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FOREIGNIZATION AND DOMESTICATION STRATEGIES IN TRANSLATING OCCASIONALISMS FROM J.K. ROWLING'S HARRY POTTER

Abstract. This article explores the challenges translators face when dealing with *occasionalisms* — unique, author-created words — in literary translation. The main objective of the research is to analyze the strategies used for translating occasionalisms from English into Russian and Kazakh, using J.K. Rowling's *Harry Potter and the Order of the Phoenix* as a case study. The study focuses on two prominent translation strategies: *domestication* and *foreignization*, and aims to determine which approach is more frequently applied. The significance of this research lies in its contribution to both theoretical understanding and practical application in the field of translation studies. The methodology involves a comparative linguistic analysis of selected examples of occasionalisms and their translated counterparts. The analysis revealed that translators often prefer the strategy of foreignization to preserve the linguistic and cultural specificity of the source text. This choice helps retain the original author's voice and creative intent. The study contributes to the broader field by shedding light on the complexity of translating occasionalisms and offers insight into effective translation strategies. The practical value of the research lies in its potential application in translation practice, especially in the context of literary works where maintaining the integrity of the original text is crucial.

Keywords: translation strategies, occasionalism, foreignization, domestication and literary translation.

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Introduction

It is essential to solve both theoretical and practical problems related to the issues of adequate transmission of linguistic units in the process of intercultural interaction. They bridge text gaps, act as cultural mediators, and promote language comprehension among cultures. Translators often encounter unique challenges when translating culturally specific language units in literature. Translation of J.K. Rowling's Harry Potter novels are an ideal example of these difficulties, as the books contain great deal of occasional words and phrases, mystical concepts and culturally specific language units coined by the writer. According to Newmark, culturally unique language, which embodies cultural, linguistic, and creative characteristics, is one such barrier to translation (Newmark, 1988). The leading experts in the field dealing with adequate and equivalent translation methods have repeatedly turned their attention to various mechanisms of interaction between language and culture (Newmark, 1988). In recent years, Venuti's foreignization and domestication strategies have become much more prominent to address such cultural nuances in translation (Zolyan, 2017).

Foreignization introduces the target text audience to source text culture, making it visible, while domestication brings two languages and cultures closer, minimizing foreignness, conforming to target culture values, and making the unfamiliar accessible. (Venuti, 1995). In foreignization, the translator deliberately violates the linguistic and cultural norms of the target language in order to preserve the "foreignness" of the original (Venuti, 1995). By choosing one strategy or another, the translator either becomes an agent of aggression towards a foreign culture or challenges his own culture by simplifying its language. However, it should be noted that foreignization also serves as a restraining factor, a counterweight to the act of appropriation, which translation is in essence.

A modern translator modernizes and changes a text depending on the equivalency criteria of their native tongue, rather than merely following English grammar rules. Analyzing specific translated texts reveals that the antagonism between the two methodologies is not binary. To maintain the original language and culture, some linguistic elements of a novel may be translated into another language. Domestication, on the other hand, aims for adaption in the target language.

This results in a compromise between equivalence and acceptance (Vinogradov, 1978).

This article deals with the way occasionalisms from Harry Potter books were translated into Russian and Kazakh, focusing on the balance between foreignization and domestication strategies.

Although there are various approaches to domestication and foreignization strategies, translation theory generally revolves around two fundamental concepts (Komissarov, 2007):

- 1) Transcription and Foreignization
- 2) Equivalence and Domestication.

The frequency of translations strategies applied in the translated text is analyzed and the effectiveness of foreignization and domestication in preserving the original text's meaning is assessed.

Materials and methods

The comparative analysis of the translation strategies for occasionalisms in J.K.Rowling's *Harry Potter and the Order of the Phoenix* is the primary research method applied in this paper in accordance with the research objectives. The main aim of the study is to identify the strategies applied within the framework of foreignization and domestication.

The comparative analysis is based on translations published by “Rosman-Press” translated by Mariya Litvinova in 2003 in Russian language, and published by “Steppe and World” in 2022 into Kazakh language. Revealing the translation approaches grounded in foreignization and domestication is the important aspect of this comparative study as well as identifying particular alterations that reflect the author’s creative style.

The works of F. Schleiermacher, L. Venuti, P. Newmark, V. Vinogradov, V. Komissarov, and L. Leppihalme were used as theoretical foundation of the study. The research includes 50 instances of occasionalisms selected from the fifth book “Harry Potter and the Order of the Phoenix” and their respective translations into Russian and Kazakh as practical components of the study.

The study examines seven categories of translation techniques - namely, literal translation, calque, adaptation, generalization, explicitation, addition, and omission— classified as local strategies by Leppihalme (Leppihalme, 1994). This analysis assesses the use of translation techniques for occasionalisms in both languages.

Literature review

Researchers are interested in discovering what linguistic means when representatives of different worldviews interact. This necessitates the use of linguistics and linguacultural adaptation to formalize typical interpersonal communication practices. Individuals integrate a foreign world by translating thoughts from another culture into their own consciousness. This entails altering thinking and existing native worldview to fit a foreign paradigm, which is a significant obstacle when learning a second language.

Friedrich Schleiermacher introduced the two opposing concepts known as “*domestication*” and “*foreignization*” and stated that “either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him”. The act of “leaving the author in peace” may be equated to foreignizing the text ‘as much as possible’ and the act of “leaving the reader in peace” may be equated to domesticating it (Zolyan, 2017). Lawrence Venuti revived these ideas, in the work “The Translator’s Invisibility”, the author problematizes some translation theories and translated texts throughout history. He proposed two possible procedures to handle cultural elements: *Domestication or Foreignization*. One that seeks to faithfully reproduce the source material maintaining cultural elements from the original text, and another that concentrates on adapting and tailoring the text to the intended audience.

Both Schleiermacher and Venuti highlighted the importance of preserving the original tone and cultural depth in translation, arguing that foreignization offers a more authentic reading experience by bringing the reader closer to the source culture (Zolyan, 2017).

