

# Translation Features of Onomastic Alliterations in “Harry Potter and Goblet of Fire” From English to Uzbek

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## Abstract

This study undertakes a systematic exploration of the broader typology of onomastic alliterations' translation employed in “Harry Potter and Goblet of Fire” by J. K. Rowling with the objective of identifying and evaluating the methods and techniques utilized in their translation from English into Uzbek. Through the application of componential analysis, analysis and distributive analysis methods, the research offers an in-depth examination of the structural and functional attributes of onomastic alliterations and elucidates the intricacies of their translation practices. The applied methodology revealed that noun-based (onomastic) alliterations were defined in numerous quantities within the semantic framework. Conclusively, the proposed classification of onomastic alliterations was thoroughly analyzed by applying specific translation methods accompanied by the author's recommendations for distinctive translation techniques.

**Keywords:** anthroponomical alliteration, literal translation, free (oblique) translation, genre transposition, transliteration, adaptation, amplification, explicitation.

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## INTRODUCTION

Implementing a comprehensive investigation and applying practical approaches to the study of alliteration's classification in literary texts can significantly enhance the understanding of the author's intent. Preserving the presence of this stylistic device in translation not only maintains the tonal integrity of the original work but also enriches the text's communicative impact. Moreover, it ensures a more vivid and engaging conveyance of meaning to the target audience. This research paper will investigate a specific category of alliteration that poses significant challenges and potential ambiguity in textual recognition. Additionally, it will address common issues associated with translation techniques required to render this phonetic device in literary works, with “Harry Potter and the Goblet of Fire” serving as the primary source for analysis in this study.

Onic states that alliteration is usually defined as a repetition of the same sound, generally the initial consonant, in any sequence of words or neighbouring words. Principally, primary sources of alliteration were seen in dramatic poetry of the Anglo-Saxon period. However, contemporary versions of alliteration are still used in modern poetry. [1, Onič. T, 2006].

As for the various notions concerning alliterations, they can structurally be categorized into two types: vertical and horizontal, according to Kirchmer (1987-224). [2, Luqman Nasser, Atheel Sa'eed, 1969]. Horizontal alliteration affects only the verse line within a strophe. Vertical alliteration is the connection of sounds of words with the same consonant initial sound within a strophe. For example,

*“Fair is foul, and foul is fair,*

*Hover through the fog and filthy air”*. [3, Shakespeare, Macbeth, 1992]

As can be seen, the “f” sound is not repeated at the beginning of the lines as vertical alliteration, but also across the lines, which can be an example of horizontal alliteration. The arrangements of these sounds across multiple lines draw attention to the repeated consonant, contributing to the enhancement of tone and subtle meaning. It is vividly seen that using such a technique is less common and rather difficult to replace across lines, and that is why verticality can be applied only in poetry, excluding the prose genre. In terms of prose, simultaneous alliteration is often associated with literary texts, and it cannot be analyzed vertically because the system of verse is not appropriate for this genre; therefore, only horizontal alliteration is used in prose. For instance, “blackness diluting to deepest blue”, “the sound of surrounded crowd silenced”. [4, J. K. Rowling, 2016]

Regarding translation peculiarities of this device, translation of alliteration is often ignored, and in most cases, translators have to omit alliteration. Incorporating alliterative forms is commonly seen in English texts, including verse and prose style. This is not regarded as the lack of experience or translation skills of translators, but a concise and full interpretation cannot be achieved when it is carried out. This concept is explained by Onic [1, 2] in this way “It occurs when absence of alliteration does not disturb the textual structure, because the audience simply does not know that there should be alliteration at a particular point in the play”.

