

UDC 81

IRSTI 16.31.41

<https://doi.org/10.48371/PHILS.2025.3.78.031>

TRANSLATION STRATEGIES FOR OCCASIONALISMS IN *HARRY POTTER* BY J.K. ROWLING: A COMPARATIVE AND CONTRASTIVE ANALYSIS

Kussaiynova A.T.¹ *Yersultanova G.T.² Assanova G.S.³

¹ al-Farabi Kazakh National University, Almaty, Kazakhstan

^{*2} SDU University, Kaskelen, Kazakhstan

³ Kazakh Ablai Khan University of International Relations and World Languages, Almaty, Kazakhstan

Abstract. This article examines the English occasionalisms found in J.K. Rowling's book "Harry Potter and the Philosopher's Stone" and compares them with their equivalents in Kazakh and Russian translations. The article also deals with some theories that attempt to define occasionalisms and categorizes them into occasional words, phrases and expressions. The aim of the article is to compare and contrast approaches applied to translate occasionalisms from J.K. Rowling's Harry Potter books into Russian and Kazakh languages. This research applied qualitative and quantitative methods to study the most effective translation strategies for occasionalisms such as transliteration, transcription, calque, and descriptive translation. The qualitative analysis involves a comprehensive analysis of original and translated texts, focusing on contextual nuances and cultural implications. Meanwhile, the quantitative research methods systematically categorize and count instances of different translation techniques to reveal recurring patterns. Data were collected from the original English books as well as their Russian translation by M. Litvinova, published by "ROSMAN" and Kazakh translation by D. Mazhen, published by "Steppe & World". The study used various analytical tools, such as comparative text analysis, classification of translation approaches and frequency analysis in Microsoft Excel. It presents valuable insights into the complexities of translating occasionalism, evaluates the effectiveness of several translation methods, and emphasizes their impact on preserving the original text's meaning and style. This dual approach offers a comprehensive understanding of translation practices across languages. The theoretical significance lies in advancing knowledge of occasionalisms and how they provide challenges for translators, which in turn advances translation studies. Improving translation quality and integrity of the source material is clearly of practical value, as it is essential for literary and intercultural communication.

Keywords: occasionalism, occasional word, occasional phrase, occasional expression, calque, descriptive translation, adaptation, transliteration and transcription

Introduction

Translating works of fiction into other languages involves careful consideration of both linguistic and cultural aspects, particularly translation of occasionalisms, newly-coined words, phrases and expressions to denote characters, places or magical world by an author. We compare several approaches of translating occasionalism into Russian and Kazakh languages using J.K. Rowling's "Harry Potter" series as an example. The adaptation of names, spells, and occasional words and phrases requires special attention. It is necessary to choose appropriate Russian and Kazakh analogues in the target language that will preserve the original content and will be comprehensible and resonate with the audience while maintaining the original meaning and context. The "Harry Potter" books reflects British mythology and culture, requiring accurate and faithful translations. Translators must consider these specifics of occasionalisms, which carry unique cultural connotations and imaginative elements created by the author, to ensure accurate and faithful translation. Translating the "Harry Potter" series is a multifaceted task that requires not only high level of a language skill but also a deep comprehension of the mythological folklore and cultural background.

Since researchers are always drawn to the inventive language used by different authors, an active study of occasionalisms, occasional words and phrases has only just begun to take shape. Fiction is often the focus of these studies, as creative word formation is a characteristic of literary language. The captivating storyline of J.K. Rowling's Harry Potter book series has attracted readers of all ages. The book gets recognition for its unique language use, which enriches the fascinating world it portrays. It narrates the adventures of an aspiring wizard called Harry as he faces obstacles in the magical realm and battles evil foes including the villain Voldemort. The book is well known for its inventive world-building, diverse array of characters, and complex storytelling—which is further emphasized by its unusual incorporation of occasionalisms. These characteristics have established Harry Potter's status among contemporary literature and encouraged translations into more than 80 languages. It is vital to preserve the meaning and style of occasional words and phrases in translation to maintain the authenticity of the original text. These occasional expressions often keep significant cultural and narrative importance, enhancing the overall reading experience. The most effective translation strategies must navigate the complexities of linguistic equivalence and cultural relevance. They should ensure that the translated text resonates with the target audience while preserving the unique charm and inventiveness of the original. This comparative research highlights the importance of thoughtful and creative translation practices in achieving this delicate balance.

Occasionalisms are words, phrases, or expressions coined by an author for a specific occasion or context. These linguistic innovations are often unique to a

particular text and are created to convey precise meanings or reflect a character's idiosyncratic speech. In literature, occasionalisms serve several important functions: they enhance the authenticity of the fictional world, contribute to character development, and enrich the narrative style. The Harry Potter series is filled with occasionalisms, including spell names and magical creatures, that present significant challenges during translation. Translators must balance fidelity to the original text with making the occasionalism accessible in different languages for readers to understand.

The concept of occasional words has been extensively studied in the field of linguistics. It was initially introduced by H. Paul in his work "Principles of Historical Linguistics". Occasional words are deviations from typical patterns of word usage. Paul argued that common words have multiple meanings, while occasional words are more vivid and expressive, yet remain unambiguous [1, p.34]. Building on this foundation, N. Feldman emphasized the role of word combinations and non-traditional patterns of word formation in shaping occasional words [2, p.72]. E. Khanpira further categorized these words based on syntax, phraseology, word formation, vocabulary, and semantics, highlighting their cultural significance and expressive potential [3].

E. Smirnova et.al in their article "The study of occasional words: theoretical aspect" grouped occasional words into 5 categories. The table 1 shows the typology of the occasional words in literature [4, p.5].