The first technique aims to preserve the source language’s linguistic features, while the second combines them with the target language’s subtle cultural overtones. Thus, translators constantly make an ethical choice between their own and foreign cultures, between the necessity or ignoring the linguistic personality of a particular author with its stylistic features.

There are several techniques for translating cultural elements offered by scholars:

- P. Newmark: transposition, synonymy, cultural equivalence, naturalization, and modulation (Venuti, 1995).
- V.S. Vinogradov: hyperonymic transcription, transliteration, descriptive translation, and calque methods (Vinogradov, 1978).

- V.N. Komissarov: modulation, descriptive translation, calque, transliteration, and transcription (Komissarov, 2007).

Despite some variations, the approaches recommended by these scholars share a remarkable degree of similarity in dealing with cultural translation challenges.

Table 1. Translation Techniques and Approaches: A Comparative Framework

V.S. Vinogradov	V.Venuti	L. Leppihalme
Transcription	Foreignization	Literal translation
		Calque
		Addition
		Explication
Equivalent translation, replacements	Domestication	Adaptation
		Generalization
		Omission

taken from Lukin

L. Leppihalme addresses the challenge of translating culturally specific elements, known as “realities,” which are lexical components that refer to concepts existing “outside of language” in the real world. These realities can be particularly difficult to translate, as they often pose issues related to cultural and linguistic differences. Leppihalme introduces the concepts of local and global approaches to handling these unequal realities in translation (Leppihalme, 1994).

A global approach refers to strategies applied throughout the entire text, while a local approach is focused on specific sections or issues within the text. For instance, the use of local approaches may be necessary when translating real-world references that are specific to a certain culture or context. However, the choice of these translation techniques is often influenced by the broader global strategy employed for the entire work. Effective translation thus requires a careful balance between local adjustments and the overarching global approach (Leppihalme, 1994).

If the text is assumed understandable to the recipient (target audience), the domestication strategy is frequently chosen. In this case, phraseological units with ethnocultural semantics are translated either through alternative combination of words (expressions) or separate words, adapting the translation as much as possible to align with the cultural norms of the target audience. Conversely, if the goal of the translation is to preserve the original cultural nuances and national identity, then the foreignization strategy should be chosen. In this approach, ethnocultural units from the source text are translated using calques or other direct methods to maintain their cultural integrity (Alshinbayeva, 2022). After weighing the potential benefits and drawbacks of accepting the preservation of the original form of lexical units, it can be concluded that, while this approach may intrigue international readers, it often makes the translated text appear more exotic and unique. Additionally, new concepts are introduced, offering insights into the culture being represented. However, it is important to note that readers of the translated work may not always be familiar with recently adopted cultural references or realities. In such cases, understanding the surrounding linguistic context can aid in comprehension (Krasheninnikova, Egorova & Krasheninnikova, 2022). In addition, a review of current research papers on translation transformation techniques—including those by M.V. Lacica and T.V. Sokolova—reveals that when translating units as slang, borrowings, or archaisms, translators typically stick closely

to the author’s original word choices (Lasitsa & Sokolova, 2022). In order to adequately communicate the subtle aspects of the original text, synonymy is essential to this procedure.

Translators select words based on their understanding of the author’s intent and the meaning they attribute to each occasionalism in their interpretation. A.Sh. Bahmudova notes that it is effective to combine literal and semantic translation when dealing with cultural realities in texts related to tourism discourse. The translator must strive to preserve and convey the essence of the original material to accurately reflect the cultural elements within the text (Bakhmudova, 2022). In their article, *Modeling of Translation Transformations: Cognitive Aspect (Based on Jane Austen’s Novel “Pride and Prejudice”)*, A.V.Penkova and D.M. Mironova stated that the most frequent changes during translation involve transformational propositional structures, or propositions. These changes occur due to the differing methods of expressing and structuring information in Russian and English or in Kazakh and English. To achieve equivalence and adequacy, the translator must adjust sentence structures to accurately convey the meaning of the original text (Penkova & Mironova, 2023).

Translation methods can be schematically represented through translation transformations. It is essential to note that, according to V.N. Komissarov, these transformations represent only a small part of the complex cognitive processes involved in translation, as viewed from cognitive and psycholinguistic perspectives. Consequently, in examining translation processes, V.N. Komissarov emphasizes the importance of systemic interlanguage connections between the components of both languages and their implementation in speech. He also highlights concepts such as translation strategies and the various problems that translators must address during the translation process (Lekomtseva & Kuraleva, 2024).

Results and Discussion

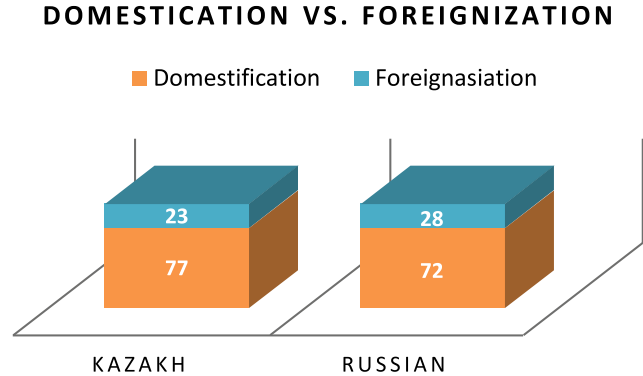


Figure 1. Distribution of Translation Strategies: Domestication vs. Foreignization

The bar graph shows that analysis of 50 units of occasionalisms. It revealed distinct translation strategies employed in both the Kazakh and Russian languages. Kazakh translation used a domestication strategy, which accounted for 77% of the occasionalisms while 23% were translated through foreignization methods. In contrast, the Russian translation demonstrated a slightly different distribution, with 72% of the occasionalisms translated via domestication and 28% through foreignization.

These findings indicate a predominant preference for domestication in both language contexts, suggesting an inclination towards making the text more accessible to the target audience while still acknowledging the use of foreignization to retain certain cultural elements.