Mihhail Lotman and Maria-Kristiina Lotman also attached primary attention to the analysis and translation strategies of alliterations found in Estonian and Russian translated verse. [5, M. Lotman, M. K. Lotman, 2019] They offered various strategies in conveying alliteration: the rejection of alliteration, the transmission of alliteration, compensatory translation, for example, with a functional equivalent and eventually, saturation with alliteration, to signal alliteration in a tradition without a corresponding framework. As the authors mention, alliteration samples are not frequently added in Russian verse (they emphasized that the” Russian ear is less sensitive to alliteration). Translators need to signal alliterative patterns in translation. As it was carried out “And the silken sad uncertain rustling of each purple curtain / Thrilled me – *filled* me with *fantastic* terrors never *felt* before” in the following way:

*“Шелест шёлка, шум и шорох в мягких пурпуровых шторах –*

*Чуткой, жуткой, странной дрожью проникал меня всего.”* (it is taken from the work of Altalena when he translated E. A. Poe’s work from English into Russian).

As seen in the research works, most translation strategies were applied to literary verse style. L. Nasser, A. Sa’eed, M. Lotman, M. K. Lotmans, Onic’s works integrated at the same poetry analysis point by underlining alliterative verse translation. Moreover, functions of alliteration and challenges faced during translation were included by suggesting several strategies in the transmission of alliterations in TL, including more common ones like compensation, omitted translation and so forth.

Conversely, as we stated above, addressing alliteration usage plays a pivotal role in English literature; English translators try to add alliterative features when translating verse styles from other languages into English. For example, V. Nabokov tried to indicate alliterative forms in his dedicated work, striving to incorporate alliterative lines in “Eugene Onegin” by A. S. Pushkin: “... with the assistance of these minor French poets, we have now translated the first two lines of the stanza (translator transmitted these stanzas from French into English indirectly) [6, L. Venuti, 2012].

*“Rambles and, reading, and sound sleep,*

*the sylvan shade, the bubbling of the streams:  
sometimes a white-skinned, dark-eyed girl's  
young and fresh kiss"*

However, some samples of alliteration in this poem were traced when scrutinized:

*Begushchim burnoy cheredoyu  
S lyubov'yu lech k eyo nogam!"*

"*begushchi burnoy*"...which renders the turbulent rush of the surf, and "*s lyubov'yu lech*" - the liquid lisp of waves dying in adoration at the lady's feet".

On the contrary, current research emphasizes predominantly translation analysis of non-rhythmic literature; specifically, the samples were taken from "Harry Potter and Goblet of Fire" by J. K. Rowling. Therefore, considering the major importance of strategies that need to be applied in the translation of the prose genre, the current paper will focus on studying practical translation methods along with transformations needed in "Harry Potter and Goblet of Fire."

Hence, translation methods of alliteration in the prose genre have not yet been fully studied, and this research gap will be touched upon in the current investigation. Furthermore, the scope of this research needs to be extended, and new approaches to finding detailed solutions for this problem are required.

Concerning the tasks of the article, the functions defined to be accomplished are as follows:

- Finding onomastic alliterations in "Harry Potter and the Goblet of Fire" and classifying them according to the translator's and author's suggested version in translation from SL to TL.
- Studying appropriate translation methods for onomastic alliterations found in "Harry Potter and Goblet of Fire";
- Determining suitable transformation types of onomastic alliterations when translated from English (SL) into Uzbek language (TL) based on "Harry Potter and Goblet of Fire";

In terms of these tasks of the current article, the following aims are defined:

- Suggesting translation methods of onomastic alliterations under the semantic concept.
- Finding the most appropriate transformation types of onomastic alliterations when translated from English (SL) into Uzbek (TL).

## METHODOLOGY

In the following paragraphs, groupings of alliterations will be introduced from the semantics point of view. Based on these criteria, the current paper applied several methods as follows:

- ✓ *componential analysis;*
- ✓ *distributive analysis;*
- ✓ *analysis method.*

Principally, essential semantic components of alliterations can be identified by relating the componential analysis method. With the help of this identification, semantic features of alliterative combinations in the target language can be preserved when translated from SL. To be more accurate, as componential analysis aims at breaking down the internal structure of the meaning of alliterative words and word combinations in an organized way, a more structured and sophisticated translation version can be reached through this method. For instance, "*Pepper-up potion*" was translated as "*Issiq suyuq dori*" by the translator (7, Sh. Dolimov. 2019). Still, if we look into the components of this word combination, "*pepper*" is a common noun, and "*up*" is a preposition. It is usually associated with verbs; however, pepper-up carries the function of an adjective, fulfilling the meaning of the proper noun "potion". If it is

translated in verbal composition as “*qizituvchi qalampir damlamasi*”, [qizituvchi – heating] both the genuine meaning of the word “*pepper-up*” and the alliterative feature can be preserved. This approach guarantees that translation in this method helps to hold alliteration’s original meaning, emotive tone and aesthetic functions as well, and simultaneously, it guides to determine the processes of translation.