Table 1. Typology of Occasional words

Category	Description	Characteristics	Common Usage
Phonetic Occasional Words	New words formed by unique sound combinations that convey certain semantics through phonetic meanings.	Resemble onomatopoeia, rare in prose, typical of poetry	Poetry and Prose
Lexical Occasional Words	Created by combining usual stems and affixes, following or contradicting word-building rules.	Formed from existing morphemes, dominant in fiction and prose, defines author's idiolect and style	Fiction and Prose
Grammatical (Morphological) Occasional Words	Words with grammatical forms and semantics that contradict usual expectations.	Contradicts usual grammatical rules	Fiction and Prose
Semantic Occasional Words	Result from new meanings that transform the semantics of an initial lexeme.	Difficult to outline, closely connected to tropes such as metaphor, symbol, and metonymy	Fiction and Prose
Occasional (Unusual) Combination of Words	Confluence of lexemes with impossible customary usage due to the lack of common senses.	Contradicts semantic agreement laws	Fiction and Prose

L. Terentyeva identified specific characteristics that can be used to determine occasional words, such as their absence from dictionaries, deviation from usage norms, and individual authorship [5, p.37]. In a similar vein, E. Pozdeeva delved into the creative potential of language in the formation of occasional words and challenged the idea of true novelty in word perception [6, p.22]. Foreign researchers, like R. Arkhipov, focused on the translation challenges presented by occasional words, highlighting the importance of preserving their unique qualities and meanings while ensuring fluency in different linguistic contexts [7, p.19].

J.Munat classified occasional words as style markers, contextual and temporary in nature [8, p.47], while D.G. Velasco emphasized their role in language evolution from temporary units to potential neologisms [9, p.12].

J.K. Rowling’s authorial neologisms in the *Harry Potter* novels function as a unique semiotic system that not only creates a vivid magical world but also reflects cultural, historical, and ethical values, showcasing the creative potential of language and contributing to the development of neology as a linguistic field [10].

The purpose of this study is to analyze occasionalism by categorizing them into three groups: occasional words, occasional phrases, and occasional expressions.

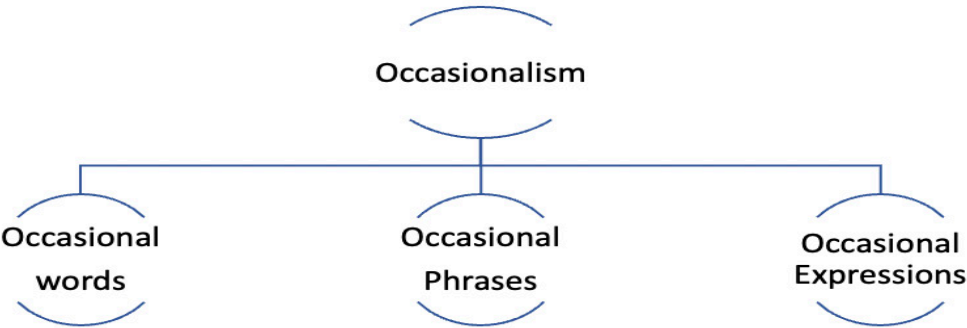


Figure 1- Classification of Occasionalism in Literature

This classification was developed based on our analysis of the selected corpus and is grounded in the framework proposed by Smirnova et al. (2022), who grouped occasional words into five categories: lexical, word-formation, semantic, syntactic, and graphic. Our findings confirmed the relevance of these categories in the context of J.K. Rowling’s language use, while also allowing us to refine and adapt the classification to better reflect the specific features of occasionalisms observed in the *Harry Potter* series.

Occasional words, phrases, and expressions all have idiosyncratic qualities and deviate from standard language patterns. However, they differ in terms of their scope, structure, and usage. Occasional words are individual larger words with unique meanings or usage patterns. On the other hand, phrases are larger linguistic units

that have established meanings and usage patterns within a language. Occasional expressions encompass a broader range of linguistic phenomena, including words, phrases, and longer language units that are used creatively or idiosyncratically. These expressions are spontaneous or novel linguistic constructs used in specific instances. While all three serve important communicative functions, they vary in terms of their structure, usage, and level of familiarity among speakers.

The *Harry Potter* series features numerous occasionalisms—newly coined words, phrases, and expressions created by J.K. Rowling—that contribute significantly to the richness of the magical world and its unique linguistic identity. These lexical innovations perform key narrative and thematic functions, often posing challenges for translators due to their cultural specificity and imaginative nature.

For example:

Occasional word: “*Muggle*” refers to a non-magical person and underscores the divide between magical and ordinary societies.

Occasional phrase: “*Mischief Managed*” is used to deactivate the Marauder’s Map, a magical artifact revealing individuals’ locations within Hogwarts.

Occasional expression: “*I solemnly swear that I am up to no good*” activates the Marauder’s Map, indicating a secretive or rebellious intent.

Additional notable examples include: “*Quidditch*”, the wizarding sport played on flying broomsticks, adds a recreational and cultural dimension to the magical world.

“*Horcrux*”, an object harboring a fragment of a dark wizard’s soul, is central to the overarching conflict.

“*Mudblood*”, a slur against witches and wizards of non-magical ancestry, reflects deep-rooted societal prejudices.

“*Polyjuice Potion*”, which enables physical transformation into another person, facilitates key plot developments involving deception and disguise.

Together, these occasionalisms not only enrich the narrative but also construct a vivid, immersive lexicon that defines the magical universe and its internal logic.

Occasional words and creative language use have a significant impact on translation accuracy. They serve as style markers, reflecting cultural and stylistic nuances. The systematic study of these elements sheds light on the dynamic nature of language and the intricate interplay between form, meaning, and context.

The aim of this study is to analyze the strategies used to translate occasional words and phrases from J.K. Rowling’s *Harry Potter* books into Russian and Kazakh.

Materials and methods

This research applies both qualitative and quantitative research methods to comprehensively analyze the translation strategies for occasionalisms in J.K. Rowling's "Harry Potter" books. The qualitative research includes a detailed textual analysis of the original and translated versions of occasionalisms, emphasizing contextual nuances and cultural connotations. This approach provides an in-depth understanding of the complexities involved in translating these occasional words. The quantitative methods entails statistically analyzing translation techniques and their frequency of use. Through categorizing systematically and counting instances of various translation strategies, the study seeks to identify patterns and trends in translation practices. We were able gather comparative insights into the effects of translation across different languages. This dual approach guarantees a comprehensive examination of the data, combining qualitative insights with rigorous quantitative analysis.