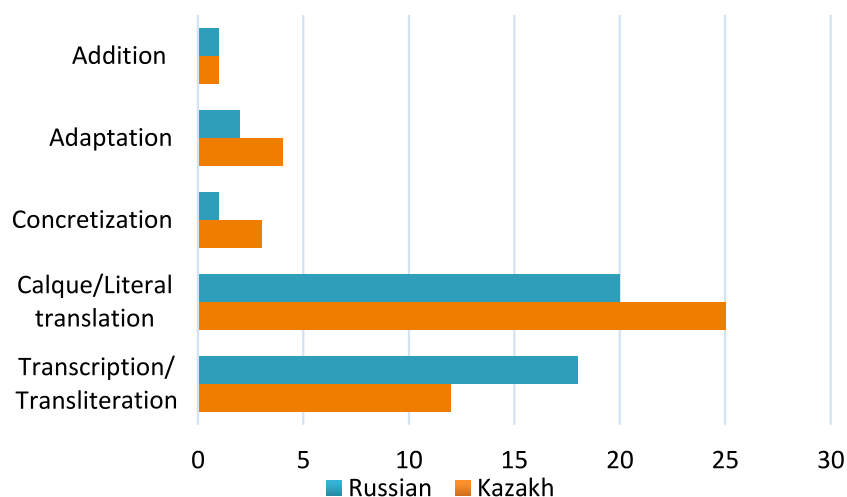


Figure 2. Comparative Analysis of Translation Strategies

The bar graph compares the distribution of various translation methods used for occasionalisms in both Kazakh and Russian translations.

There are 18 occurrences of transcription/transliteration in the Russian translation and only 12 in the Kazakh version, suggesting that the Russian translation makes greater use of this approach. However, there are 25 calque/literal translations in Kazakh compared to 20 in Russian, indicating that Kazakh places greater emphasis on preserving the original text's structure and meaning. Only 1 example of the concretization approach exists in Russian, and 3 examples exist in Kazakh. There are 4 examples of adaptation in Kazakh and only 2 in Russian, suggesting that translators working in Kazakh employed this strategy more frequently in order to adhere to cultural norms. Last but not least, the addition procedure is only applied once.

Transliteration is the process of recreating the original lexical unit, letter by letter, using the alphabet of the target language, regardless of pronunciation. By substituting components of the lexical units with equivalent target-language letters. The goal of **transcription** is to represent the original word's form as closely as possible, phonetically, rather than through writing while transliteration focuses solely on individual letters (Lukin, 2014).

Table 2. Examples of Transliteration and Transcription Techniques

№	Original	Russian translation	Kazakh translation
1	It keeps rattling and shaking. Of course, it could just be a Boggart, but I thought we ought to ask <i>Alastor</i> to have a look at it before we let it out. Source page - 78	Это, конечно, может быть боггарт, но, наверное, надо попросить <i>Аластора</i> взглянуть, прежде чем мы это выпустим. Source page - 83	Богарт-ау деймін, әйтсе де алдымен <i>Аластордан</i> сұрау керек, не екенін көріп берсін. Source page - 84
2	He kept saying nobody in their right mind would rather study <i>Knarls</i> than <i>Chimaeras</i> Source page - 409	Говорит, что только ненормальный предпочтет изучать <i>нарлов</i> или <i>химер</i> ... Source page - 416 -transcription	Оның ойынша, есі дұрыс оқытушы <i>химера</i> тұрғанда <i>кнарлды</i> оқытпайды... Source page - 390 -transliteration

3	<i>Reparo</i> , said Hermione quickly, mending Ron's cup with a wave of her wand. Source page- 627	<i>-Репаро</i> , -быстро сказала Гермиона, взмахнув палочкой, и чашка Рона вновь стала целой. Source page - 638 <i>-transliteration</i>	<i>-Репаро</i> , - деді Хәрмиона, Ронның шынысы дереу қалпына келді. Source page - 599 <i>-transliteration</i>
4	Harry saw a long fingered white hand clutching a wand rise at the end of his own arm... heard the high, cold voice say, <i>Crucio</i> Source page - 671	Гарри увидел, как перед его глазами появилась белая рука с длинными пальцами, сжимающая палочку, - это была его рука... И снова слышал холодный, высокий голос <i>Круцио</i> Source page 687 <i>Transliteration</i>	Едендегі қара бейне қыбырлағандай болды. Хәрри сиқыр таяқша ұстаған аппақ қолды көрді, кенет суық, жіңішке дауыс « <i>Круцио</i> » деп айғайлады. Source page - 639 <i>Transcription</i>
5	Be quite! Shouted Hermione, but it was too late: Umbridge pointed her wand at Magorian and screamed, <i>Incarcerous</i> Source page - 694	- Молчите!- крикнула Гермиона, но было поздно. Амбридж направила на Магориана волшебную палочку: <i>Инкарцеро!</i> Source page - 713 <i>Transcription</i>	-Тыныш тұрыңыз!- деп айғайлады Хәрмиона, бұл ескертуді елең қылмаған Амбридж сиқыр таяқшасын Магорианға кезеп « <i>Инкарсерос!</i> » деп айғайлады. Source page - 661 <i>Transcription</i>
6	With a cry of triumph, both yelled: <i>Impedimenta</i> Source page 728	Испутив ликующий вопль, оба крикнули: <i>-Импедимента!</i> Source page 749 <i>Transliteration</i>	Екеуі бірдей құлақ жарататын ессіз дауыспен айғай салды: <i>-Импедимента!</i> Source page 692 <i>Transliteration</i>
7	<i>Silencio!</i> Cried Hermione and the man's voice was extinguished Source page 729	<i>-Силенцио!</i> - воскликнула Гермиона, и черный маг умолк. Source page 750 <i>Transliteration</i>	<i>-Силенцио!</i> -деп айғайлады Хәрмиона, Тажалдың үні ашты. Source page 692 <i>Transliteration</i>
8	<i>Diffindo</i> , yelled Harry, trying to sever the feelers wrapping Source page 735	<i>-Диффиндо!</i> - закричал Гарри в надежде разорвать щупальца, связывающие Рона у него на глазах, но заклинание не помогло Source page 755 <i>Transliteration</i>	<i>-Диффиндо!</i> - Хәрри көз алдында досын қылқыңдырып жатқан арқанды үзу үшін жанталаса дуа жіберсе де, бірінің де пайдасы тимеді. Source page 697 <i>Transliteration</i>
9	Give the what gift? Asked Harry. Oh, the <i>Gurg</i> – means the chief. Source page 395	Кому подарки? – спросил Гарри. <i>-А-а, гургу-</i> вождю то есть. Source page 403 <i>Transliteration</i>	-Кімге сыйлық бердік дейсің?- деп сұрады Хәрри. <i>-Гург</i> , басшысы ғой. Source page 377 <i>Transliteration</i>