Regarding the distributive method in this paper, this method was used to study how the alliterative patterns like “Moaning Myrtle” and “Mad-Eye Moody” are distributed across context and how these patterns contribute to the overall style or meaning of the book. In translation, syntactic and phonological discrepancies and peculiarities in SL would be adjusted into TL. This can be seen in the translation “*Dilgir Mirtl*” [7, 2. ] refers to “moaning, groaning, wailing Myrtle, deeper understanding and closer meaning of the word “moaning” can be identified across the context “It was Moaning Myrtle, who was usually to be heard sobbing in the S-bend of a toilet three floors below”. Here, the girl's character could be revealed in accordance with the context and relying on this affinity, accurate translation could be achieved.

The application of this method leads to a good quality of alliteration transference by ensuring phonetic, stylistic, and rhythmic qualities, which ensures the preservation of the text's aesthetic tone.

By integrating these methods, a systematic and sophisticated analysis of alliterations in translation can be generated. Componential analysis resolves the accurate conveyance of meaning and emotional tone, while distributive analysis focuses on maintaining or applicably modifying the stylistic and phonetic qualities in the translation.

Concerning the analysis method, different translation methods were identified based on this research method, and several tables were formed indicating translation methods of onomastic alliterations.

## RESULTS

Generally, alliteration types can be categorized based on phonetics and semantics in linguistics; however, in this paper, alliterations were analyzed according to the semantics branch. A comprehensive system for investigating and arranging onomastic alliterations in the “Harry Potter” series could be created by relying on semantic concepts. Hence, this technique allows us to recognize both the phonetic beauty of alliterative phrases and their semantic richness.

According to Vinay and Darbalnet’s model, we studied two translation methods: oblique(free) and direct. [8, J. P. Vinay & J. Darbalnet, 1995] Similarly, we also tried to apply oblique (free) and direct translation methods for the translation of alliteration samples and within these two methods: literal, transliteration procedures in the scope of direct translation and transposition, adaptation, amplification and explication procedures within the oblique translation. Translation procedures suggested by Vinay and Darbalnet are generally used as “techniques” and widely spread in translation theory with this naming; in fact, the term “technique” is commonly used by many linguists, such as L. Venuti, Molina and Hurtado, etc. (9, Molina & Hurtado, 2002). Thus, we wanted to replace “procedures” with “techniques”.

As far as the transposition technique is concerned, Jakobson implicated the transposition technique through the usage of transmutation or intersemiotic translation concept in his research work in “On linguistic aspects of translation”: “... intersemiotic translation or transmutation is an interpretation of verbal signs by means of nonverbal signs systems”. [6, 2] Based on the suggestions of Jakobson, Marta Kazmierczak also pointed out intersemiotic translations classifying into different categories varying from word to music, to dance and from word to visual arts. [10, M. Kazmierszak, 2017]

Although intersemiotic translation is carried out between written texts and audio-visual texts, the transposition technique is also implemented between two different genres: prose and poetry. As D. Aguiar and Joao Queiroz underlined, “the phenomenon of intersemiotic translation involves a radical change of habits of interpretation and new forms of sign manipulation”, we also made a radical change in translation of some onomastic alliterations by changing the habits of interpretation or genre of alliteration delineation. Therefore, we decided to name it “genre transposition” (our version) because we changed the

genre of alliterations' expositions. [11. D. Aguiar, J. Queiroz, 2009]

Molina & Hurtado expressed the adaptation technique as *"replacing an ST cultural element with one from the target culture"* [9. 2]. In contrast, Vinay & Darbalnet rendered the adaptation procedure as "adaptation is used in those cases where the type of situation being referred to by (SL) message is unknown in the (TL) culture" (8. 2).