Data collection involves identifying and extracting occasionalisms from the original English texts of the Harry Potter first book, followed by gathering corresponding translations in Russian language by M. Litvinova, "ROSMAN" and Kazakh language by D. Mazhen, "Steppe & World".

The data analysis methods combine various tools and techniques to systematically evaluate the translation of occasionalisms:

Comparative and Contrastive Textual Analysis: This technique involves comparing the original and translated texts side by side. It identifies key occasionalisms and examines their translations for fidelity to the original meaning, stylistic features, and cultural relevance.

Categorization of Translation Strategies: Translations are organized according to established translation strategies like calque, descriptive translation, adaptation, and transliteration or transcription. This classification aids in comprehending the decisions made by translators.

Frequency Analysis: Statistical tools, such as Microsoft Excel, are used to quantify the frequency of each translation strategy. This analysis provides insights into the predominant practices and preferences in translating occasionalisms.

This comprehensive analysis aims to provide a detailed and nuanced understanding of how occasionalisms in "Harry Potter" are translated. It highlights the strategies used and their effectiveness in preserving the original text's meaning and style.

Results and discussion

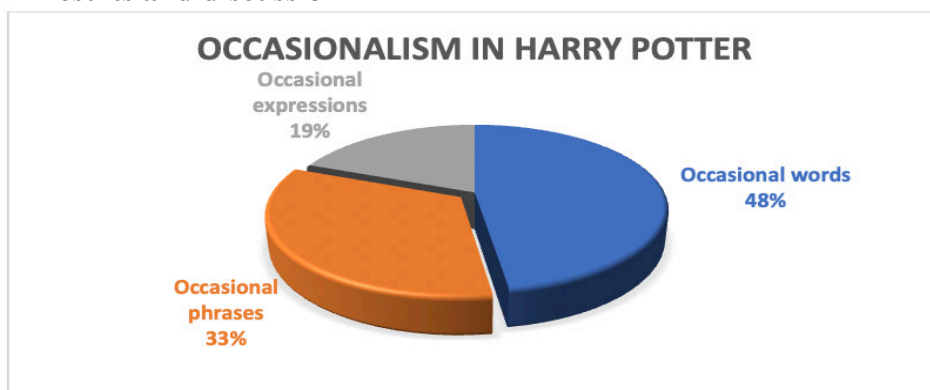


Figure 2 – The frequency rate of Occasionalism in Harry Potter book 1

The pie chart illustrates the distribution of occasionalism in the first book of the Harry Potter series. Occasional words constitute 48% of the total, while occasional phrases account for 33%, and occasional expressions make up the remaining 19%.

Occasional words refer to proper names for characters, places, objects, and spell or magic related words.

Occasional words in Harry Potter include proper names for characters (e.g., “Hagrid”), places (e.g., “Hogwarts”), objects (e.g., “Nimbus 2000”), and spell or magical terms (e.g., “Expelliarmus”).

An expression is a broader term that encompasses phrases, idioms, sayings, and any other combinations of words used to convey an idea or feeling. Expressions often carry a specific meaning or connotation beyond the literal meanings of the individual words. For example, the phrase “*I solemnly swear that I am up to no good*” from *Harry Potter* is an expression that conveys mischievous intent and functions as a magical activation phrase, thus embodying both linguistic and contextual meaning beyond its literal interpretation.

In the context of occasionalisms in “Harry Potter,” both phrases and expressions refer to unique combinations of words coined by the author for specific concepts within the story. These combinations are specific to the fictional world and are not typically used in the same way outside of it.

For instance: Occasional **phrases** might include specific descriptions or names like “*The Boy Who Lived*” or “*The Mirror of Erised*.”

Occasional **expressions** could include sayings or idiomatic uses unique to the magical world, such as “*He-Who-Must-Not-Be-Named*.”

Overall, while all phrases can be expressions, not all expressions are just simple phrases; they can include idioms and sayings with figurative meanings.

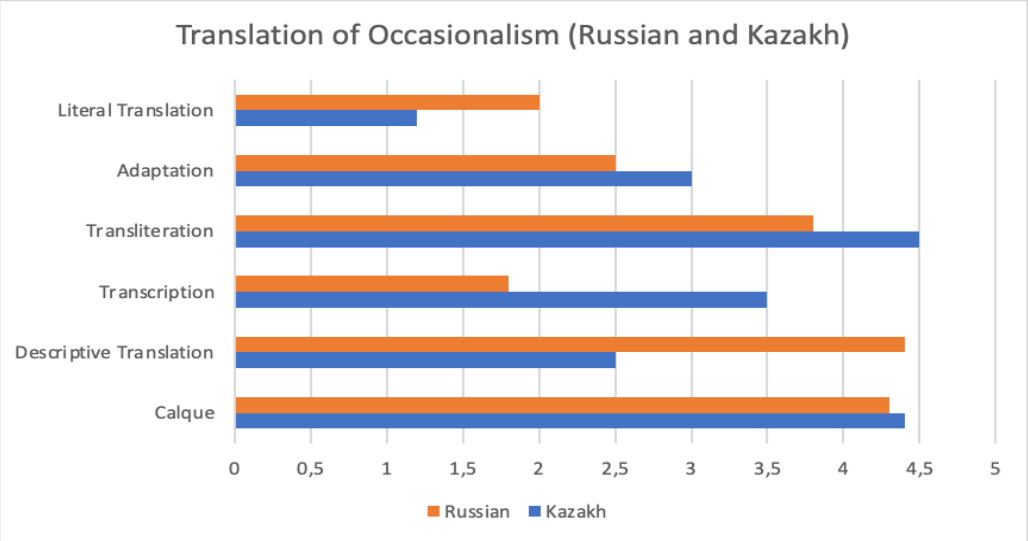


Figure 3 – The translation strategies for Occasionalism in “Harry Potter and Philosopher’s stone”

Figure 3 presents the comparative frequency of translation strategies applied to 100 occasionalisms from *Harry Potter and the Philosopher’s Stone* in its Russian and Kazakh versions. The percentages reflect how often each strategy was employed in the respective translations.

