

**ANALYSIS OF MODIFICATION TECHNIQUES AND EVALUATION OF  
TRANSLATION SPECIFICS IN THE WRITTEN TEXT**

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**Аннотация.** В данной статье выполнен анализ модификационных приёмов и рассмотрены особенности письменного перевода литературы с английского языка на русский язык на примере фрагмента из главы романа Дж. К. Роулинг «Гарри Поттер и узник Азкабана». В качестве русского текста данного фрагмента был использован перевод издательства РОСМЭН.

**Ключевые слова:** лексические приемы перевода, синтаксические приемы перевода, особенности перевода, Гарри Поттер.

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**Abstract.** This article analyzes the modification techniques and discusses the features of the written translation of literature from English into Russian based on the fragment from the chapter of the novel “Harry Potter and the Prisoner of Azkaban” (hereinafter HPPA) by J.K. Rowling. The translation of the ROSMEN publishing house was used as the Russian text of this fragment.

**Keywords:** lexical devices, syntactic devices, translation features, Harry Potter.

In the modern world there are countless literary works. Some of them are classical works that have been tested by time. And some of them were written by modern authors who are still alive and compose new works. But why do some of the works sink into oblivion, while others become more popular day by day? The answer to this question lies not only in the work of the author, since his task is to convey the meaning of his idea, to make the reader laugh, cry, think about something serious. In order for a work to become popular, it must be appreciated by the public of readers, and at this moment translators come to the aid of the author. Sometimes translating word for

word the peculiarity of the work itself is lost. Nevertheless, almost 25 years have passed since the publication of the first book in the Harry Potter series of novels, but these books have not lost their readability at all. New generations of readers are introduced to this story. Therefore, we assumed that there are many different various techniques and devices to keep the charm of writing, to make information from the source text available for perception and understanding in full to the readers of the target text [1, 3].

**The aim of the research** is to analyze what kind of syntactic and lexical devices are used by the ROSMEN publishing house during translation.

**The research material** involved a fragment of chapter 18<sup>th</sup> of the book “Harry Potter and the Prisoner of Azkaban” by J.K. Rowling, Bloomsbury publishing, 2015 and the ROSMEN publishing house, 1999 [4, 2].

**The research methods** we resorted to in the research involved description, comparison and contrasting, contextual analysis, lexicographic analysis, semantic analysis.

**The tasks of the research** are as follows:

- (1) to choose the text fragment;
- (2) to compare paragraph by paragraph the original text with the translation of the ROSMEN publishing house;
- (3) to determine what syntactic and lexical techniques can be used in translation;
- (4) to elicit these devices and try to guess why they were used.

Chapter 18 “Moony, Wormtail, Padfoot, and Prongs” was chosen by us as one of the key moments in the development of the plot [4, 2]. We were looking for examples of lexical devices such as omission, addition, change of grammatical forms, loss of meaning compensation, concretization, generalization, antonymic translation, meaning extension, metonymic translation [5]. Table 1 shows the quantitative ratio of each lexical device in descending order.

Table 1. Lexical devices of translation revealed in the extract of the HPPA

<b>Lexical device</b>	<b>Number</b>
Meaning extension	25
Addition	20
Omission	15
Change of grammatical forms	13
Concretization	4

Loss of meaning compensation	2
Antonymic translation	1
Generalization	1
Metonymic translation	0
Total:	81

Also we were looking for examples of syntactic devices such as transposition, sentence integration and fragmentation. Table 2 shows the quantitative ratio of each lexical device in descending order.

Table 2. Syntactic devices of translation revealed in the extract of the HPPA

<b>Syntactic device</b>	<b>Number</b>
Transposition	16
Sentence fragmentation	8
Sentence integration	3
Total:	27

We would also like to comment on an example of one interesting omission. In this chapter Professor Lupine again told the Whomping Willow's appearance story, and not only Harry was a listener to this story, but everyone in the room. This narrative is comparable with a small paragraph, but in the Russian version of the translation it does not exist at all. Perhaps the translators did not consider it necessary to keep the repetition of the Whomping Willow's appearance story, because it was familiar to the reader, it had been mentioned before. In addition, even in the target text [1, 3], after being reminded of the time when the tunnel and the tree appeared at the school, Harry couldn't understand the purpose of this narrative was. Well, the translators managed to strengthen this misunderstanding in front of the reader, too, because they also did not understand what kind of precautions Professor Lupine spoke about earlier. Moreover, this omission partially reinforced the image of Hermione as a quick-witted girl.

Another example of the omission presents below. *'None of this could have happened if I hadn't been bitter... and if I hadn't been so foolhardy...'* [4] – *'Ничего бы не произошло, если бы не моя безрассудная тяга к риску...'* [2]. This part *'if I hadn't been bitter'* is absent in Russian translation perhaps because of the varieties of

meaning this phrase the translator decided to omit it so as not to confuse the reader. For example, it means someone who cannot let go of past events that make him feel angry and unhappy. Another meaning is a bitter experience causes deep pain or anger.

