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TRANSLATION OF THE IMPERATIVE MOOD FORMS OF MODERN ENGLISH INTO RUSSIAN (BASED ON J. K. ROWLING'S NOVEL AND ITS TRANSLATION BY I. O. ORANSKY)

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Abstract. The relevance of the study can be attributed to the objective need for correct and accurate comprehension of the author's fiction text of the genre of fantasy. The aim of this study is to identify and analyze the methods of translating the imperative mood from English into Russian using the book "Harry Potter and the Philosopher's Stone" by J. K. Rowling as an example. The following research methods were used in the course of this work: systematization and theoretical analysis of linguistic literature on the research problem as well as comparative analysis of the target text with the source text. As a result, the article presents an analysis of the theoretical foundations of using the imperative mood forms in a fiction text of the genre of fantasy, carries out a comparative analysis of the use of the imperative mood in English and Russian, considers the peculiarities of translating the imperative mood in the affirmative, interrogative and negative forms from English into Russian, and analyzes the lexical, lexico-grammatical, grammatical and technical translation transformations of the imperative mood in the novel "Harry Potter and the Philosopher's Stone" by Rowling. The novelty of the study lies in the fact that the main transformations faced by the translator in the process of translating imperative sentences from English to Russian in the fantasy genre are presented and analyzed in detail. The theoretical significance of the work lies in the analysis of the theoretical foundations of using the imperative mood and conducting a comparative study of the imperative mood in English and in Russian. In addition, the research has expanded the theoretical ideas about the use of transformations for translating literary works. The theoretical basis of the work is made up of a wide range of foreign and domestic linguistic studies on the problem of the imperative mood. The practical significance of the study consists in the fact that it presents a quantitative analysis of examples of translation transformations of the imperative mood forms in the novel by Rowling. The study has shown that the most frequently used translation methods include syntactic assimilation (grammatical transformation), modulation (lexical transformation), and antonymic translation (lexico-grammatical transformation). The results obtained are valuable both from the point of view of the theory and practice of translation, as well as the stylistics of the literary text in English and Russian. The results of the work can be used to expand and deepen the content of various courses at the university, in particular the course in the theory and practice of translation, and can be useful for practicing specialists in the field of translation of fiction and for teachers of linguistic universities.

Keywords: English literature; English women-writers; literary creative activity; literary genres; novels; literary plots; English language; translation studies; translated literature; literary translation; translators; translating activity; translation transformations; imperative mood; Russian language; Russian translations; fiction texts; J. K. Rowling

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ПЕРЕВОД ПОВЕЛИТЕЛЬНОГО НАКЛОНЕНИЯ СОВРЕМЕННОГО АНГЛИЙСКОГО ЯЗЫКА НА РУССКИЙ (НА МАТЕРИАЛЕ РОМАНА ДЖ. К. РОУЛИНГ И ЕГО ПЕРЕВОДА И. О. ОРАНСКОГО)

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А н н о т а ц и я . Актуальность исследования обусловлена объективной необходимостью корректного и точного восприятия авторского художественного текста жанра фэнтези. Целью данной работы являются выявление и анализ способов перевода повелительного наклонения с английского на русский язык на примере книги Джоан Роулинг «Гарри Поттер и философский камень». В ходе выполнения данной работы были использованы следующие теоретические и эмпирические методы исследования: систематизирование и теоретический анализ лингвистической литературы по проблеме исследования, а также сравнительный анализ сопоставления текста перевода с текстом оригинала. В результате представлен анализ теоретических основ использования повелительного наклонения в художественном тексте жанра фэнтези; проведен сравнительный анализ использования повелительного наклонения в английском и русском языках; рассмотрены особенности перевода повелительного наклонения в утвердительной, вопросительной и отрицательной формах с английского на русский язык; проанализированы лексические, лексико-грамматические, грамматические и технические переводческие трансформации повелительного наклонения в исследуемом художественном произведении Джоан Роулинг. Новизна исследования состоит в том, что подробно представлены и проанализированы основные трансформации, с которыми сталкивается переводчик в процессе передачи императивных предложений с английского на русский язык в жанре фэнтези. Теоретическая значимость работы заключается в анализе теоретических основ использования повелительного наклонения и проведении сравнительного анализа повелительного наклонения в английском и русском языках. Кроме того, были расширены теоретические представления об использовании трансформаций для перевода литературных произведений. Теоретической базой работы является широкий спектр зарубежных и отечественных лингвистических исследований по проблеме повелительного наклонения. Практическая значимость исследования состоит в том, что представлен количественный анализ примеров переводческих трансформаций повелительного наклонения в романе Джоан Роулинг «Гарри Поттер и философский камень». Исследование показало, что наиболее часто используемыми методами перевода являются синтаксическая ассимиляция (грамматическая трансформация), модуляция (лексическая трансформация), антонимический перевод (лексико-грамматическая трансформация). Полученные результаты представляют ценность как с точки зрения теории и практики перевода, так и с точки зрения стилистики художественного текста в английском и русском языках. Результаты работы могут быть использованы для расширения и углубления содержания различных курсов в вузе, в частности курса теории и практики перевода, для практикующих специалистов в области перевода художественного текста, для преподавателей языковых вузов.

К л ю ч е в ы е с л о в а : английская литература; английские писательницы; литературное творчество; литературные жанры; романы; литературные сюжеты; английский язык; переводоведение; переводная литература; литературный перевод; переводчики; переводческая деятельность; переводческие трансформации; повелительное наклонение; русский язык; русские переводы; художественные тексты; Дж. К. Ролинг

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Introduction

The imperative mood as one of the most ancient language categories has always attracted the attention of specialists in the field of linguistics. The main means of expressing this language category are imperative sentences, which have a wide range of variations, which are widely used in both oral and written speech.