The most prominent strategy in both translations was **transliteration**, used in approximately **45% of Kazakh** and **40% of Russian** translations. This indicates a strong tendency to preserve the original phonetic form of coined terms while adjusting to the phonological rules of each target language. Notably, transliteration was more prevalent in Kazakh, reflecting a modern approach that diverges from the Soviet-era reliance on Russian-based phonetical adaptation.

Calque (i.e., word-for-word translation of semantic elements) was the **second most used strategy** in Kazakh (also **45%**), slightly exceeding its use in Russian (**around 42%**). This strategy reflects an attempt to maintain the semantic integrity of Rowling’s occasionalisms while embedding them into the linguistic structures of the target languages.

Descriptive translation—which explains or paraphrases the meaning of the term—accounted for roughly **38% in Russian** and **28% in Kazakh**, suggesting Russian translators more frequently prioritized clarity over brevity or form preservation.

Transcription, which adapts the pronunciation of words without direct translation, was used in **30% of Kazakh translations** but only **around 22% in Russian**, possibly due to the phonological flexibility and evolving orthographic standards in modern Kazakh.

Adaptation—where a culturally or linguistically appropriate equivalent is created—was used evenly in both languages, around **25-30%**, reflecting the need to localize context-specific meanings of Rowling's neologisms.

Literal translation, the least used strategy, appeared in **20% of Russian** and only **15% of Kazakh** translations, underscoring the limited applicability of direct word-for-word translation for complex and imaginative occasionalisms.

Overall, the figure underscores differing strategic preferences between Russian and Kazakh translators, shaped by linguistic norms, translation traditions, and cultural expectations. Kazakh translations demonstrate a slightly higher inclination toward phonetic fidelity and semantic transparency, signaling the emerging independence of Kazakh translation practice from Russian linguistic influence.

The analysis shows that *transliteration* was more commonly used than *transcription*, though the latter played a crucial role in adapting English-based occasionalisms to fit Kazakh phonetics. Notably, this marks a pioneering moment in Kazakh literature, as previous translations had often relied on Russian phonetic conventions and the Cyrillic script.

Despite the availability of established translation models, the study identifies inconsistencies in the application of theoretical frameworks, particularly in the Kazakh version. This suggests a degree of flexibility or deviation in practice, which may reflect the translators' effort to balance fidelity to the original with linguistic and cultural appropriateness.

Finally, the figure highlights a broader issue of *cultural translation*, underscoring the «clash of civilizations» — the need to bridge linguistic gaps while also interpreting culturally embedded meanings. The role of the modern translator, therefore, extends beyond linguistic transfer to include cultural adaptation, especially in the context of children's fantasy literature like *Harry Potter*.

A comparative analysis revealed the translators' deep commitment to translating occasionalisms, initially focusing on etymological examination. Techniques such as transliteration, transcription, and calque effectively maintained the author's style and text coherence while making it suitable for engaging with the target audience. The comparison of translations into Russian and Kazakh languages highlighted a lack of consistent application of a theoretical framework in the translation process. Deviating from prescribed methods outlined in translation models is commonly accepted. It was found that transcription method was used less than transliteration; however, it helped adapt phonetics in Kazakh language — a debut in Kazakh literature — offering its own features compared to previous approaches using Russian phonetical rules and Russian alphabet.

The challenge of the «clash of civilizations» involves not only linguistic translation, but also cultural interpretation. Modern translators must adhere to

English language rules while also updating and modifying texts to suit their own language's requirements.

In literary translation, especially in poetry or prose, translators might create new words to preserve the artistic and aesthetic quality of the original text. Creating occasional words in translation is a complex task requiring a deep understanding of both the source and target languages, as well as the cultures they represent.

The translation of the Harry Potter book series also presents difficulties for translators when it comes to creating new occasional words with similar linguistic or speech patterns in the target language. For instance, a challenge arises with the *Зеркало Желания* –which means Mirror of Desire - it is given as *the Mirror of Erised* in the original text - as it is considered a newly coined word. The Russian translation “*Зеркало Желания*” accurately maintains the meaning of this innovative term, while the Kazakh “*Құмарлықтың айнасы*” employs a direct borrowing to convey its significance. This interpretation is precise as it reflects how cherished ideas can materialize in the mirror. Meanwhile, I. Oransky, in the edition published by “ROSMEN,” translates this idea by also considering the reversal of letters within a word, exemplified by the *Зеркало Иеналеж* (wherein ‘desire’ is spelled backwards) [11].

Translation Strategies

Calque (Loan Translation)

Calque involves directly translating the components of a word or phrase from the source language into the target language. This method maintains the structure and elements of the original word while rendering it in the target language.

Example: The word “*Quidditch*” might be translated by keeping its structural components intact, creating a similar-sounding word in the target language. While this word is often kept as is, a hypothetical calque in French could be “*Ballonge*,” combining “*balle*” (ball) and “*allonge*” (extension), though it is typically not translated.

The “*Leg-locker*” spell immobilizes the enemy by freezing their feet. The word is a compound of two words, “*leg*” and “*locker*.” In Russian, it was translated as «*Обезноживание*» which is a calque. However, in Kazakh there is no short and comprehensible word for this concept, so the translation became «*Шідер қарғысы*», where «*шідер*» means to hobble a horse and «*қарғыс*» means spell. The translator chose to use a descriptive method in order to accurately convey the meaning of the original occasional word. The calque method, while sometimes resulting in a more precise translation, can often come at the expense of the natural flow and idiomaticity of the target language.

The “Remembrall” is a mystical glass sphere with a white mist inside that turns crimson to indicate when someone has overlooked something. It is crafted

using two particular words, and through the calque method, equivalent occasional words were found in Russian and Kazakh translations: “Напоминалка” in Russian and “Ескеpmнек” in Kazakh. These translations successfully preserve the semantic meaning of the original concept. The choice to employ a calque technique rather than a more free translation can be influenced by the desire to maintain the specific connotations and associations of the original, occasional word.