As for the amplification technique, according to Vinay & Darbalnet, Molina and Hurtado specified it "is to introduce details that are not formulated in the ST: information, explicative paraphrasing, e., when translating from Arabic (to Spanish) to add the Muslim month of fasting to the noun Ramadan." [8. 3]

The explicitation technique was also first defined by Vinay & Darbalnet as a "stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either in the context of the situation". [8. 4] Molina & Hurtado complemented this consideration accordingly "explicitation is to introduce information from the ST that is implicit from the context or the situation". [9. 3]

In this instance, we elaborate on the samples of translation methods and techniques classified above. Considering oblique translation samples with genre transposition technique, we can characterize the following samples:

***"Berty Bott's every flavour beans".***

*"Berti Bott loviyasi,  
Turfa ta'mlar tuhfası".*

***"Dr. Filibuster's Fabulous Wet Start".***

*"Doktor Filibaster mushakbozlik vositasi,  
Mo'jizakor mushaklarning suvotar manbasi".*

In these translations, free translation, along with genre transposition techniques, were applied by changing genre from prosaic to verse.

For oblique translation examples applying the amplification technique, the following samples were identified:

***"Common Magical Ailments and Afflictions".***

Translator: *"Sehrgarlar orasida keng tarqalgan dard va xastaliklarga oid ma'lumotnoma mazmunidagi qo'llanma"*.

Own translation: *"Ko'p kuzatiluvchi kasalliklar va musibatlar mazmunini yorituvchi yo'riqnoma"*. (alliteration features preserved in a greater extent)

As for oblique translation with adaptation technique, ***"Merchieftainess Murcus"*** was translated according to this criterion: *"Zatonida"* by the translator. Our translation version was also not changed because *Zatonida* is considered an alternative name for merpeople in the Uzbek language that sounds more natural. That's why, based on the translator's version, we also adapted this alliterative naming without changing the translation technique. The English version is highly likely to sound unnatural and unclear to Uzbek readers.

Regarding direct translation, we suggested the literal translation method as the translator did. For example, ***"Anti-Burglar Buzzer"*** – *"O'g'rilarga qarshi signalizatsiya vositasi"* (by translator), *"Qulfbuzarlarga qarshi qo'ng'iroq qurilmasi"* (our translation).

Here is a detailed adjustment of which translation methods of onomastic alliterations translator Sh. Dolimov used and suggested methods by the article's author in the tables below.

<b>Onomastic alliteration</b>	<b>Original translation</b>	<b>Our suggested translation</b>
1.Back to the Burrow.	1. Boshpanaga qaytish. (Direct method, literal technique)	1. Boshpanaga qaytish. (Direct method, literal technique, unchanged)
2. Magical Mess-Remover,		
3.Anti-Burglar Buzzer,	2.Rasvogarchilikni o‘chirish universal vositasi. (Direct method, literal technique)	2. Tezkor tozalash vositasi, Vositalar ichra oliftasi. (Free translation, genre transposition technique)
4. Mayhem at the Ministry.	3. O‘g‘rilarga qarshi signalizatsiya vositasi. (Direct method, literal technique)	3. Qulfbuzarlarga qarshi qo‘ng‘iroq qurilmasi. (Direct method, literal technique)
5.Triwizard Tournament,		
6. Fat Friar.	4. Vazirlikdagi to‘polon. (Direct method, literal technique)	4. Vazirlikdagi Vahima. (Direct method, literal technique)
7.Magical Mediterranean Water-Plants And Their Properties,	5. Uch sehrgar bellashuvi. (Direct method, literal technique)	5. Uch sehrgar bellashuvi. (Direct method, literal technique)
8.Hungarian Horntail,	6. Semiz Rohib. (Direct method, literal technique)	6. Mahobatli Monah. (Direct method, literal technique)
9. Stunning Spells,		
10.Switching Spells.	7. O‘rta dengiz suv havzasida o‘sadigan sehrli suv o‘simliklarining o‘ziga xos xususiyatlari. Direct method, literal technique)	7. O‘rta dengiz suv havzasida o‘sadigan sehrli suv o‘simliklarining o‘ziga xos xususiyatlari. (Direct method, literal technique, unchanged)
11. Swedish Short-Snout.		
12.Cruciatu s Curse,	8. Tikanak dumli Venger ajdari. (Direct method, literal technique)	8. Tikanak dumli Venger ajdari. (Direct method, literal technique, unchanged)
13. Cross Species Switches.		
14. Canary Creams.	9. Urib yiqitish qarg‘ishi. (Direct method, literal technique)	9. Ag‘darish Afsuni. (Direct method, literal technique)
15. Conjunctivitis Curse.		
16. Boris the Bewildered,	10. Aylantirish Afsuni. (Direct method, literal technique)	10. Almashtirish Afsuni. (Direct method, literal technique)
17. Maradeur’s Map	11. To‘mtoq tumshuqli Shved ajdari.	11. To‘mtoq tumshuqli Shved ajdari. (Direct method, literal technique, unchanged)
		12. Qiynoqqa solish Qarg‘ishi. (Direct method, literal technique,