The question of the imperative mood in the system of the modern English language, namely its translation into Russian, is one of the most complex and requires precise mastery to use this form and define it in grammatical constructions correctly. Since the translation process is not a simple replacement of one language units with units of another, but on the contrary, is a process with a difficult task to convey the imperative forms of the English language in the original text adequately. Thus, achieving an accurate translation is quite difficult since grammar and vocabulary of English and Russian languages are different. During translation, we often notice the impossibility of using expressions and words offered by the dictionary to match the original language, as a result it becomes advisable to turn to transformational translation, transforming the internal form of a word / phrase / sentence or even completely replacing the original unit

for an adequate translation of the utterance.

Translation of fantasy fiction is a complex process for translators, since in this case it is necessary to convey not only the meaning, but also a certain individual style of the work. In the fantasy genre, special individual terminology and unusual phrases are often observed, which are sometimes difficult to translate accurately, so the translator is required to be more attentive and grasp all the subtleties of the fiction text. In this regard, the specifics of translating fantasy fiction are so interesting for the research. In this paper, we will consider methods of translating the imperative mood in "Harry Potter and the Philosopher's Stone" by J. K. Rowling, since it is one of the most famous works of the fantasy genre, and there is also the problem of insufficient consideration of the individual style of using the imperative mood in J. K. Rowling's fiction [Rowling 1997].

The relevance of this study is due to the insufficient level of scientific works on techniques of translating the imperative mood in the fantasy genre fiction, as well as the need for a detailed study of the main difficulties that a translator encounters in the process of interpreting imperative sentences into another language. The translation of a grammatical phenomenon is complicated by the specific features of a fantasy

genre work, such as the use of unique terms (Quidditch), names (Hogwarts, Hagrid), cultural differences (Christmas celebration), and the need to preserve the author's style and magical atmosphere [Kiseleva 2007].

In addition, it is necessary to systematize knowledge about the techniques of translating the imperative mood from English into Russian. The above allowed us to determine the problem of the study – what are the effective techniques of translating the imperative mood from English into Russian in a fiction text. The identified scientific problem determined the purpose of the work – identifying and analyzing the methods of translating the imperative mood from English into Russian in “Harry Potter and the Philosopher’s Stone” by J. K. Rowling translated by I. O. Oransky.

To achieve this goal, the following objectives were set:

- 1) to analyze the theoretical basis of the imperative mood;
- 2) to compare the imperative mood in English and Russian;
- 3) to consider specific features of translating the imperative mood from English into Russian;
- 4) to analyze the translation transformations of the imperative mood in “Harry Potter and the Philosopher’s Stone” by Joan Rowling.

The object of the study is the imperative mood in the English language. The subject of the study is the methods of translating the imperative mood in a fiction text from English into Russian.

Methodology

The material for the study was J. K. Rowling’s book “Harry Potter and the Philosopher’s Stone”, as well as its translation into Russian, performed by the translator of the ROSMEN publishing house I. V. Oransky [Rowling 2007]. The choice of this fantasy novel was based on a number of specific factors, such as its extraordinary popularity among readers of all ages, the uniqueness of its plot and its appeal to the audience, the educational nature of the story, and the film adaptation, which allows readers to imagine the characters in the book vividly. Since 2000, the author’s books have been published in Russia in 9 million copies, and the translator I. V. Oransky became the first translator of the first magic book by an English author [Senkov 2023; Tumbusua-Makashova 2015].

The following research methods were used in the course of this work: systematization of scientific data and theoretical analysis of linguistic literature on the problem of using the imperative mood in a fiction text; comparative analysis of the translated text in Russian with the original text in English; the continuous sampling method. That is, the considered imperative mood examples were selected from the entire array of text in the presented order.

While studying the variability of translation transformations and their application in translating the imperative mood, several classifications were examined, namely the classifications of translation transformations by L. S. Barkhudarov [2008], Ya. I. Retsker

[2016] and V. N. Komissarov [2014]. In our study, we will rely on the classification of the latter author, which most fully presents lexical, grammatical and lexical-grammatical transformations.

Theoretical analysis of the imperative mood in a fiction text

1.1. Literature review of using and translating the imperative mood. The problem of studying the imperative mood has repeatedly become the subject of study by linguists: V. D. Arakin [2010], L. S. Barkhudarov [2008], I. P. Ivanova [1981], G. Leech [2009], Ya. I. Retsker [2016], A. Stefanowitsch [2003], M. Swan [2019]. At the same time, scientists consider both general and specific aspects of the use and translation of this grammatical phenomenon. Thus, A. I. Bondarenko [2019] and S. W. Saadah [2023] consider the specifics of translating imperative constructions using material from English-language films. A. S. Sagunova [2023] reveals the features of translating means of expressing imperativeness in a public speech from English into Russian. T. V. Dimidkova and A. V. Meldianova [2017] study the use of imperative structures in complex sentences. N. N. Kolobkova and A. V. Babaeva [2016] analyze the national and cultural characteristics of English and Russian directive statements. Grammatical aspects of the imperative mood as a means of expressing modality in English are considered in the study of T. A. A. Makhmudov and P. Kh. Almurzaev [2021]. Cognitive-linguistic analysis of the imperative mood and the study of its semantics are presented in the works of H. Takahashi [2013] and A. B. K. Mustafa [2022]. Modality and functional orientation in the translation of imperative structures in psychological and theological discourse are studied by G. V. Stoykovich [2017] and N. D. Omar [2019]. At the same time, it should be noted that there is an insufficient degree of theoretical substantiation and practical development of methods for translating the imperative mood in the fantasy genre fiction, which confirms the relevance of the study.