“Polyjuice potion” allows one to take on the appearance of a different individual. In Russian, it is translated as «оборотное зелье», and in Kazakh as «айналдыратын ишiрткi».

“Floo powder” enables wizards to move through space using a special powder, allowing them to travel through fireplaces within a network. The translation into Russian is «летучий порошок», and in Kazakh, it is translated as «ұшатын ұнтақ».

Calque can preserve the original term’s conceptual integrity and structural uniqueness, maintaining its recognizability and distinctiveness. However, this strategy may result in awkward or unnatural occasionalisms in the target language, potentially confusing readers or failing to convey the intended nuance and playfulness of the original occasionalism.

Descriptive Translation

In descriptive translation, the meaning or purpose of the source word is explained in the language being translated, typically using an entire sentence or phrase instead of a single word.

The word “Horcrux” is translated descriptively “магический предмет, содержащий часть души волшебника” which means “a magical object containing a part of a wizard’s soul”.

Descriptive translation can effectively convey the term’s meaning and context, ensuring that readers understand its significance within the narrative. At the same time, this method can be lengthy and may disrupt the flow of the text. It might also lose the conciseness and evocative power of the original occasionalism.

“The Sorting Hat” in Russian translation “**Сортировочная Шляпа**” is descriptively translated as “**волшебная шляпа, распределяющая учеников по факультетам**” in Kazakh “оқушыларды факультеттерге бөлетін сиқырлы қалпақ”. This method translation explains that “the Sorting Hat” is a magical hat that assigns students to different houses.

“Polyjuice potion” in Russian, it is «оборотное зелье», and in Kazakh «айналдыратын ишiрткi» which descriptively translated as “басқа адамға айналуға мүмкіндік беретін сиқырлы сусын”. This method of translation describes the Polyjuice Potion as a magical potion that allows someone to transform into another person.

By comparing the Kazakh and Russian translations, we can see that both employ descriptive methods to capture the essence and context of the original terms, ensuring that the translated terms are meaningful and understandable within their respective cultural contexts.

Blending

Blending translation combines elements from both the source and target languages to create a new occasional word or phrase that conveys the original meaning while being understandable in the target language.

Examples: *Emeric the Evil* is blended as “Эмерика Злой” in Russian and “Ызақор Емерик” in Kazakh, directly incorporating the original word into the Cyrillic alphabet to preserve the unique name and describing the person.

These categories of occasionalisms translated in the form of “noun + adjective” where all nouns are transliterated and adjectives are translated using a calque method. The translator used a blended method because it has a more beneficial magical effect on how young readers perceive this fantasy genre books intended for youth. Calquing is employed to convey meaning without the need for additional clarifications that would typically accompany transliteration or transcription, thus facilitating the reader’s comprehension of the intended significance of specific names; hence, calque exhibits a tendency towards naturalizations.

Table 2. Blending

English	Russian	Kazakh
<i>Emeric the Evil</i>	Эмерика Злой	Ызақор Емерик
<i>Uric the Oddball</i>	Урик Странный	Біртүрлі Урик
<i>Bloody Baron</i>	Кравовый Барон	Қанжоса Барон
<i>Golden snitch</i>	Золотой Снитч	Алтын Снитч
<i>Moaning Myrtle</i>	Плакса Мирт	Жылауық Миртл
<i>Skele- Gro</i>	Костерост	Сүйек Өсіргіш

“The Pensieve” is a magical object used to review memories. In Russian, it is translated as “Сито памяти”, while in Kazakh it is given as “Естелік сүзгісі”.

Both translations effectively capture the essence of the original potion’s name “*Skele-Gro*”, with “*Костерост*” in Russian suggesting a skeletal or bone-related element, and “*Сүйек өсіргіш*” in Kazakh conveying the idea of bone growth or regeneration.

Some translations may incorporate elements of both descriptive translation and transliteration. For instance, “*Uric the Oddball*” is translated as “*Урик Странный*” in Russian, where “*Oddball*” is translated descriptively

as “странный” (meaning strange), and “*Uric*” is transliterated. Similarly, in Kazakh, it is translated as “*Бірмүрлі Урук*,” where “*Бірмүрлі*” conveys the idea of oddness or uniqueness, and “*Uric*” is transliterated.

Transliteration and Transcription

Transliteration involves converting the original term’s sounds into the target language’s script, maintaining its phonetic similarity, however, transcription involves converting the original term’s sounds into the target language’s script, aiming to preserve its phonetic similarity.

The word “*Quidditch*” might be transliterated into a script that retains its original pronunciation, such as “*Квиддич*” in Russian and transcribed into “*Кыуддич*” in Kazakh retaining its original pronunciation

Transliteration preserves the original term’s sound and exoticism, maintaining its identity and distinctiveness while, transcription maintains the original term’s sound and exoticism, preserving its identity and distinctiveness in the target language. Transliteration strategy might not convey the term’s meaning or function, leading to potential confusion or loss of context for the target audience. Transcription approach may not convey the term’s meaning, potentially leading to misunderstandings about its context or significance.

It is noteworthy that within this literary piece, the author assigns «talking names” to the characters and introduces them into the narrative with newly coined occasional words, thereby imbuing the narrative with a metaphorical representation of the fantastical ambiance and character dynamics. Hence, this dimension warrants further exploration in terms of linguistic and cultural adaptation during the transference of imagery from one linguistic realm to another.

V.Slepovich believes that in the process of translating names, translators ought to employ a strategy that involves a blend of transcription and transliteration [12, p.38]. This approach is particularly relevant when dealing with the translation of place names, which are often rendered through a combination of translation and transcription. Similarly, names of entities such as companies and streets are typically conveyed through the use of transcription [12].