10	Bill took out his wand , muttered, <i>Evanesco!</i> Source page 74	Билл выдернул волшебную палочку, пробормотал: «Эванеско!» и свитки исчезли. Source page 79 -transliteration	Билл таяқшасын алып, - «Еванеско» Source page 80 -transliteration
11	<i>Animagus</i> Source page 75	Анимаз Source page 81 -transcription	Анимаз 82 -transcription
12	<i>Boggart</i> , Source page 78	Боггарт Source page 83 -transcription	Богарт Source page 84 -transcription

J.K. Rowling invented the occasional word Boggart to refer to a supernatural creature. The occasionalisms “Боггарт” and “Богарт” are directly transliterated in both Russian and Kazakh relatively, indicating a clear application of the foreignization technique. To preserve the cultural and mystical uniqueness of occasionalism, the translators used the original word rather than attempting to create an equivalent in the target languages. This ensures that readers in both languages understand the same concept as the original.

Both translations preserve the form and sound of the original word, bringing it into their respective languages. However, phonetic and orthographic rules influence these adjustments. For example, Kazakh simplifies “rr” to “r” due to phonological constraints, while Russian preserves gemination (doubling of consonants) in transliteration, mirroring English spelling more closely.

The occasional word “Incarcerous” which is a magical spell, transliterated as “Инкарцеро!” in Russian and “Инкарцесор!” in Kazakh. The transcription of this word into Russian and Kazakh is influenced by phonetic and orthographic adjustments. Russian uses “ц” to duplicate the [ts] sound, and Kazakh simplifies with “с,” keeping the spell’s foreign identity while conforming to each language’s grammatical constraints. The Kazakh translation preserves the foreign occasionalisms and keep its cultural integrity, whereas the Russian translation has more colloquial tone that shows a pragmatic turn toward domestication, making the language more natural and acceptable to native readers.

Generalization is the process of transforming a word or phrase from a broader (specific) source text to a more confined meaning in the target language. This process fills in the gaps when the translation language fails to convey some aspects of the source language. The risk of misinterpreting a word or phrase when translating it only based on dictionary relationships may demand generalization (Lukin, 2014).

This analysis explores various translation techniques (calque, generalization, and cultural adaptation) used in translating occasionalisms from *Harry Potter* into Russian and Kazakh, focusing on how these strategies impact the linguistic and cultural elements of the text. “Disillusionment” is directly transliterated as “Дезиллюминационное” in Russian translation a by applying word-for-word borrowing and keeping the original structure of the word. This technique preserves the specificity of the magical world by keeping the occasionalism foreignized, ensuring that the sense of novelty and uniqueness remains intact for the reader. By translating “Disillusionment” as “Көз алдау” (eye deception), kazakh translation employs generalization.

The translated occasionalism means “illusion” or “trickery”. The translator simplifies the meaning of a word and provides a familiar concept to Kazakh readers.

Table 3. Examples of Calque and Generalization

№	Original	Russian translation	Kazakh translation
1	<i>Disillusionment Charm</i> , said Moody, raising his wand.	-Дезиллюминационное заклинание,- сказал Грюм, поднимая палочку. Source page 54 - calque	-Бері кел балақай,- деді Қырғи Хәриді сиқыр таяқшасымен өзіне тартып. -Көз алдау сиқырын жасайын. Source page 57 -generalization
2	<i>Aquavirius Maggots!</i> Said Luna excitedly. Dad said the Source page 710	<i>Вододышащие личинки</i> -generalization	-Акуавирус дернәсілі!- деді Луна мәз болып. Source page 676 -calque
3	<i>Kreacher</i> Source page 99	<i>Кукимер</i> Source page 105	<i>Kecip</i> Source page 103
4	<i>Dogging</i>	<i>Вынюхивать как собака</i>	<i>Итше тіміскілеймін</i>

An example of **generalization** is “*Aquavirius Maggots*”, which is translated as “*Вододышащие личинки*” into Russian, (water-breathing maggots). The translator opts to explain the function of the creature rather than keeping the original occasional word. This provides clarity but it sacrifices nature of the occasionalism, reducing the sense of mystery. The Kazakh translation transliterates “*Aquavirius*” and uses a calque to translate “*дернәсілі*” (which means maggots). This method keeps the magical creature’s name intact. The calque strategy allows the reader to encounter the unfamiliar word much like the original audience, which enhances the immersion into the magical world.

The translation of *Kreacher* into *Кукимер* involves creative adaptation, making the name sound more Russian while keeping a similar phonetic structure. The choice of *Кукимер* maintains the exotic and slightly unpleasant connotation that fits the character’s role in the story, reflecting a mix of **calque** and **domestication**. The Kazakh translation renders *Kreacher* as *Kecip* (Kesir), which means “harm” or “malice.” This is a clear example of **domestication** as the translator chose a word that conveys the character’s negative traits in a way that would resonate with Kazakh readers. The occasionalism fits *Kreacher*’s malevolent personality but loses the direct phonetic link to the original name.