We would also like to note an interesting choice of synonyms in translation. *'One hand was still clawing the air as it tried to reach Scabbers, who was squealing like a piglet, scratching Ron's face and neck as he tried to escape.'* [4] – *'Скрюченные пальцы когтили воздух, стараясь дотянуться до крысы, а та извивалась и визжала не хуже поросёнка, царапая Рону лицо и шею'* [2]. There are two words *'scratching'* and *'clawing'* with the same meaning in this paragraph. But the translator used words like *'когтили'* and *'царапая'*.

Another example of using synonyms in phrases translation. *'You're nutters, both of you...'* [4] – *'Вы просто психи, вы оба...'* [2]. *'You're both mental...'* [4] – *'Вы оба просто сошли с ума...'* [2]. These phrases are used in British English informal. Talking about the meaning of them *'to be mental'* is thinking of behaving in a way that seems crazy or strange and **'nutter'** is a crazy person, idiot. But in Russian version is used translation **'сошли с ума'** and **'психи'**. Of course, in both cases it refers to a mental state, one could use one option and this word is *'crazy'*. But in the original there are two different versions, so the translators found alternative popular Russian phrases to convey the meaning and emotions of the characters who speaks these phrases.

We tried to suggest why these techniques were used. As for the title of the chapter, we tried to connect the transposition device with the rhythm of the words. The first 3 names (**Moony, Wormtail and Padfoot**) have 2 syllables in a word, but the fourth (Prongs) is only one syllable. The same occurs in the Russian translation. *'Moony'* was translated as *'Лунатик'*, *'Wormtail'* became *'Хвост'*, *'Бродяга'* was used instead of *'Padfoot'* and *'Prongs'* became *'Сохатый'*. Russian translation of the name *'Wormtail'* (*'Хвост'*) has the shortest number of syllables. This name was placed at the end of the chapter title. That is why we think the translator changed the words order.

Describing the methods of translation, one cannot miss the fact that the vast majority of them are used in combination. We shall exemplify it by a short extract. For example, *"HE'S NOT PETER, HE'S SCABBERS!" Ron yelled, trying to force the rat back into his front pocket, but Scabbers was fighting too hard; Ron swayed and overbalanced, and Harry caught him and pushed him back down to the bed. Then, ignoring Black, Harry turned to Lupin.'* [4] – *'Он не Питер, он моя Короста! – завопил Рон. Он попытался сунуть крысу в карман, но не тут-то было: крыса сражалась так отчаянно, что Рон свалился бы с кровати, если бы Гарри не подхватил его'* [2].

We found five different devices, namely meaning extension (2), change of grammatical forms (2), omission, addition, and sentence fragmentation in this short extract.

Furthermore, the change of grammatical forms from indicative verbs into the subjunctive mood during translation added a certain coloring to the action that took place. The original text consists of a simple list of actions that Ron lost his balance, and Harry pushed him back to the bed. But in the Russian version, we see that the translators emphasized the inevitability of the fall if Harry was not next to his friend.

In conclusion we found 81 lexical and 27 syntactic devices on 6 pages of the ROSMEN printed edition, try to guess how many different techniques there are on the rest of Harry Potter novels' pages.

It is interesting to read this book both in Russian translation and in the original English version. Often we do not think about the colossal work done during the translation. The translation of such literature is feasible for the creation of a new work. And the popularity of the original work for the general public depends on the quality of the translation.

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## MYTHOLOGICAL BELIEVES IN PHRASEOLOGY

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**Abstract.** The article deals with the study of the reflection of mythological picture of the world in phraseology. Phraseology is a part of language which gives an idea about mentality of a nation, whereas mythology is staying an important part of culture, and needs to be studied in different aspects including its reflection in language. The author reveals main groups of phraseologisms of mythological origin and describes examples from the Russian language. The study contributes to the profound study of etymology of Russian phraseological units and can be useful for anyone interested in learning Russian and understanding Russian culture.

**Key words:** phraseology, mythology, etymology, linguistic picture of the world.

It is difficult to overvalue the role that mythology and religion play in the formation of modern cultures and languages. Mythology is a way of thinking about the world at the early history of humanity, it is similar to early forms of religion. Religion is characterized in belief of all-powerful God, it substituted mythology in the process of the development of civilizations. Scientists still argue about their interrelation. Despite the fact that mythological consciousness and religious consciousness are different in many aspects (religious consciousness is more complex, it includes theological and dogmatic components, church moral, history, it is more individualized, whereas mythological believes is a collective form), they are bound to each other and have two functions – civic and spiritual – and serve eight important functions: history, education, explanation, legality, genesis, what happens after death, and entertainment. Both mythology and religion find reflection in language. This article aims at the study of the reflection of mythological worldview in phraseology of the Russian language.