18. Madcap Magic for Wacky Warlocks.	(Direct method, literal technique)	unchanged)
19. Dreadful Denizens of the Deep,	12. Qiynoqqa solish Qarg'ishi. (Direct method, literal technique)	13. Turlararo aylantirish jarayoni. (Direct method, literal technique)
20. Forbidden Forest.	13. Turlararo aylantirish jarayoni. (Direct method, literal technique)	14. Kanareyka karamellari. (Direct method, literal technique)
21. Care of Magical Creatures,	14. Kanareyka qandlari. (Direct method, literal technique)	15. Ko'r qilish qarg'ishi. (Direct method, literal technique, unchanged)
22. Cockroach cluster.	15. Ko'r qilish qarg'ishi. (Direct method, literal technique)	16. Befahm Boris. (Direct method, literal technique, unchanged)
23. Dark Force Defense League,	16. Befahm Boris. (Direct method, literal technique)	17. Bezorilar xaritasi. (Direct method, literal + explicitation techniques)
24. Whomping Willow,	17. Kafanduzd Xaritasi. (Direct method, literal technique)	18. Aqldan ozgan afsungarlar uchun ahmoqona afsunlar. (Direct method, literal technique)
25. Defence Against the Dark Arts,	18. G'alati azayimxonlar uchun g'ayriodatiy jodu. (Direct method, literal technique)	19. Chuqur joylarda yashovchi jirkanch jonivorlar. (Direct method, litera
26. Treacle Tart,	19. Chuqur joylarda yashaydigan qabih jonivorlar. (Direct method, literal technique)	21. Sehrli hayvonlarni parvarish qilish darsi. (Direct method, literal technique, unchanged)
27. Secrecy Sensor.	20. Ta'qiqlangan o'rmon. (Direct method, literal technique)	22. Suvaraklar shodasi. (Direct method, literal technique, unchanged)
	21. Sehrli hayvonlarni parvarish qilish. (Direct method, literal technique)	23. Qora kuchlarga Qarshi Himoya Hamjamiyati. (Direct method, literal technique)
	22. Suvaraklar shodasi. (Direct method, literal	24. Telba Tol. (Direct method, literal technique)
		25. Yovuz kuchlarga qarshi himoya darsi. (Direct method, literal technique,

	technique)	unchanged)
	23. Yovuz kuchdan himoya ittifoqi. (Direct method, literal technique)	26. Quyuq qiyomli pirog (direct method, literal + adaptation techniques)
	24. Urishqoq Tol. (Direct method, literal technique)	27. Sirsezar Sensor. (Free + direct methods, explication + literal techniques)
	25. Yovuz kuchlarga qarshi himoya darsi. (Direct method, literal technique)	
	26. Quyuq shinnili tort (Direct method, literal technique)	
	27. Sir Sezgiri. (Direct method, literal technique)	

**Table 1. Onomastic alliterations are translated using direct method including literal translation technique.**

Table 1 illustrates 27 onomastic alliterations used in “Harry potter and Goblet of Fire” which were translated from English into Uzbek using direct literal, translation techniques by translator. However suggested translation versions by article’s author differ to lesser extent by applying adaptation, explication and (genre) transposition techniques within direct method as well as free translation methods.