Both Russian and Kazakh use **generalization** to translate *dogging* by expressing its meaning rather than maintaining a direct equivalent. The Russian phrase *вынюхивать как собака* (to sniff out like a dog) and the Kazakh phrase *итше тіміскілеймін* (sniffing like a dog) both capture the sense of a persistent, dog-like behavior.

Contrary to generalization, **concretization** refers to the substitution of an occasionalism and a word and a collocation of the translating language with a more limited meaning for those of the source language with a wider meaning. This translation technique is applied when a word’s broad semantics in the original language do not have a complete translation in the target language. Dictionaries typically provide a number of partial variant correspondences, each of which only addresses one of the specific meanings of an unfamiliar word.

Table 4. Examples of Adaptation and Concretization

№	Original	Russian translation	Kazakh translation
1	Doxys than she thought and she's found a nest of dead <i>Puffskeins</i> under the sofa Source page 93	Там в тысячу раз больше докси, чем она думала, и под диваном она нашла большое гнездо с <i>дохлыми шушерами</i> Source page 99 -adaptation	Таңғы астарың асүйде тұр, сосын бәрің қонақ бөлмеге жиналыңдар, ол жерде доксилер бықынап кетіпті... Оған қоса, диванның астынан Өлі Үлпілдектің ұясын тауып алыпты Source page 98 -concretization
2	Which he secretly feeds to anybody who disagrees with him And then there's his Umgubular slashkilter Source page 366	А в отделе тайн ему разрабатывают страшные яды, и он травит всех, кто с ним не согласен. И еще у него этот <i>Чертохолопый головосек</i> Source page 375 -concretization	Кұпия бөлім оның тапсырмасымен улы ішірткі дайындап жатыр, өзіне қарсы шықанның бәрін улап өлтірмек... Оның үстіне <i>Умгубулар Слашкилтері</i> бар... Source page 349 -transliteration
3	I have not got <i>Spattergroit</i> !	-Нет у меня <i>обсыпного</i> ! Source page 475 -concretization	Менің қотырым жоқ Source page 447 -concretization

This analysis of a passage from *Harry Potter*, magical creatures, namely *Doxys* and *Puffskeins*, were translated using the techniques of adaptation and concretization in the Russian and Kazakh translations relatively. These strategies influenced the linguistic and cultural interpretation of the text.

The occasionalism *Doxys* is transliterated as *Докси* in Russian, maintaining the original name while also familiarizing it with Russian phonetics. This adaptation allows readers to recognize and remember the creature as a fantasy element while retaining its distinctiveness. The phrase “дохлыми шушерами” translated as “dead *Puffskeins*,” where *шушеры* is a direct adaptation of *Puffskeins*, using a diminutive form that conveys a sense of endearment and lightheartedness. The playful nature of *Puffskeins* is preserved through this occasional word.

The use of *Доксилер* (Doxies) directly translates the creature's name while slightly modifying it to fit the Kazakh phonetic system and grammar rules (adding plural ending). The word “бықынап кетіпті” (they have been breeding) suggests a more active situation compared to the Russian version, implying a recent and possibly ongoing problem with the Doxies, enhancing the sense of urgency. *Өлі Үлпілдектің* (Dead *Puffskein*) is translated *Puffskeins* as an occasional word that maintains the creature's cuteness while reflecting its demise. The occasionalism *Үлпілдек* conveys a sense of softness and fluffiness, similar to the English occasional word, maintaining the original's playful nature.

The Russian translation preserves imaginative elements by transliterating occasionalisms, while the Kazakh translation uses concretization for context and specificity, potentially introducing unfamiliar features for local readers.

The addition of new words is frequently required for lexical and grammatical changes, due to sentence structure and the requirement for more elaborate English expressions in Russian and Kazakh sentences. In contrast, deletion eliminates semantically redundant words without altering the meaning of the original text.

Table 5. Example of Addition and Concretization

№	Original	Russian translation	Kazakh translation
1	<p>But not even the user of the <i>Snackboxes</i> could complete with that master of chaos, Peeves, who seemed to have taken Fred's parting words deeply to heart</p> <p>Source page 626</p>	<p>Но даже потребители <i>Забастовочных завтраков</i> не могли сравниться с Пивзом, этим непревзойденным мастером сеять разрушение и хаос: похоже, полтергейст принял прощальный завет Фреда очень близко к сердцу.</p> <p>Source page 637</p> <p>-generalization-concretization</p>	<p>«Жорта ауру қылатын шайнаманың» арқасында оқушылар тудырған дүрбелең ылаң салудың хас шебері Пивздің әрекетімен салыстырғанда дым болмай қалды.</p> <p>Source page 598</p> <p>-addition</p>

The translation strategies generalization, concretization, and addition impact the portrayal of chaos and character in the passage that compares Peeves with Fred's *Snackboxes*. Generalization strategy changes "*Snackboxes*" to "*Забастовочных завтраков*" which literally means "Striking Breakfasts", making the product more relatable and humorous to Russian readers. The meaning of the magical snack is preserved in translation, but the playful connotation associated with "snack" is diluted by the word "*завтрак*" (breakfast). The phrase "мастер сеять разрушение и хаос" (master of sowing destruction and chaos) reflects an expansion of the original text while maintaining the original text's playful tone. The use of the verb "сеять" (to sow) emphasizes Peeves's role as a creator of chaos, adding a vivid image that enhances the reader's understanding of the character. This addition of descriptive language enriches the portrayal of Peeves, reinforcing his chaotic nature.

The Kazakh translation introduces a significant addition with the phrase «*Жорта ауру қылатын шайнаманың*» арқасында (Thanks to the snack that causes trouble). This contextualizes the chaos as stemming from a specific product, thus enhancing the humor while also making it relatable to Kazakh readers. The addition of "*жорта ауру қылатын*" (causing trouble) reflects the playful intent behind Fred's *Snackboxes* and underscores the chaos they create. This version emphasizes the contrast between the *Snackboxes* and Peeves by establishing a clear context: the chaos caused by the students as a result of using the snacks. This change shifts the focus from the *Snackboxes* themselves to their effects, thereby enriching the narrative.