In the “*Harry Potter*” series, almost all of J.K. Rowling’s character names can be considered occasionalisms, as they are unique and convey a specific meaning. For example, in ancient Latin, the word “*Potter*” means powerful, while *Harry* was the author’s preferred male name. In Russian, it is translated using transliteration as “*Гарри Поттер*.” Kazakh translators also used transliteration but with elements of transcription to recreate the main hero’s name phonetically - “*Харри Поттер*”. They replaced the second letter ‘a’ with ‘ә’, demonstrating a creative vision and adaptability for the Kazakh audience without contradicting any linguistic principles or branches. Similar approaches were taken for other heroes in these fantasy books: *Hermione Granger* becomes “*Гермиона Грейнджер*” or

“Хәрмиона Грейнджер”; *Rubeus Hagrid* becomes “Рубеус Хагрид»” or “Рубеус Хагрид”

Oliver Wood is translated into Russian as “Оливер Вуд” and interestingly, when transliterated into Kazakh, the transcription element “УҮд” is used. The double “oo” sound is replaced by the sound “ү”. The translator aimed to make an adaptation in Kazakh language

Muggles are ordinary people in the magic world, and the occasional word is translated as “Магл” in Russian and Kazakh languages using a phonetic adaptation.

Adaptation

Adaptation involves modifying the original text to better suit the linguistic and cultural context of the target audience. In adaptation, the translator may change names, titles, or cultural references to make them more familiar or understandable to the target audience.

If the word “*Muggle*” adapted to a culturally equivalent word in the target language, such as “non-magico” in Italian, it conveys the same idea in a familiar context.

The cultural meaning of occasionalism can be adapted, potentially leading to loss of the original author’s intent. For example, during translation, I.Oranskii names for Bertie Bott’s Every *Flavor Beans* sweets. The translator may consider that translating “*flavor beans*” as ‘ароматные бобы’ which has literal meaning “fragrant beans” could be incomprehensible to domestic readers and instead translate it as круглые конфеты-драже descriptive meaning is round dragee candies [12, p.14]. The same approach was applied to the translation of the name of a key character from “Harry Potter” – Potions Professor *Severus Snape* (in the original – Snape), who is the head of Slytherin House (the house’s symbol is a snake). His name Severus (reflecting his character) carries meanings like *strict, unkind, intense or forceful*. Translator M. Spivak accurately captures J. Rowling’s intentions by expanding on the original meaning of the character’s surname and proposing an alternative option “Злодеус Злей,” as in Russian, severe can sound like “жесткий -hard”, “злой -vicious” or “суровый -severe” [13, p.43].

Adaptation can make the occasional word more accessible and meaningful to the target audience, preserving its intended effect and function within the story [14]. This strategy may lead to a loss of the original occasional word’s uniqueness and specific cultural connotations, potentially altering its impact and significance.

Evaluation of Which Strategies Work Best in Different Contexts

The effectiveness of each strategy depends on factors such as the target language’s structural characteristics, cultural context, and the translator’s objectives. Analyzing the use of these strategies across different languages

reveals insights into how occasionalisms are handled in various cultural and linguistic contexts. For example:

Calque works well for preserving structural and conceptual integrity but may require supplementary explanations for clarity. **It** might be more effective in languages that share structural similarities with English, while it may be less effective in languages with different syntactic structures.

Descriptive Translation ensures comprehensibility but can disrupt narrative flow. It might be more suitable for languages where conciseness is less critical than clarity.

Transliteration and Transcription maintains phonetic similarity but might necessitate additional context for understanding. These strategies might be used in languages where phonetic fidelity is valued over immediate comprehensibility.

Adaptation achieves cultural relevance but may sacrifice some of the original word's unique qualities. This approach is often preferred in contexts where cultural equivalence is crucial for reader engagement.

Conclusion

The occasionalism is a subject of debate in Kazakh, Russian and Western linguistic circles. Some scientists view occasionalism as unique and context-specific, while others compare it to newly-coined words or phrases, asserting that every new word eventually becomes a regular part of the language. There are various classifications for these types of words available including syntactic, stylistic, and metaphorical forms; however grammatical, lexical semantic meanings along with phonetic variations in these exceptional cases are considered essential.

The study provided a comprehensive analysis of occasionalisms in J.K. Rowling's *Harry Potter and the Philosopher's Stone*, with several significant findings. **First**, occasionalisms were systematically categorized into three distinct types: *occasional words*, *occasional phrases*, and *occasional expressions*, each serving unique narrative and stylistic functions within the text. **Second**, the research identified and examined a range of translation strategies—including *calque*, *descriptive translation*, *transliteration*, *transcription*, *blending*, and *adaptation*—revealing how translators navigated the complexities of preserving meaning, style, and cultural nuance. **Third**, a comparative analysis of the Russian and Kazakh translations showed differing approaches, with the Kazakh version displaying creative phonetic adaptations and cultural localization, often diverging from the Russian model. This reflects a growing independence in Kazakh translation practice. Overall, the study highlights the intricate challenges of translating authorial neologisms and contributes valuable insights to the fields of neology and literary translation.

This study conducted a thorough analysis of the translation strategies for occasionalisms in J.K. Rowling's "Harry Potter" book series, using both qualitative and quantitative research methods. By carefully examining the original and translated texts in Russian and Kazakh, this research offers valuable insights into the complexities of translating creative literary words. The findings demonstrate that the calque translation method can be an effective tool for preserving the unique attributes of occasionalisms, particularly when the goal is to maintain the conceptual associations and nuances of the original.

A combination of strategies is often necessary to balance fidelity to the original text with accessibility and engagement for the target audience. By carefully selecting and applying these strategies, Kazakh and Russian translators effectively conveyed the richness and creativity of occasionalisms in J.K. Rowling's *Harry Potter* books.