1.2. The concept, forms and functions of the imperative mood in English. Modern English provides linguistic sciences with its own system of specific means of expressing incentives. These means can be lexical, grammatical, but it is worth noting that the leading way of expressing incentive modality remains the imperative form of the verb, according to scientists in the field of linguistics. The imperative form, which is associated with a specific incentive intonation, is sufficient to form a single-element incentive sentence [Tokhchukova 2019: 330].

In every language neither oral nor written speech functions without imperative mood forms. The imperative undoubtedly acts as one of the universal language categories. According to R. D. Shamileva, the imperative mood denotes a certain expression of a person’s will when he demands some action from his interlocutor [Shamileva 2020: 64]. N. Bazhutkina, presenting the category of the imperative mood, believes that imperativeness can be most clearly expressed in examples of military and police commands and orders [Bazhutkina 2024]. According to A. Stefanowitsch, the construction of the imperative mood in English corre-

sponds to a certain structure and requires additional consideration [Stefanowitsch 2003: 1–2]. I. Depraetere notes that in comparison with the subjunctive mood, in the application of which some limitations can be traced, the imperative form in English is becoming more widespread [Depraetere 2020].

Neither oral nor written speech can do without a motivating factor; therefore the imperative mood can act as a kind of motivator for action and be an effective means of attracting attention. Simplicity, brevity and expression of will are the distinctive features of statements containing verbs in the imperative mood, according to I. V. Chekhanova [2019: 111].

Considering the question of the function of the imperative mood, I. Depraetere [2020] and U. Lenker [2023] believe that the main function is to enable the speaker to signal what he considers necessary in a certain situation, thereby instructing the addressee to achieve this.

An imperative, according to R. D. Shamileva [2020] and I. V. Gocheva [2020], can be expressed in various variations, which determine the functions of this type of verb form. For example, the imperative mood can be expressed in the form of:

- an order / demand or instruction (*Stand up!*);
- a prohibition (*Do not sing!*);
- a request (*Take my pen, please!*);
- advice (*Speak with Mike, he knows where to go!*);
- a suggestion (*Let me see your picture!*);
- permission (*Let him relax!*).

The imperative, as a verb form, is often used as an infinitive without the particle “to” at the beginning: *Bring a document, please!* The structure of imperative sentences is directly related to whether the call to action is addressed to the second person or to the third and first persons. L. S. Barkhudarov claims that in most cases the imperative is demonstrated for addressing the second person, which implies a high probability of the absence of a subject in this variant. It is only the context that helps us understand whether a person addresses several people or a specific person [Barkhudarov 2008: 203].

In most cases, such sentences are one-part sentences and only occasionally there are two-part sentences with a predicate expressed in the imperative mood with the pronoun “you” as the subject. M. Swan considered the options for including a subject in a motivating sentence with a predicate in the imperative mood: if it is necessary to clarify who we mean or who we are addressing, there may be a subject in the imperative mood (usually it is “you” or an indefinite pronoun). For example: *Peter, you take our bags, and Jane, you take granny on the bus; Somebody answer the phone, please, I've got my hands full.* We also pay attention to the location of subjects in negative imperatives: *Don't you make noise otherwise I'll call your mom.* A noun can also be used to give more expressiveness to an order, invitation, etc. Sentences of this kind are emphatic in nature: *You take your hands off me! You try and get seats* [Swan 2019: 11].

M. Aldrovandi [2014] and R. D. Shamileva [2020] in their studies emphasize the variations in the use of the imperative in a more polite form, and say that for this the speaker is given the opportunity to use such

words as “if you don't mind”, “please”, “just”. In addition, they suggest using the interrogative form, adding at the end such constructions as “will you”, “won't you”, “can you”. Expressed in the form of a request, the command becomes softer. There is also a remark that if the imperative mood needs to be expressed in the form of advice or recommendation, this often implies such adverbs as “always” and “never” before the verb: *Always check the weather before going out; Never get into a stranger's car.*

The imperative mood in English, as noted by M. Swan [2019], is used both in the affirmative and in the negative form, for this it is necessary to use different options for its application. Thus, to use the imperative in the negative form, you only need to add “don't” before the verb, without using the particle “to”: *Don't wear this coat!* In the same way, you can formulate the negative imperative forms of the verbs “to be”, “to have”: *Don't be silly; Don't have a try.*

Another feature of the imperative mood, which R. D. Shamileva [2020] highlights, is that it does not have a question form, except for above mentioned imperative statements. This feature is explained by the high speed of imperative sentences in comparison with the indicative mood or question. Considering the issue of possible strengthening of the request or giving it more expressiveness, we can talk about the use of the auxiliary verb “do”, which must be placed before the infinitive: *Do close the door! Do explain the task!*

Call to action addressed to the third and first persons are expressed using a construction with the auxiliary verb “let” [Fantin 2018]. Let us give a more detailed diagram of the imperative sentences structure formulated with “let”: *Let + to whom + action + other parts of the sentence.* Based on this, we get that after “let” we put the object, that is, the one we are talking about: *allow (to whom?) me, her, him, them, us, etc.* After this comes the action itself (verb). Let us consider an example of addressing the third person. In the case when “let” is used with the 3rd person, regardless of whether it is singular or plural, the imperative mood will be in the form of an order or permission for certain actions: *Let dad help you!*. Using the verb “let” you can also construct a negative form of the imperative mood, without using the auxiliary verb “do”. Examples of such a negative form can be the following: *Let her not go away until you count to ten*.