This comparison of the translations demonstrates how varying strategies—generalization in the Russian language and addition in the Kazakh translation—influence the picture of Peeves and the chaotic environment around him. Each style reflects a distinct cultural perspective, demonstrating the creative obstacles that translators confront while bringing the whimsical universe of Harry Potter into existence in multiple languages.

Translation is the process of extracting the most comprehensive information from a source text and presenting it in a foreign language, as opposed to just translating word from one language to another. Simultaneously, it is necessary to examine the language's speakers' historical, cultural, psychological, and various other aspects to ensure that they completely appreciate the author's intended message. This occurs by modification during the translation process. After modification, readers should assume that the work was originally written in their native tongue.

Table 6. Examples of Adaptation

№	Original	Russian translation	Kazakh translation
1	That could do with a bit of cleaning, too. She pointed her wand at Hedwig's cage. <i>Scourgify!</i>	Теперь давай-ка тут почистим. Она направила палочку на Буклину клетку.- <i>Экскуро!</i> Source page 53	Мынаны тазалау керек екен... Енді таяқшасын Хедуигтің торына қаратты: «Тазалан!» Source page 56
	Unless anyone brought any Veritaserum? Source page 44	Или кто-нибудь прихватил с собой сыворотку правды Source page 48 -adaptation/	Шындықсу әкелген адам барма? Source page 52 -adaptation
2	If Ginny's not lying awake waiting for Hermione to tell her everything they said downstairs then I'm a <i>Flobberworm</i>	Если Джинни сейчас дрыхнет, а не ждет Гермиону, чтобы она ей все пересказала, то я фlobber-червь Source page 96 <i>calque</i>	Жинни көзі бақырайып, Хәрмиона қашан келер екен деп күтіп жатпаса, мұрнымды кесіп берейін... Source page 95 <i>Adaptation</i>
3	Inventor of the <i>Entrail</i> – <i>expelling curse</i> Source page 451	Изобретатель кишечно-опорожнительного заклятия Source page 455 -adaptation	Нәжісті айдап шығару қарғысын ойлап тапқан шипагер Source page 429 -adaptation
4	Then demonstrate correct handling of a <i>Bowtruckle</i> , feed and clean out a Fire Crab Source page 661	Показать, как нужно обращаться с <i>лукоотрусом</i> ; покормить и почистить го- ренного краба Source page 676 -adaptation	Содан соң <i>Шыбықпайларға</i> дұрыс күтім жасау; отқұйрықты еш жерін күйдіріп алмай тазалап, тамақтандыру; Source page 631 --adaptation
5	Luna watched them over her upside-down maga- zine, which was called <i>The Quibbler</i> . Source page 171	Полумна смотрела на них поверх перевернутого журнала, который назывался « <i>Придира</i> ». Source page 182	Луна төңкеріп ұстаған журналынан көзін көтеріп бұларға қарады, журналдың атауы « <i>Қазымыр</i> » екен. Source page 168

Calque provides semantic translation or the reproduction of the meaning of the word. Phonetic similarity refers to the transfer of a borrowed unit's approximate sound by choosing a word or morpheme that already has a similar sound pattern in the target language.

As we can see from the table, the original sentence is highly informal and conversational, containing humor. The word “Locomotor” is a magical spell used to move objects (in this case, a trunk) and “trunk” in this context of travel, it refers to a large, sturdy storage container, typically made of wood or metal, used for packing personal belongings, especially for long journeys.

In Russian translation, “Локомотор чемодан” is a word-for-word calque of “Locomotor trunk,” preserving the magical spell and the object it is acting upon without significant changes in the structure. But the word “чемодан” is a smaller, more portable container used for packing clothing and personal items, typically for short trips. Both a **trunk** and a **чемодан** serve similar purposes in terms of carrying items during travel but they differ in size, form, and typical use.

In Kazakh translation “Локомотор” is a precise calque of the magical spell as in Russian, while the noun “шабадан” is also more compact, lighter container than the object “trunk” in the source text.

Table 7. Examples of Calque and Literal Translation

№	Original	Russian translation	Kazakh translation
1	I've been flicking <i>Dungbombs</i> at it from the top of the stairs and they just soar away from it	Я бросала с лестницы навозные бомбы, так они отплывают от двери, и только. <i>-calque</i>	Мен қи бомба тастап көрдім, олар есікке жете бере басқа жаққа ауытқып кетеді. Source page 70 <i>-calque</i>
2	Ah well...wand still in your jeans? Both buttocks still on? Ok, let's go. <i>Locomotor trunk</i> Source page 49	Палочка по-прежнему в заднем кармане? Ягодицы на месте? Отлично, вперед. <i>Локомотор чемодан!</i> Source page 53 <i>-calque</i>	Жамбасың әлі сау ғой? Жақсы онда кеттік. <i>Локомотор шабадан</i> Source page 57 <i>-calque</i>
3	Oh, it's a simple enough <i>antijinx</i> , said Mr Weasley as he mounted the stairs	-Простенькое контрзаклятие, - сказал мистер Уизли, когда они стали подниматься по лестнице. Source page 150 <i>-calque</i>	Қарсы қарғыс жасасақ болғаны,- деді мистер Уизлибаспалдақтан шығып келе жатқанда. Source page 141 <i>-calque</i>
4	You've never been on the receiving end of one of her Bat – bogey Hexes, have you? Source page 92	Ты никогда не попадал под ее Летучемышейный сглаз? Source page 98 <i>-calque</i>	Оның жарғанат қарғысына іліксең, сонда көресің Source page 97 <i>-calque</i>
5	How Colin Creevey had mastered the Impediment Jinx after three meetings' hard effort, Source page 368	Как Колин Криви после усердной практики на трех занятиях овладел Чарами помех; Source page 377 <i>-calque</i>	Колин Криви үш кездесу бойы қатты еңбектеніп, аяғында Кедергі қарғысын жетік меңгерді Source page 351 <i>-calque</i>
6	You can do a Protean Charm? Said Terry Boot Source page 369	Ты умеешь наводить протеевы чары?- спросил Терри Бут Source page 378 <i>-calque</i>	Сен Протей сиқырын жасай аламысың?- Source page 352 <i>-calque</i>
7	Did you mean to produce a <i>Stinging Hex</i> ? Asked Snape coolly Source page 494	Вы хотели защититься Обжигающими чарами?- невозмутимо спросил Снегг. Source page 498 <i>Calque</i>	Шаққыш қарғыс жіберейін дедіңіз бе?- деп сұрады Снейп ақырын ғана. Source page 471 <i>Calque</i>