REFERENCES

- [1] Paul H. Principles of the history of language // H. A. Strong, Trans.; Classic Reprint ed. 2020. – P. 93-139.
- [2] Feldman N.I. Occasionalnye slova a leksikographia [Occasional words and lexicography] – 1957 // Reprinted in 2020 by Forgotten Books. – S. 63-71. [in Rus.]
- [3] Khanpira E.I. Occasional elements in modern speech. –1972 // Reprinted in 2020 — P. 245-317.
- [4] Smirnova E., Sadykova A., Davletbaeva D. The study of occasional words: theoretical aspect // Life Science Journal. №11(11) – 2014 – P. 532-535. https://kpfu.ru/staff_files/F1451918847/article_occasional.words.pdf
- [5] Terent'eva L.P. Semantika i pragmatika leksicheskikh okkazionalizmov (Semantics and pragmatics of lexical occasional words): dis. ..kand. filol. nauk. – M., 1983 – S. 249 - 256 [in Rus.]
- [6] Pozdeeva E.V. Occasional word: perception and translation based on the material taken from novels by the Russian and English writers: thesis. – Perm, 2002 – P. 203-227.
- [7] Arkhipov R.N. Occasional novelty in the original text and the translations of the drama by B. Brecht 'Mutter Courage und ihre Kinder': Thesis. Krasnodar, 2001 – P. 226.
- [8] Munat J., Lexical creativity as a marker of style in science fiction and children's literature. Lexical creativity, texts and contexts. – Amsterdam: John Benjamins Publishing Company, 2007. – P. 163– 185.
- [9] Velasco D.G. Innovative coinage. Deconstructing Constructions. – Amsterdam: John Benjamins Publishing Company, 2009. – P. 3-24
- [10] Zagidullina A.A., Chukaeva T.K., & Karibaeva B. Pragma-funktsional'nye osobennosti sozdaniya avtorskikh neologizmov v romanakh Dzh. K. Rouling: Novyi mir — novyi yazyk. [Pragma-functional features of

creating authorial neologisms in the novels of J. K. Rowling: A new world – a new language] // Bulletin of the Kazakh University of International Relations and World Languages named after Ablai Khan. Series: Philological Sciences. – 2024. – №3 (74). – S. 3-24. <https://doi.org/10.48371/PHILS.2024.3.74.004> [in Rus.]

[11] Lukin D.S. Spelling names in J. K. Rowling's novel "Harry Potter" // Intra-university collection of scientific works "Problems of Linguistics and Intercultural Communication". – 2013. – P. 88–94.

[12] Slepovich V. Challenges of Translating Phraseological Units // Procedia - Social and Behavioral Sciences. – 2005. – P. 1287-1297.

[13] Lukin D.S. Typological classification of occasionalisms in J. K. Rowling's novel "Harry Potter" // Collection of articles on materials from the VII International Theoretical Conference. – 2014. –P. 170

[14] Lyakhovich I.V. Occasional derivation as a tool and means of creating linguistic view of the world (on the material of the language of poetic texts by V. Khlebnikov). – 2003. – P. 287-297.

The source materials:

- Rowling J. K. Harry Potter and the Philosopher's Stone. – Bloomsbury Publishing, 1997.

- Rowling J. K. Гарри Поттер и философский камень (M. Litvinova, Trans.). – Москва: РОСМЭН, 2002.

- Rowling J. K. Хэрри Поттер мен Пэлсапа тас (D. Mazhen, Trans.). – Алматы: Steppe & World Publishing, 2020.

Дж. К. РОУЛИНГТІҢ «ХЭРРИ ПОТТЕР» АТТЫ РОМАНЫНДАҒЫ ОККАЗАНИОЛИЗМДЕРДІ АУДАРУДАҒЫ СТАТЕГИЯЛАР: САЛЫСТЫРМАЛЫ ЖӘНЕ САЛҒАСТЫРМАЛЫ АНАЛИЗ

Кусаинова А.Т.¹, * Ерсұлтанова Г.Т.², Асанова Г.С.³

¹ әл -Фараби атындағы Қазақ Ұлттық Университеті

Алматы, Қазақстан

*² СДУ университеті, Қаскелең, Қазақстан

³ Абылай хан атындағы Қазақ халықаралық қатынастар және әлем тілдері университеті, Алматы, Қазақстан

Андатпа. Бұл мақалада Дж.К. Роулингтің «Хэрри Поттер мен Пэлсапа Тас» кітабында кездесетін ағылшын тіліндегі окказанионализмдер зерттеліп, олардың қазақ және орыс тілдеріндегі аудармаларындағы баламаларымен салыстырылады. Мақалада сондай-ақ окказионализмге талдау жасалған теориялариялық жұмыстар мен окказионализмді категорияларға бөлу, яғни окказионал сөздер, фразалар және сөз тіркестері қарастырылады. Мақаланың мақсаты Дж.К. Роулингтің Хэрри Поттер жайлы кітаптарындағы окказионализмдерді орыс және қазақ тілдеріне

аудару барысында қолданылған тәсілдерді салыстыру және салғастыру болып табылады. Бұл зерттеу жұмысында окказионализмдерді аударуда ең тиімді және сәтті аударма стратегияларын анықтау үшін сапалық және сандық зерттеу әдістері қолданылды. Сапалық әдіс арқылы контекстік нюанстарға және мәдени әсерлерге назар аударатырып, түпнұсқа және аударма мәтіндерін жан-жақты талдау қамтылды. Сонымен қатар, сандық әдіс арқылы жиі қайталанатын заңдылықтарды анықтау үшін әр түрлі аударма әдістері жүйелі түрде жіктелді және саналды. Деректер ағылшын тіліндегі түпнұсқа мәтіннен, сондай-ақ оның орыс тіліндегі М.Литвинова, «РОСМЭН» баспасынан және қазақ тіліндегі Д. Мажен, «Steppe & World» баспасынан шыққан аударма нұсқаларынан жиналды. Аналитикалық әдістемелер салыстырмалы мәтіндік сараптаманы, транслитерация, транскрипция, калька және сипаттамалық аударма тәсілдерін санаттарға бөлуді және microsoft Excel көмегімен жиілікті талдауды қамтыды. Зерттеу шығармашылық окказионализмдер және оларды аударудың қиындықтары туралы құнды түсінік береді, әртүрлі стратегиялардың тиімділігін бағалайды және олардың түпнұсқа мәтіннің мағынасы мен стиліне жақындығын сақтауға әсерін көрсетеді. Бұл екі жақты тәсіл әр түрлі тілде аударма тәжірибесі туралы жан-жақты түсінікті қамтамасыз етеді. Жұмыстың теориялық маңыздылығы окказионализмдер және олардың аудармашыларға туғызатын қиындықтары туралы білімді жетілдіруде жатыр, бұл өз кезегінде аударматану саласы үшін өзекті. Аударма сапасы мен түпнұсқаға жақындықты арттыру практикалық тұрғыдан маңызды, өйткені бұл әдеби және мәдениетаралық қарым-қатынас үшін өзекті болып табылады.

