“Раптом <b>почувся</b> гучний стукіт.”	Concretization
13	“The boat Uncle Vernon had hired <b>was</b> still there, with a lot of water in the bottom after the storm.”	“Човен, що його позичив дядько Вернон, <b>стояв</b> біля берега, проте в човні після бурі зібралось чимало води.”	Concretization
14	“Griphook <b>was</b> yet another goblin.”	“Трипхуком <b>виявився</b> ще один гоблін.”	Concretization
15	“Inside <b>were</b> mounds of gold coins.”	“Всередині <b>лежали</b> гори золотих монет.”	Concretization
16	“There <b>was</b> a big plastic number nine over one platform and a big plastic number ten over the one next to it, and in the middle, nothing at all.”	“Над однією платформою <b>висів</b> великий пластмасовий номер дев'ять, над другою – десять, а посередині нічого не було.”	Concretization
17	“Friday <b>was</b> an important day for Harry and Ron.”	“П'ятниця <b>стала</b> для Гаррі й Рона важливим днем.”	Concretization
18	“Snape <b>was</b> in the middle of the stands opposite them.”	“Снейп <b>сидів</b> на трибуні з протилежного боку.”	Concretization
19	“Where <b>did</b> the glass go?”	“Куди <b>поділося</b> скло?”	Concretization
20	“Hermione always liked to <b>go through</b> their exam papers	“Герміона завжди любила <b>обговорювати</b> іспити, але	Concretization

	afterward, but Ron said this made him feel ill, so they wandered down to the lake and flopped under a tree.”	Рон сказав, що його тепер від них нудить, отож діти попрямували до озера, де й полягали під деревом.”	
21	“He <b>got into</b> his car and backed out of number four’s drive.”	“Він <b>сів у</b> машину й почав задом виїжджати з подвір’я.”	Concretization
22	“Harry <b>got slowly out of</b> bed and started looking for socks.”	“Гаррі поволеньки <b>виліз із</b> ліжка й почав шукати шкарпетки.”	Concretization
23	“After burning all the letters, he <b>got out</b> a hammer and nails and boarded up the cracks around the front and back doors so no one could go out.”	“Поспалювавши всі листи, він <b>узяв</b> молоток, цвяхи й позабивав дошками усі щілини навколо дверей, – тепер ніхто не міг би вийти на вулицю.”	Concretization
24	“I’ve already <b>got</b> us some rations.”	“Провіант я вже <b>припас</b> .”	Concretization
25	“A good <b>thrashing</b> is what’s needed in ninety-nine cases out of a hundred.”	“Добрячий <b>прочухан</b> допомагає в дев’яносто дев’яти випадках зі ста.”	Generalization
26	“The students were all happily <b>discussing</b> their plans for the holidays.”	“Учні радісно <b>ділилися</b> своїми планами на час канікул.”	Generalization
27	“Hagrid <b>howled</b> still more loudly.”	“Гегрід заривав ще <b>голосніше</b> .”	Generalization
28	“ <b>This separation from his spellbooks had been a real problem for Harry</b> , because his teachers at Hogwarts had given him a lot of holiday work.”	“ <b>Найбільше Гаррі турбувало те, що він не мав доступу до своїх підручників</b> , адже гогвортські вчителі задали на літо чимало домашніх завдань.”	Modulation
29	“Even Harry, Ron, and Hermione <b>had misgivings</b> .”	“Навіть Гаррі, Рон і Герміона <b>не поспішали знайомитись</b> .”	Modulation
30	“His eyes were glittering and <b>there was a nasty sneer playing around his mouth</b> .”	“Його очі поблискували, а <b>вуста кривилися в схидній посмішці</b> .”	Modulation
31	“A piece of homework <b>that only got nine out of ten?</b> ”	“Домашнього завдання, <b>яке отримала п’ятірку не з трьома, а лише з двома</b>	Modulation

		<b>плюсами?”</b>	
32	“Slytherin won, <b>though narrowly.</b> ”	“Переміг Слизерин, хоч перевага була й незначна.”	Modulation
33	“Ron <b>had become an instant celebrity.</b> ”	“Рон відразу прославився на всю школу.”	Modulation
34	“Snape’s eyes <b>gleamed.</b> ”	“Снейп тріумфував.”	Modulation
35	“And then he felt solid ground beneath his feet, <b>and everything came into focus again.</b> ”	“Та ось він знову відчув під ногами під ногами тверду землю, і все довкола знову набуло звичних контурів.”	Modulation
36	“But you passed your exam with three hundred and <b>twenty percent!</b> ”	“Але ж ти отримала на іспиті п’ятірку з чотирма плюсами!”	Modulation
37	“For once in your life, <b>hold your tongue.</b> ”	“Отож хоч раз у житті потримайте язика за зубами.”	Equivalence
38	“ <b>Like father, like son, Potter!</b> ”	“Яке коріння, таке й насіння!”	Equivalence
39	“Hermione laughed.”	“Герміона засміялася.”	Literal translation
40	“Harry yawned.”	“Гаррі позіхнув.”	Literal translation
41	“Hermione shuddered.”	“Герміона здригнулася.”	Literal translation
42	“Uncle Vernon stayed at home again.”	“Дядько Вернон знову лишився вдома.”	Transposition
43	“The hippogriff was still staring haughtily at him.”	“Гіпогриф і далі пихато на нього поглядав.”	Transposition
44	“Even Neville grinned apologetically.”	“Навіть Невіл вибачливо усміхнувся.”	Transposition
45	“Uncle Vernon tapped on the glass, but the snake <b>didn’t budge.</b> ”	“Дядько Вернон постукав по склу, але змія <b>навіть не здригнулася.</b> ”	Addition
46	“Professor Lupin <b>had raised his eyebrows.</b> ”	“Професор Люпин здивовано підняв брови.”	Addition
47	“But Harry <b>didn’t move.</b> ”	“Та Гаррі не зрушив з місця.”	Addition
48	“Mrs. Dursley came into the living room <b>carrying two cups of tea.</b> ”	“До кімнати увійшла місіс Дурслі з двома чашками чаю.”	Removal
49	“He nodded toward an empty classroom to the left of <b>the one-eyed statue.</b> ”	“Він указав на порожній клас ліворуч від статуї.”	Removal
50	“ <b>Distracted,</b> Harry looked	“Гаррі глянув униз.”	Removal

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