8	He forgot the definition of <i>Switching spell</i> during his written paper next morning but thought his practical could have been a lot worse Source page 659	Утром, на письменном экзамене, он позабыл определение <i>Заговора обмена</i> , но после обеда, пожалуй, отыгрался на устном. Source page 673 <i>calque</i>	Ертеңінде таңертең жазба жұмыста <i>Алмастыру сиқырының</i> анықтамасын ұмытып қалғанымен, түстен кейін тәжірибе сынақта кәрсеткен өнеріне көңілі толды. Source page 628 <i>Calque</i>
9	If he could only perform <i>Legilimency</i> and open a window in the back of Source page 670	Вот если бы он освоил <i>Легилимению</i> - чтобы ему стоило проделать у нее в затылке окошко и подсмотреть, Source page 685	
10	<i>Accio wand!</i> Cried Hermione. Source page 727	- <i>Акцио, палочка!</i> воскликнула Гермиона. Source page 748	- <i>Акцио, таяқша</i> – деп айғайлады Хәрмиона Source page 691
11	Honest, Harry, they're brains – look <i>Accio brain</i> Source page 734	Честно, Гарри, там мозги... гляди... <i>акцио мозг</i> Source page 755 <i>calque</i>	-Шын айтамын, Хәрри, ми бар... қарашы... <i>Акцио, ми!</i> Source page 697 <i>Calque</i>
12	One was bleeding badly, Dolorov, freed of the <i>Body-Bind Curse</i> , was leering, his wand pointing straight at Harry 's face Source page 736	Один был весь в крови; Долохов, освобожденный от <i>парализующего заклятия</i> , ухмылялся, направив палочку прямо в лицо Гарри. Source page 757	<i>Жан кетіретін қарғыстың</i> күші қайтып, топқа қосылған Долохов Хәрриге таяқшасын кезеп тісін ақситты. Source page 698 <i>Literal</i>
13	The door 's been <i>imperturbed</i> . I've been flicking Dungbombs at it from the top of the stairs and they just soar away from it Source page 64	Ты просто кидаешь в дверь чем попало, и если не долетает – все, значит, <i>недостижимая</i> . Source page 68 <i>literal</i>	Бір затты алып есікке лақтырасың, тимесе- есікке <i>Өткізбеу сиқыры</i> жасалған деген сөз. Source page 70 <i>Literal</i>
14	And it would really be better if she saw you teaching us how to look after, <i>Porllocks</i> , how to tell he difference between <i>Knarls</i> and Hedgehogs Source page 406	И лучше всего, если ты поучишь ухаживать за <i>гипоклоками</i> , отличать <i>нарлов</i> от ежей Source page 413	<i>Порлоктарды</i> күтіп бағу әдісін үйретсең, <i>кнарл</i> мен кірпікшешеннің айырмасын түсіндірсең жақсы болар еді Source page 387 <i>Adaptation</i> <i>Transliteration</i>
15	Let us all have a drink while we're waiting. Accio Butterbeer Source page 441	Давайте теперь выпьем, пока ждем. <i>Акцио, сливочное пиво!</i> Source page 446 <i>Literal</i>	Қане.. бәріміз... сусын іше отырайық. <i>Акцио, қаймақ сыра!</i> <i>Literal</i>

16	Not least because his story would be appearing alongside utter rubbish about <i>Crumple – Horned Snorkacks</i> Source page 527	В немалой степени потому, что его интервью появится вслед за бредовой статьей о <i>морищерогих кизляках</i> Source page 530 <i>Literal</i>	Әлбетте, оны оқыған адамның көбі Хәрри алжып кетті деген ойға одан бетер беки түсері сөзсіз, әсіресе сұхбаттың дәл қасында <i>ирекмүйіз қорсылдақтар</i> туралы сандырақ бір нәрсе жазылып тұрса тіпті жетісер. Source page 503 <i>Literal</i>
17	Ok, fine it's your choice, he said curtly, but unless we can find more <i>Thestrals</i> you're not going to be able Source page 702	-Ладно, как хотите, дело ваше,- коротко сказал Гарри. –Но если мы не найдем других <i>фестралов</i> , вы не сможете... Source page 721 <i>-calque</i>	-Жарайды, өздерің біліңдер. Бірақ басқа <i>фестралдар</i> тапқанша сендер... Source page 668 <i>-calque</i>
18	<i>Aquavirius Maggots!</i> Said Luna excitedly. Dad said the Source page 710	<i>Вододышащие личинки</i> <i>-generalization</i>	-Акуавирус дернасілі!- деді Луна мәз болып. Source page 676 <i>-calque</i>
19	The words were hardly out of his mouth when the female Death Eater shrieked: <i>Accio proph</i> Source page 720	Не успел он договорить, как Пожирательница смерти взвизгнула: <i>-Акцио пропо...</i> Source page 741 <i>-calque</i>	Ол сөзін аяқтап үлгермей жатып Тажал әйел айғай салды: « <i>Акцио сәуегей...</i> » Source page 684 <i>-adaptation</i>
20	A hand caught him by the shoulder, he heard Hermione shout, <i>Stupefy!</i> The hand released him at once Source page 725	Кто-то схватил его за плечо, и он услышал крик Гермионы: « <i>Остолбей!</i> » Source page 745 <i>-calque</i>	Біреу иығына жармасты, Хәрмионаның « <i>Ступефай</i> » деп айғайлағанын естіді, әлгі қол мұны дереу босатып жіберді Source page 688 <i>-adaptation</i>
21	Here stood the hundred or so <i>horseless stagecoaches</i> that always took the students above first year up to the castle. Source page 181	На ней стояло около сотни <i>безлошадных карет</i> , которые всегда возили в замок учеников, начиная со второго курса. Source page 192	Бірінші сыныптан басқа оқушыларды қамалға апаратын <i>атсыз күймелер</i> осында тұрады. Source page 178
22	You can have a bit of <i>Nosebleed Nougat</i> cheap if you want Source page 209	Ну что ж, могу подешевке уступить тебе <i>Кровопролитную конфетку</i> Source page 221	Мұрын қанатар нуга Source page 203