To use the imperative mood in the form of an invitation to a joint action, it is necessary to use the combination of “let” with “us” (first person plural), which can be translated as “let's go”. For example: *Let us (let's) play a game; Let us (let's) come back.* When “let” is combined with the first person singular, the imperative mood is obtained in the form of a request: *Let me go out.* G. Leech [2009], studying the specifics of the imperative mood and changes in the English language, concludes that the abbreviation “let's” appears more and more often in British fiction, although in colloquial British the form “let us” is mostly used.

I. P. Ivanova writes that the imperative mood in English is also used in indirect speech. Here it is advisable to replace the imperative with an infinitive (“to” + verb), without considering the tense: Direct

speech: *She said, "Speak quieter!"* Indirect speech: *She asked to speak quieter.* When using the negative form of the imperative mood in indirect speech, the negation must be replaced with the particle "not": Direct speech: *He said, "Don't close the door!"* Indirect speech: *He asked not to close the door* [Ivanova 1981].

P. Moaddab [2012] note that the imperative form can be used at any time and in any structure, and this is due to the nature of the imperative. They distinguish the following distinctive imperative structures that we have not considered earlier:

1. Impossible imperative, in which a suitable opportunity to do something has been missed and there is no time to improve the situation. In this case, the addressee apparently uses the past perfect form to show that the time for performing the action itself has expired, and the addressee can't do anything: *You must have passed the exam.* In fact, the speaker notes his unfulfilled order and wants the addressee to complete it on time. For example: *You must have done your home assignment regularly! You must have punished the driver after his first law violation!*

2. The indirect imperative, in which the person giving the order addresses someone indirectly to do something: *The teacher asks you to invite him into the classroom.* We can observe the third person imperative, in which the addressee is in the third person singular or plural. It is considered a type of indirect imperative: *The students pick up your sheets and start!*

3. The categorical imperative, which emphasizes the need to do something using the word "do" before the imperative verb: *Do clean all plates!* We use the words "must", "ought to", etc. before the verb: *A student must come to classes on time! Dear customers ought to leave the shopping mall before 12 o'clock!* Using the expressive coloring of some verbs, such as "ask", "beg", "want", etc., can create a kind of emphasis in imperative constructions: *I beg you to help me with my theses! I ask you to give my textbook back!*

4. A polite and emphasized imperative, in which the addresser/ speaker addresses "Will you", "Will you be kind enough", etc. at the beginning of a sentence: *Will you be kind enough and bring me a cup of coffee!* [Moaddab 2012].

Thus, in English the imperative mood is one of the most significant language categories, a necessary attribute in oral and written speech, and can be used in different forms and ways. The structure of the imperative mood is directly related to whether the call to action is addressed to the second person or to the third and first persons.

1.3. Comparative typology of the imperative mood in English and Russian. The problem of the original and target languages typology has repeatedly become the goal of research by specialists A. S. Urbietia [2016], P. Wijayanto [2018]. To achieve an adequate translation, translators need special knowledge of the grammar, certain patterns of both languages. This can significantly simplify and speed up the translation process, making it more effective. Linguistic typology helps with situations of homogeneous features differentiation. Here, the comparative method is widely used, the significance of which lies in the search and clarifi-

cation of phenomena and facts of languages that have similar functions, regardless of whether the compared languages are genetically related or not [Shavyrova 2018].

In both Russian and English, linguists distinguish three moods: indicative, imperative, and subjunctive. The unreal modality appears in the forms of the imperative and subjunctive moods. The imperative in both Russian and English carries the same meaning – an expression of will, an incentive for someone to perform an action, or, on the contrary, a prohibition to perform it. The grammar of the English imperative in an imperative sentence is mainly based on the category of verbs without the particle "to" expressing an incentive for the interlocutor to act or an expression of will. G. V. Danelyan points out that the forms of the imperative mood in Russian are more diverse and variable than in English. In Russian, we can distinguish the following main groups of imperative mood forms:

- 1) the first-person plural construction of the present or future tense, expressing an invitation to some kind of activity (*Poplyli vmeste na tot bereg! / Поплыли вместе на тот берег. / Let's swim together to that shore!;*

- 2) the second person plural and singular construction (*Pishi akkuratno! / Пиши аккуратно! / Write carefully! Vozmite chemodany! / Возьмите чемоданы! / Take your suitcases;*

- 3) the third person form is formed using the particle "pust' / пусть / let it be". In addition to this word, "puskai / ныскай" is also used, which is typical for colloquial speech, and "da / да", which has an archaic and solemn character. (*Pust' budet tak. / Пусть будем так. / Let it be so. Puskai idet. / Пускай идет. / Let him go. Da zdravstvuet solntse! / Да здоровствует солнце! / Long live the sun!)* [Danelyan 2020: 24–25].

In both English and Russian, the imperative mood is expressed by the first, second and third person singular and plural forms. A. S. Sagunova covers the topic of using the imperative mood in the 2nd person singular and plural and emphasizes that in English there is only one form for the 2nd person: "read". It follows from this that in Russian, when addressing the second person, there is a distinction by number, singular or plural [Sagunova 2023].