**Table 2. Onomastic alliterations translated by the method of free and amplification technique.**

Onomastic alliteration	Original translation	Our suggested translation
1. Common Magical Ailments and Afflictions.	1. Sehrgarlar orasida keng tarqalgan dard va hastaliklarga oid ma’lumotnoma mazmunidagi qo’llanma. (Free method, <b>amplification</b> technique).	1. Ko’p kuzatiluvchi kasalliklar va musibatlar mazmunini yorituvchi yo’riqnoma. (Free + direct methods , literal + amplification techniques)
2. St Brutus’s Secure Center.	2. Jinoyatchi nusxalar uchun qat’iy rejim joriy etilgan muqaddas Grubus muassasasi. (Free + direct methods, <b>amplification</b> + literal + adaptation techniques)	2. Axloq tuzatishga mo’ljallangan Muqaddas Brutus markazi. (Free + direct methods, literal + amplification techniques)
3. Weird Wizarding Dilemmas and their solutions.	3. Sehr-joduga oid jiddiy muammolar va ularni hal etish yo’llari. (Free method,	3. Sehr-jodudagi jiddiy jumboqlar, Javoblari shu joyda topilar. (Free method, genre transposition technique)



4. St Mungo's Hospital for Magical Maladies.	<i>amplification</i> technique)  4. Muqaddas Rezgi kasalxonasi-g'alati jarohat va patalogiyalar instituti. (Free + direct methods, <i>amplification</i> +literal techniques)	4. Muqaddas Mango sehrli kasalliklar shifoxonasi. (Direct method, literal + transliteration techniques)
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Table 2 illustrates 4 onomastic alliterations used in “Harry potter and Goblet of Fire” which were translated from English into Uzbek using free translation method with amplification technique dominantly and literal, adaptation techniques as subordinate techniques by translator. In suggested translation versions by article's author applying transliteration and (genre) transposition techniques within direct method as well as free translation methods was noticed.

**Table 3. Onomastic alliterations translated by the method of free and explicitation technique.**

Onomastic alliteration	Original translation	Our suggested translation
1. Wimbourne Wasps.	1. Yaramas arilar. (Free + direct methods, <i>explicitation</i> + literal techniques)	1. Vimborn Vosps (Direct method, transliteration technique)
2. Weighing of the wands.	2. Sehrli tayoqchalar ko'rigi. (Free + direct methods, <i>explicitation</i> + literal techniques)	2. . Sehrli tayoqchalar ko'rigi. (Free method + direct methods, explicitation + literal techniques, unchanged)
3. Ballycastle Bats Chaser.	3. Qovushmagan Kalvaklar ovchisi. (Free method, <i>explicitation</i> technique)	3. Bellikesl Ko'rshapalaklari Ovchisi. (Direct method, transliteration + literal techniques)
4. Pepper-Up Potion.	4. Issiq suyuq dori. (Free + direct methods, <i>explicitation</i> + literal techniques)	4. Qizituvchi Qalampir damlamasi. (Free + direct methods, explicitation + literal techniques)
5. Urg the Unclean.	5. Mixlangan Urg. (Free + direct methods, <i>explicitation</i> + literal techniques)	5. Mixlangan Urg. (Free + direct methods, explicitation + literal techniques)

Table 3 illustrates 5 onomastic alliterations used in “Harry potter and Goblet of Fire” which were translated from English into Uzbek using direct and free methods with explicitation as a dominant technique and literal translation as a subordinate technique by translator. However suggested translation versions by article's author, literal, explicitation and transliteration techniques within direct as well as free translation methods were used.