23	<i>Daily Prophet</i> Source page 117	<i>Ежедневный пророк</i> Source page 125	<i>Күндізгі жаршы</i> Source page 119
24	Incorporating the International Magical Trading Standards Body Source page 119	Отдел международного магического сотрудничества, включающий в себя Международный совет по выработке торговых стандартов Source page 128	Сиқырлы сауда стандарттары жөніндегі халықаралық мекеме Source page 122

The goal of a **literal translation** is to convey the sentence's structure while keeping the word order and construction intact.

The occasional phrase "Accio Butterbeer" is a magical spell created by the author, where "Accio" is a summoning charm and "Butterbeer" is a fictional drink. "Акцио, сливочное пиво!" is directly translated into Russian. The "сливочное пиво" is a literal translation which denotes butter-flavored beer directly. Similar translation approaches were used in Kazakh translation, which works well because it retains the spell's casual tone and magical context. The phrase "Акцио, қаймақ сыра!" is translated in Kazakh using a mix of transliteration and literal translation. The word "Accio" is transliterated as in Russian language, although "Һаймақ сыра" is also a literal translation, where "қаймақ" means "cream" and "сыра" means "beer". This technique captures the concept of Butterbeer with a local twist in both languages.

Conclusion

In conclusion, the research revealed that translations of J.K. Rowling's Harry Potter and the Order of the Phoenix tend to be more international than local which means both translations have a predominant tendency toward foreignization rather than domestication. According to the results of research, this approach demonstrates a purposeful effort to preserve the source work's cultural and linguistic distinctiveness while also preserving the author's unique voice and stylistic features. The research paper deepens our understanding of the complexities in translating occasionalisms, by focusing on these challenges, offering valuable insights for both translation theory and practice. Domestication is a frequent technique used by translators to simplify occasionalisms by employing culturally suitable single-word substitutes or similar phrases in the target language. Foreignization, on the other hand, employs calques or descriptive translation techniques to preserve the original text's unique national identity while maintaining its cultural features. This study gives valuable insights for translators who want to achieve a balance between integrity and accessibility.

Conflict of interests

The authors declare no conflict of interest.

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Дж. К. Роулингтің «Хэрри Поттер» шығармасындағы окказионализмдерді аударудағы форенизация және доместикация стратегиялары

Аңдатпа. Мақалада әдеби шығармаларды аударуда аудармашылардың окказионализмдерді, яғни авторлық жаңадан жасалған сөздерді, аудару кезінде кездесетін

қиындықтары қарастырылады. Зерттеу мақсаты – Дж.К. Роулингтің *Хэрри Поттер және Феникс ордені* кітабының мысалында окказионализмдерді ағылшын тілінен орыс және қазақ тілдеріне аудару стратегияларын талдау. Зерттеу екі негізгі аударма стратегиясына – доместикация және форенизация – негізделеді және қай стратегияның жиі қолданылатынын анықтауды мақсат етеді. Зерттеу нәтижелері аудармашылардың форенизация стратегиясын таңдайтынын көрсетеді, өйткені ол түпнұсқа мәтіннің тілдік және мәдени ерекшелігін сақтауға мүмкіндік береді. Бұл таңдау автордың үні мен шығармашылық мақсатын сақтап қалуға көмектеседі. Зерттеу жұмысы окказионализмдерді аударудың күрделілігін түсінуге және тиімді аударма стратегияларын анықтауға айтарлықтай үлес қосады. Зерттеудің практикалық маңызы – аударма тәжірибесінде, әсіресе түпнұсқаның тұтастығын сақтау маңызды болатын көркем шығармаларды аударуда қолдану мүмкіндігінде жатыр.

Түйін сөздер: аударма стратегиялары, окказионализм, форенизация, доместикация, әдеби аударма.

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Стратегии форенизации и доместикации при переводе окказионализмов в произведении Дж. К. Роулинг «Гарри Поттер»

Аннотация. Статья рассматривает проблемы, с которыми сталкиваются переводчики при поиске эквивалентов окказионализмов в целевом языке при переводе литературных произведений. В исследовании анализируется перевод окказионализмов на русский и казахский языки с позиций двух глобальных стратегий: доместикации и форенизации. На примере книги Дж.К. Роулинг *“Гарри Поттер и Орден Феникса”* рассматриваются методы перевода окказионализмов и определяются подходы к их переводу на русский и казахский языки. Результаты исследования показывают, что переводчики чаще склоняются к форенизации, а не к доместикации. В статье подчеркивается, что приоритет должен отдаваться сохранению культурной и языковой уникальности текста, а не его адаптации к нормам и конвенциям целевых языков. Это позволяет переводчикам сохранить оригинальный голос и индивидуальность произведения. Работа вносит значительный вклад в понимание сложности перевода окказионализмов и применения различных подходов к переводу на разные языки. Практическая значимость исследования заключается в возможности применения его результатов в переводческой практике, особенно в художественном переводе, где сохранение целостности исходного текста имеет ключевое значение.

Ключевые слова: стратегии перевода, окказионализмы, форенизация, доместикация, художественный перевод.

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