In his fundamental works, V. D. Arakin writes that when considering the first person plural form in Russian, applied to both several persons and one person, it appears in a dual meaning. Thus, when using the perfect verb form, this category is expressed synthetically (*poidem / пойдём; возмует / возьмём*). In the case of using the imperfective verb, this form will be analytical (*budem chitat' / будем читать; будем pisat' / будем писать; будем govorit' / будем говорить*). In English, the scientist distinguishes only one form, analytical, corresponding to two categories of English: *let us (let's) go, let us (let's) take*. The 3rd person form of singular and plural is expressed analytically in both languages: *Let him come; Let them come* [Arakin 2010: 126–127].

A. A. Kotieva notes that with the addition of the particle "not" to the verb, the image of incentive is transformed into the semantic unit "prohibition": *Perekhodite dorogu zdes'! / Переходите дорогу здесь! /*

Cross the road here! Ne perekhodite dorogu zdes'! / He nepexodume dorozu zdes'! / Do not cross the road here! In addition to the semantic unit “incentive”, in the semantics of the Russian imperative there are other types that do not exist in English. Thus, in Russian language we encounter manifestations of the semantic unit “condition”: *Sdelai on eto pozdnee, on by sil'no postradal. / Сделай он это позднее, он бы сильно пострадал. / If he had done it later, he would have suffered greatly.* We propose a replacement with an equivalent sentence: *Esly by on sdelal eto pozdnee, on by syl'no postradal. / Если бы он сделал это позднее, он бы сильно пострадал. / If he had done it later, he would have suffered greatly.* Thus, the above demonstrates the greater complexity of the semantics of the Russian imperative form of the verb, compared to English, with the identity of the main semantic unit “incentive” [Kotieva 2020].

I. V. Gocheva concludes that the difference between Russian and English can be explained to some extent by the presence of a relatively rigid word order in English, while the word order of Russian is largely determined by the information structure. Sentences conveying an imperative have a certain syntactic structure. In Russian, as a rule, they contain one main member – the predicate (*Perestan'! / Перестань! / Stop it! Podozhdi me. / Подождите меня! / Wait for me*). In English, an imperative sentence also often does not contain a subject: *Hurry up! Call me tonight!* [Gocheva 2020].

L. L. Nelyubin points out another distinctive feature of the imperative mood in Russian and English. In Russian the second person plural is formed by adding the postfix “-me” to a similar structure of the singular (*Voz'my – voz'mite / возьми – возьмите / take; lety – letite / лети – летите / fly*) urging one person or the entire group to do something (*Liza, prieszhaite na eto meropriyatiye. / Лиза, приезжайте на это мероприятие! / Liza, come to this event!*). The imperative variant used in the first person plural should be chosen for the purposes when there is a desire to take part in some action together with someone else (*Poidem v park! / Пои́дем в парк! / Let's go to the park!*). The choice in favor of the singular or plural is based not only on the number of interlocutors to be addressed, but also on etiquette [Nelyubin 2024: 111–112]. This specificity must be taken into account when translating texts from English into Russian. Thus, the semantic structure of the imperative mood of the Russian language is more complex than the English one.

The possibility of using the particle “-ka” in imperative statements is considered by L. A. Kozlova, who concludes that this particle helps the speaker to be less formal. All this will certainly help to reduce the communication barrier between two interlocutors. The particle “-ka” is usually used when addressing an interlocutor on a first-name basis, for example: *Otkroi-ka etu dver'! / Открой-ка эту дверь! / Open this door!* Such particles, as a rule, do not have an equivalent form in English. The existence of these particles, conveying various emotional characteristics, is due to the high degree of emotionality in the Russian national character, the absence of a desire for compromise, as well as large manifestations of categoricalness. The absence

of an exact literal assimilation of such particles in the English language is interpreted, first of all, by the absence of a communicative need for such means, which is explained by somewhat different cultural values [Kozlova 2019: 22].

Let us return to the assertion that, unlike English imperative verbs, Russian verbs in modal use can take morphemes of all tenses, moods, persons and numbers. S. N. Benkiyazova points out that the combination of a modal verb with the infinitive of a semantic verb in the English version can have several modal meanings, which are defined differently in Russian. For example: *You mustn't talk to me in such voice! / Ты не смеешь разговари́вать со мной в таком тоне! / Ты не смеешь разговари́вать со мной в таком тоне.* The Russian translation in this case can be transformed into an imperative sentence with the imperative *ne razgovarivai / не разговари́вай: Ne razgovarivai so mnoi v takom tone! / Не разговари́вай со мной в таком тоне!* Thus, from all of the above, we can conclude that there are large discrepancies between English modal verbs and their equivalents in Russian, which are a source of interlingual interference [Bekniyazova 2016].

L. A. Kozlova in her extensive research on the comparative typology of Russian and English demonstrates the following differences between the languages. In English, in comparison with Russian, when using the imperative as a prototypical means of expression, politeness and respect for the interlocutor are expressed in the usual ways, without having their own specifics. In Russian, such form of the imperative mood can be used with specific phrases: *Bud'te tak dobry! / Будьте так добры / Please, be so kind!* also with the form of the pronoun *Vy / Вы / You*, variations of the diminutive meaning when encouraging: *Sestrichka / Сестричка / Sister*. With such an obvious asymmetry in the methods of presenting forms of encouragement in the linguistic cultures of both languages, everything comes down to the fact that Russian-speaking communicants often transfer the communicative features of their native language to their English-language speech, using the imperative as often as in their language. This conclusion, without a doubt, testifies to the presence of linguacultural communicative interference [Kozlova 2019: 141–142].