**Table 4. Onomastic alliterations translated by the method of free and adaptation technique.**

Onomastic alliteration	Original translation	Our suggested translation
1. Merchieftainess Murcus.	1. Zatonida. (free translation, <i>adaptation</i> technique)	1. Zatonida. (suv parilari qabilasi yo'lboshchisi)
2. Witch Weekly.	2. Avsunpoliten. (free	(unchanged)
3. Ton-tongue Toffee,		

4. Peeves the Poltergeist. 5. Mad-Eye Moody. 6. Drooble's Best Blowing Gums. 7. Ever-Bashing Boomerangs. 8. St Brutus's Secure Center.	translation, <b>adaptation</b> technique) 3. Bir pud til pomadkasi. (Direct method, literal + <b>adaptation</b> technique) 4. Poltergeist Dryuzg. (Direct + free methods, literal + transliteration + <b>adaptation</b> techniques). 5. O'ynoqko'z Xmuri. (Direct + free methods, literal + <b>adaptation</b> techniques) 6. Drublis ishirsqichlari (direct + free methods, literal + transliteration + <b>adaptation</b> techniques) 7. Bum-bum Bumeranglar. (Free + direct methods, <b>adaptation</b> + literal techniques) 8. Jinoyatchi nusxalar uchun qat'iy rejim joriy etilgan muqaddas Grubus muassasasi. (Free + direct methods, amplification + literal + <b>adaptation</b> techniques)	2. Avsunpoliten. (unchanged) 3. Tiltortar Toffi. (Free translation method, transposition + transliteration techniques) 4. Parokandachi Pivz. (direct method, literal + transliteration techniques) 5. O'ynoqko'z Mudi. (Direct method, literal + transliteration techniques.) 6. Drublis ishirsqichlari (direct method, literal, transliteration + adaptation techniques) 7. Bum-bum Bumeranglar. (Free + direct methods, adaptation + literal techniques, unchanged) 8. Axloq tuzatishga mo'ljallangan Muqaddas Brutus markazi. (Free + direct methods, literal + amplification techniques)
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Table 4 indicates 8 alliterations with the appliance of the free method with adaptation technique dominantly and literal, amplification, transliteration techniques as subordinate ones by both the translator and the article's author.

## DISCUSSION.

As the tables above show, the study contained 44 onomastic alliterations, which were used to achieve our research objective. According to Tables 1,2,3,4, the original translation version included few alliterative features when translated with direct and free (oblique) methods; most of the alliterative words in English could not be preserved when translated into Uzbek by the translator. Exceptionally, these four samples gave alliterative effects as:

"Magical Mediterranean Water-Plants And Their Properties"-**"O'rta dengiz suv havzasida o'sadigan sehrli suv o'simliklarining o'ziga xos xususiyatlari"**,

"Switching Spells"- **"Aylantirish Afsuni"**,

"Swedish Short-Snout"- **"To'mtoq tumshuqli Shved ajdari"**,

"Cruciatu Curse"-**"Qiynoqqa solish Qarg'ishi"**, that is why these samples also remained unchanged in the suggested translation version by the article's author. Furthermore:

"Common Magical Ailments and Afflictions" – **"Sehrgarlar orasida keng tarqalgan dard va hastaliklarga oid ma'lumotnoma mazmunidagi qo'llanma"**,

"Secrecy Sensor" – **"Sir Sezgiri"**,

"Madcap Magic for Wacky Warlocks" – **"G'alati azayimxonlar uchun g'ayriodatiy jodu"**,

"Berty Bott's every flavor beans" – **"Barcha ta'mlarni o'ziga mujassam etgan Berti Bott yong'oqlari"**,

“Weird Wizarding Dilemmas and their solutions” – “*Sehr-joduga oid jiddiy muammolar va ularni hal etish yo‘llari*” samples were also translated preserving alliterative features by translator but we tried to give our own version with different formation of these alliterations which were inserted in the table 1 above.