Тірек сөздер: окказионализм, окказионал сөз, окказионал фраза, окказионал сөз тіркестер, калька, сипаттамалық аударма, адаптация, транслитерация және транскрипция

СТРАТЕГИИ ПЕРЕВОДА ОКАЗИОНАЛИЗМОВ В РОМАНЕ

Дж. К. РОУЛИНГА «ГАРРИ ПОТТЕР»:

СРАВНИТЕЛЬНЫЙ И СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ

Қусаинова А.Т.¹, * Ерсұлтанова Г.Т.², Асанова Г.С.³

¹ Казахский Национальный Университет имени аль-Фараби

Алматы, Казахстан

*² Университет СДУ, Каскелен, Казахстан

³ Казахский университет международных отношений и мировых языков
имени Абылай хана, Алматы, Казахстан

Аннотация. В данной статье рассматриваются английские окказионализмы, встречающиеся в книге Дж.К. Роулинг «Гарри Поттер и Философский Камень», и сравниваются с их эквивалентами в казахском и

русском переводах. В статье также рассматриваются теории определения окказионализма и категории окказионализмов такие как, окказиональные слова, фразы и выражения. Цель статьи – сравнить и сопоставить подходы, применяемые при переводе окказионализмов из произведений Дж.К. Роулинга о Гарри Поттере на русском и казахском языках. В этом исследовании используются как качественные, так и количественные методы исследования для изучения самых эффективных стратегий перевода окказионализмов. Качественное исследование включает всесторонний анализ оригинальных и переведенных текстов с акцентом на контекстуальные нюансы и культурные последствия. Количественный метод исследования систематически классифицирует и подсчитывает примеры различных методов перевода, такие как транслитерация, транскрипция, калька и описательный метод, чтобы выявить повторяющиеся закономерности. Данные были собраны из оригинального текста на английском языке, а также переводов на русском языке М. Литвиновой, «РОСМЭН» и на казахском языке Д. Мажена, «Steppe & World» версий. Аналитические данные включают сравнительный анализ текстов, классификацию подходов к переводу, частотный анализ с использованием Microsoft Excel и контекстуальный анализ. Исследование дает ценную информацию о сложностях перевода окказионализмов, оценивает эффективность различных стратегий и подчеркивает их влияние на сохранение точности смысла и стиля оригинального текста. Этот двойной подход обеспечивает всестороннее понимание практики перевода на разных языках. Теоретическая значимость заключается в расширении знаний об окказионализмах и о том, как окказионализмы создают проблемы для переводчиков, что, в свою очередь, способствует развитию переводоведения. Повышение качества перевода и целостности исходного материала, несомненно, имеет практическую ценность, поскольку это важно для литературной и межкультурной коммуникации.

Ключевые слова: окказионализм, окказиональное слово, окказиональная фраза, окказиональное выражение, калька, описательный перевод, адаптация, транслитерация и транскрипция

Мақала түсті / Статья поступила / Received: 25.10.2024.

Жариялауға қабылданды / Принята к публикации / Accepted: 25.09.2025.

Information about the authors:

Kussaiynova Aizhan Talgatkyzy – PhD Student, al-Farabi Kazakh National University, Almaty, Kazakhstan, e-mail: aizhok.kussaiynova@gmail.com, <https://orcid.org/0009-0000-7246-235X>

Yersultanova Gaukhar Tileukabulovna – PhD, Assistant Professor, SDU University, Kaskelen, Kazakhstan, e-mail: gaukhar.yersultanova@sdu.edu.kz, <https://orcid.org/0000-0001-8913-6067>

Asanova Gulnar Sairambekovna – PhD, Professor, Ablai Khan Kazakh University of International Relations and World Languages, Almaty, Kazakhstan, e-mail: mergen-2009@mail.ru, <https://orcid.org/0009-0005-8148-0046>

Авторлар туралы мәлімет:

Кусайынова Айжан Талғатқызы – PhD студент, әл-Фараби Қазақ Ұлттық Университеті, Алматы, Қазақстан, e-mail: aizhok.kussaiynova@gmail.com, <https://orcid.org/0009-0000-7246-235X>

Ерсултанова Гаухар Тилеукабуловна – PhD, ассистент профессор, СДУ университеті, Қаскелең, Қазақстан, e-mail: gaukhar.yersultanova@sdu.edu.kz, <https://orcid.org/0000-0001-8913-6067>

Асанова Гульнар Сайрамбековна – PhD, профессор, Абылай хан атындағы Қазақ халықаралық қатынастар және әлем. тілдері университеті, Алматы, Қазақстан, e-mail: mergen-2009@mail.ru, <https://orcid.org/0009-0005-8148-0046>

Информация об авторах:

Кусайынова Айжан Талгатовна – PhD студент Казахский национальный университет имени аль-Фараби, Алматы, Казахстан, e-mail: aizhok.kussaiynova@gmail.com, <https://orcid.org/0009-0000-7246-235X>

Ерсултанова Гаухар Тилеукабуловна – PhD, ассистент-профессор, Университет СДУ, Каскелен, Казахстан, e-mail: gaukhar.yersultanova@sdu.edu.kz, <https://orcid.org/0000-0001-8913-6067>

Асанова Гульнар Сайрамбековна – PhD, профессор, Казахский университет международных отношений и мировых языков имени Абылай хана, Алматы, Казахстан, e-mail: mergen-2009@mail.ru, <https://orcid.org/0009-0005-8148-0046>