Summing up the comparative analysis of the imperative mood of Russian and English, we say that the imperative in both Russian and English is an important part of their grammar. It has a direct similarity in the analysis of the function of this form and the general concept and the grammatical constructions of the imperative mood of Russian and English demonstrate their differences.

Analysis of translation transformations of the imperative mood in J.K. Rowling's book “Harry Potter and the Philosopher's Stone”

2.1. Features of the imperative mood translating from English into Russian in fiction. As is known, when translating, a specialist pursues the main goal – to convey information from the original language to the target language, and adequacy will be the main criterion in this case. When speaking about the trans-

lation of a fiction text, we certainly understand that the task of achieving an adequate transfer of the author's information is complicated. Fiction texts abound in many artistic characteristics, non-equivalent vocabulary, concepts that are absent in another culture, as a result of which the translator cannot help but apply a creative approach to the selection of the necessary tools and methods of translation. When translating, some idea can be clarified, some information can be omitted, but the main thing is to adequately convey the features of the primary material. In this regard, Ya. I. Retsker [2016] believes that the translation must be carried out taking into account the author's style, with maximum preservation of all the means that serve the functions of the original text.

The relationship between the original and the corresponding texts of the translation can be represented, according to V. N. Komissarov, as a transformation of the first into the second according to certain rules [Komissarov 2014: 165]. L. S. Barkhudarov understands translation transformations as numerous and qualitatively diverse interlingual transformations used to achieve translation equivalence despite existing and possible discrepancies in the semantic and formal systems of both languages. The ability to carry out translation transformations is a complex process, because the specialist is faced with the task of conveying all the information contained in the text of the source language as accurately as possible, while simultaneously observing all the norms of the translation language [Barkhudarov 2008].

In our work we considered the transformations that were used to translate the imperative mood in "Harry Potter and the Philosopher's Stone" by J. K. Rowling. The novel has an individual style of using language in its lexical and grammatical sense, gives us the opportunity to consider in more detail the methods of translating the imperative mood within the framework of prose translation. As a result of the analysis of the imperative mood translation problem, it was revealed that the translation of a fiction text has its own unique difficulties and requires more careful attention from the translator when conveying its meaning. For a translator, the ability to use high-quality transformations, called translation transformations, which we come across in various variations, is very important.

We will consider lexical-semantic substitutions as part of lexical transformations. Such substitutions usually include concretization, generalization and modulation. The technique of concretization consists of choosing a word with a more precise meaning when organizing a translation from one language to another. The phenomenon of concretization is logical in the case when it would be appropriate to select a word with a narrower meaning for a word with a general meaning or the use of the same general words as in the original language is inappropriate for a particular situation.

The following sentences with imperative constructions can serve as examples of concretization. *Go straight to the owlets and send Hedwig to Dumbledore, right? / Беги к Хагриду, чтобы тот немедленно отправил к Дамблдору сову, понял?* [Rowling

1997: 296; Rowling 2007: 357]. To translate this verb form, a more precise analogue was used, closer in meaning to the context. The translator selected a more specific dynamic verb. "Go" itself means an action to another place [Shavyrova 2018], but it does not indicate the degree (speed) of the movement, which turned out to be important for conveying the mood.

Stick out your right hand over your broom, called Madam Hooch at the front... / Vytyanite pravuyu ruku nad metloy! – skomandovala madam Tryuk, vstav pered stroym. / Вытяните правую руку над метлой! – скомандовала мадам Трюк, встав перед строем [Rowling 1997: 156; Rowling 2007: 185]. This example shows how imprecise verbs can be in English. It describes a specific action, namely "pull out". The meaning of the English equivalent, according to the Cambridge Dictionary¹, is expressed as "to stick out". Based on this, we understand that this option will be inaccurate. Based on the context, we can draw the following conclusion: in order to start flying on a broomstick, it is not enough to simply stick out your hand.

Mount your brooms, please. / Pozhaluysta, osedlayte svoi metly. / Please, saddle your brooms [Rowling 1997: 199; Rowling 2007: 238]. Here, as in the previous example, we see a discrepancy between the English version and reality. A broom can only be saddled, like a horse. It cannot be climbed, like a mountain. In this case, the translator made the correction, specifying the result of the action.

The generalization technique should be used if the target language does not have the necessary word with a specific meaning or the translator prefers a more general version in terms of style. As a result, a narrower meaning is replaced by a unit with a broader meaning.

Let's analyze the generalization technique, the opposite of the previous one. *Don't go back tonight. / Ne khodi tuda segodnya. / Не ходи туда сегодня* [Rowling 1997: 227; Rowling 2007: 274]. In this expression, when transforming the verb into the imperative mood, the translator decided to facilitate the perception of the text, thereby using generalization. Without using the literal translation "*ne vozvrashchaisya* / не возвращайся / do not return", he made easier the semantic meaning.

Report him! / I rasskazhi vso, kak bylo! / И расскажи всё, как было [Rowling 1997: 234; Rowling 2007: 283]. When translating this sentence, generalization was appropriately used. In Russian speech, the stability of lexical constructions is widespread. In this case, the use of the imperative *rasskazhy* / *расскажи* / *tell* makes the phrase easier to listen to.

Modulation is the transformation of a word / phrase, the semantics of which is logically derived from the meaning of the original unit, while being linked by cause-and-effect relationships. Such a replacement may be due to the impossibility of using a literal translation or another method, or be an individual choice when indicating a more precise meaning of the translated structure [Komissarov 2014].