According to the table, in our suggested version, alliterative peculiarity of these names can be preserved by translating them adaptation, transliteration, amplification, explicitation, (genre)transposition techniques by article’s author while translator could not achieve alliterative creation on these samples:

“**Bouncing Bulbs**”-“**Sakrog‘ich Sehrildizlar**”,  
 “**Quick-Quotes Quill**”-“**Qizg‘in Qaydnomalar Qalami**”,  
 “**Wizarding Wireless Network**”-“**Sehrgarlarning Simsiz Radiotarmog‘i**”,  
 “**Ballycastle Bats Chaser**”-“**Bellikesl Ko‘rshapalaklari Ovchisi**”,  
 “**Treacle Tart**”-“**Quyuq Qiyomli pirog**”,  
 “**Pepper-Up Potion**”-“**Qizituvchi Qalampir damlamasi**”,  
 “**Magical Mess-Remover**”-“**Tezkor tozalash vositasi, Vositalar ichra oliftasi**”,  
 “**Ton-tongue Toffee**”-“**Tiltortar Toffi**”,  
 “**Anti-Burglar Buzzer**”-“**Qulfbuzarlarga qarshi qo‘ng‘iroq qurilmasi**” and etc.

These suggested versions form alliterative names in Uzbek translation, which does make more sense and gives culturally equivalent versions of these words in the Uzbek language, too.

According to our suggested translation methods and techniques, we tried to outline cultural equivalences of given alliterations in the Uzbek language. For example, “*Treacle tart*” was translated as “*Quyuq shinnili tort*” by the translator, but the translation of “*tart*” does not denote “*tort*” in Uzbek. Contrarily, it can be an equivalent of “*pirog*” in Uzbek. We translated “*Quyuq Qiyomli pirog*” almost the same as the translator’s version with a little difference, preserving cultural motive in TL because the words “*qiyom*” and “*pirog*” illustrate commonly used traditional words in TL.

In terms of the translator’s approach to translation, he delivered the cultural uniqueness of TL from SL, which he achieved partly in this regard. Hence, the novel was translated indirectly from Russian (SL) to Uzbek (TL), which is why some word translations could not wholly represent TL cultural authenticity but to a moderate extent. The following examples included some Russian language characteristics in translation rather than Uzbek (TL):

“**St Mungo’s Hospital for Magical Maladies**” – “*Muqaddas Rezgi kasalxonasi – g‘alati jarohat va patalogiyalar institute*”;

“**St Brutus Secure Center**” – “*Jinoyatchi nusxalar uchun qat‘iy rejim joriy etilgan muqaddas Grubus muassasasi*”;

“**Rita Skeeter’s Scoop**” – “*Rita Vriterning Sensatsiyasi*”;

“**Ton-Tongue Toffee**” – “*Bir pud til pomadkasi*”;

“**Mad-Eye Moody**” – “*O‘ynoqko‘z Xmuri*”;

“**Peeves the Poltergeist**” – “*Poltergeyst Dryuzg*”.

Table 4 illustrates only 2 onomastic alliterations translated with the technique of adaptation by a translator within the free (oblique) translation method. In a suggested version by the article’s author, the same adaptation method was taken for usage because when those alliterations were translated through transliteration or literal translation techniques, neglecting cultural nuances between SL and TL, concrete meaning could not remain. Although alliterative beginnings could not be achieved, alliterations might be

culturally and distinctively reachable to readers. (1) “Merchieftainess Murcus” and (2) “Witch Weekly” samples were translated with adaptation techniques as (1) “Zatonida” and (2) “Avsunpoliten” those were commonly used in TL, however as we mentioned, alliteration could not be preserved as coinciding letters did not exist in TL. As we mentioned above, the translator adapted some translations based on the Russian language; in these samples, also adapted to Russian word meanings: Zatonida is commonly known as a mermaid as a mythological being for this language users, whereas “politen” from “Avsunpoliten” denotes “collection, a compilation of various texts and literary works” in the Russian language. The translator artistically mixed Russian (политен) and Uzbek (avsun) (TL) words with an adaptation technique.

In conclusion, the our suggested translations exhibit a higher prevalence of alliterative features compared to the original translations by translator’s approach to representation of alliterative onomastic expressions.

In terms of translation strategies, the 44 onomastic alliterations identified in the source language (SL) were rendered into the target language through a combination of direct and free (oblique) translation methods. These included techniques such as transliteration, transposition, adaptation, amplification, and explication, effectively applied in both the original and proposed translations.

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