¹ Cambridge Dictionary / English Dictionary, Translations & Thesaurus. URL: <https://dictionary.cambridge.org/> (mode of access: 28.12.2024).

Below we will present several examples of modulation in the translation of the imperative mood.

Make it move. / Pust' ona prosnetsya. / Пусть она проснется [Rowling 1997: 28; Rowling 2007: 36]. In this sentence, we can clearly trace the modulation, namely the logical consequence in the recipient language. Here we can trace how this cause-and-effect relationship led to a completely different meaning of the English equivalent “make”. We can also note the change in the form of the word.

Don't touch anything he gives you, Dudley. / Chto by on ni predlozhil, Dadli, ya zapreshchayu tebe eto brat'. / Что бы он ни предложил, Дадли, я запрещаю тебе это брать [Rowling 1997: 52; Rowling 2007: 62]. In this example, we see how the translation technique strengthened the imperative tone, while the meaning was not lost and is quite easily perceived by the reader. In Russian speech, the analogue of “don't touch” has a brighter emotional coloring, which enhances the context of the author's text.

Everyone picks their favourite tune, said Dumbledore... / Kazhdy poyet na svoj lyubimyy motiv, – soobshchil Dambldor. / «Каждый поет на свой любимый мотив», – сообщил Дамблдор [Rowling 1997: 136; Rowling 2007: 160]. In the case of the translation of the above sentence, we can pay attention to the atypical form of the imperative mood, in which the addresser addresses not one specific person, but a whole group of people. We simply could not help but consider how exactly the translator approached the transformation from the source language into Russian. As a result, we can state the fact that the author's original version, of course, can be used in Russian speech, but it cannot be called euphonious. The translator worked with fiction and the logical chain led him to the version that we have.

Cheer up, said Ron. / Vyshe nos, – podbodoril yego Ron. / Выше нос, – подбодрил его Рон [Rowling 1997: 149; Rowling 2007: 177]. In this version of the use of the imperative mood, one can notice a clear change in the form of the word. In the source language, it is the action expressed by the verb. The recipient responds with the absence of any action. But it is this very variant that can be considered the correct transformation, since the Russian language has the above-mentioned *Vyshe nos* / *Выше нос* to cheer up a person.

Come on and get it, Potter! / A ty otberi yeye u menya, Potter! – gromko predlozhil on sverkh. / А ты отбери ее у меня, Поттер! – громко предложил он сверху [Rowling 1997: 158; Rowling 2007: 188]. In this case, there is a fusion of two actions of the original language into one more laconic and precise in Russian. Here the translator could not help but use modulation, since the final version, more convenient for those who speak Russian: *Come on and get it* became *otberi* / *отбери*. It is extremely clear and does not have a significant semantic complexity and the obvious logic of events can be traced.

Let me explain. / Ya poprobuyu natolknut' tebya na mysl'. / Я попробую натолкнуть тебя на мысль [Rowling 1997: 229; Rowling 2007: 276]. In this example, modulation was used to convey information in a more complex way than indicated in the original source. Thus, this additional semantic complexity made this example of the imperative mood less clumsy. Since we are

dealing with a work of fiction, this increases the interest in the narrative.

V. N. Komissarov attributes syntactic assimilation, sentence integration, sentence partitioning, grammatical substitutions (word forms, parts of speech or sentence members) to grammatical transformations. We encounter the technique of syntactic assimilation when replacing syntactic structures of languages. This transformation is accompanied by minor changes in structural components, for example, the omission of articles and auxiliary parts. The transformations do not affect the prepositional structure, as a result of which a translation is made with a similar structure in a target language, preserving the same sentence units sequence placement in the text and their set [Gitaylo 2021].

Poke him with your Smeltings stick, Dudley. / Tkni yego svoey palkoy, Dadli. / Ткни его своей палкой, Дадли [Rowling 1997: 36; Rowling 2007: 44]. In this case of translation, syntactic assimilation was used. The role in the sentence remains unchanged. The semantic meaning is the same as in the original. There was no need to somehow find a verb with a similar meaning.

Bless my soul, whispered the old barman. / Blagoslovi moyu dushu, – prosheptal staryy barmen. / «Благослови мою душу», – прошептал старый бармен [Rowling 1997: 74; Rowling 2007: 86]. In this transformation, the translation is carried out exactly as in the original text. This is due to the stability of this phrase, both in English and in Russian. The expression “Bless my soul” has only one possible translation – *Благослови мою душу*, and there is no need to search for any other interpretation of this expression, because its direct meaning completely satisfies the translation. *Appeals to God* are similar, as a rule, in all languages and will be translated with stable equivalents.

Let's forget it and go back. / Davay zabudem ob etom i vernemysya v spal'nyu. / Давай забудем об этом и вернемся в спальню [Rowling 1997: 225; Rowling 2007: 272]. When translating the friendly advice “let's forget” into Russian, it was sufficient to use an equivalent translation to convey the exact information. The author's usage of the imperative mood was conveyed without any omission and any semantic complexity.

The method of sentence partitioning involves dividing a single original sentence into two or three sentences in translation. The use of this transformation may be due to stylistic and semantic reasons. The method of sentences integration is a translation method that is the opposite of the previous one. These types of translation transformations are most often considered when evaluating the translation of the entire sentence, and not, as in our case, individual words, therefore the methods of sentence partitioning and integration are not considered when analyzing the translation of the imperative mood. The methods of sentence partitioning and integration were not identified when translating the imperative mood structures in the analyzed literary text.

Grammatical substitutions imply the refusal to use similar grammatical forms in translation, which can undoubtedly be caused by their difference when compared. A grammatical unit of the source language

of any level can be replaced: a word form, the transformation of which can change the number or tense; a part of speech (a verb in the target language is transformed into a participle); a member of a sentence (the predicate becomes an attribute) [Komissarov 2014].

Scuse me... / Ya izvinyayus'. / Я извиняюсь [Rowling 1997: 45; Rowling 2007: 54]. In this version, the content was translated with minimal grammatical changes, while the meaning was preserved accurately. However, if you translate “excuse me” literally, you get “forgive me”, which is somewhat different from the translator’s choice. The result is a semantically similar expression of the imperative tone, but with a change in the person of the verb.

Well, you can't expect him to hang around all day, said Ron. / No ty zhe ne zhdal, chto on budet torchat' tut tsely den', – zamestil Ron. / Но ты же не ждал, что он будет торчать тут целый день, – заметил Рон [Rowling 1997: 110; Rowling 2007: 128]. The example indicates an obvious and appropriate use of grammatical substitution. The change of tense in the translation “can’t expect” is supported by the appropriate use of this formulation in the target language. In Russian, it would be incorrect to say “you can’t expect” when there is an often-used phrase in the past: *ty zhe ne zhdal / ты же не ждал / you didn't expect*.

Everyone see here, Miss Granger's done it! / Vse videli: miss Greyndzher udalos'! / Все видели: мисс Грэйнджер удалась! [Rowling 1997: 184; Rowling 2007: 220]. In this passage, there is an example of the use of the imperative mood addressed to a crowd of people, in our case, students. Here the translator has used not a lexical, but a grammatical transformation. The equivalent of the original word is chosen perfectly, but there is a change in the tense of the verb. This is due to the stability in the Russian language of such a formulation in the past tense.

Don't nag. / Ne bud' zanutoy! / Не будь занудой! [Rowling 1997: 238; Rowling 2007: 288]. When translating such verb form, transformation could not be avoided, since the literal translation of the phrase in English is rarely used in Russian oral speech and literature. We can say that we have encountered an adequate correspondence of two similar actions. In Russian speech, a more adapted version would be: *ne bud' zanutoy / не будь занудой / don't be a bore*, and *ne zanutstvuy / не занудствуй*. As a result, we see that the translated units of the original and target languages have a different part of speech, the translator changed a verb to a noun.

Be warned, Potter – any more night-time wanderings and I will personally make sure you are expelled. / Ya vas preduprezhdayu, Potter, yeshche odna nochnaya progulka po shkole, i ya lichno pozabochus' o tom, chtoby vas iskl'yuchili. / Я вас предупреждаю, Поттер, еще одна ночная прогулка по школе, и я лично позабочусь о том, чтобы вас исключили [Rowling 1997: 288; Rowling 2007: 347]. Here we see a substitution of a part of speech. Part of the compound verb “warned” has already been translated into Russian as a verb, the possibility of using: *bud' preduprezhdennym / будь предупрежденным / be warned* is excluded. This is an incorrect equivalent, so a morphological substitution is just right here.

Complex lexical and grammatical techniques include antonymic, descriptive translations and compensation. In antonymic technique, the negative form in the source language is replaced by the affirmative form in the translation language or vice versa. The transformation is accompanied by the replacement of a lexical unit with the opposite meaning. In English-Russian translations, this technique is used especially often; in Russian, the form of the negative particle: *ne / не / not* and the main negative prefix coincide, and their joint use is usually difficult to pronounce.

Couldn't you do something about it, Dumbledore? / Vy ved' mozhetе chto-to sdelat' s nim, Damblдор? / Вы ведь можете что-то сделать с ним, Дамблдор? [Rowling 1997: 16; Rowling 2007: 22]. In this translation, we can see how the translator used an antonymic translation, omitting the structure of negation. This decision was made to show the interest of one character in the actions of others more persistently.

NEVER – he thundered, – INSULT – ALBUS – DUMBLDORE – IN – FRONT – OF – ME! / NIKOGDA.. NE OSKORBLYAY.. PRI MNE.. AL'BUSA DAMBLDORA! / НИКОГДА.. НЕ ОСКОРБЛЯЙ.. ПРИ МНЕ.. АЛЬБУСА ДАМБЛДОРА! [Rowling 1997: 64; Rowling 2007: 75]. In this case, there is a marker “never”, which immediately makes it clear that only the above-mentioned transformation can be used. Literally, this would be: *nikogda oskorblyay / никогда оскорбляй / never insult*, which, naturally, cannot be used in Russian speech.

“Stop moving!” Hermione ordered them. / *Ne dvigaytes'!* – *Germiona ordered.* / Не двигайтесь! – приказала Гермиона [Rowling 1997: 298; Rowling 2007: 358]. In this example, the structure is changed in order to preserve the semantic meaning. Translated literally, it would be: *ostanovy dvizheniye / останови движение / stop moving*. In fact, such translation is possible, but does not sound Russian and the use of a reversible construction is more than appropriate here.

It should be noted that in addition to the translation transformations defined by V.z N. Komissarov [2014], when analyzing the translation of the imperative mood, we encountered the technique of omission. Omission means the omission of certain words during translation. The technique of lexical omission involves ignoring in the translation process some semantically redundant words that do not carry an important semantic significance, and their meaning is restored in the translation.

Have a good term, said Uncle Vernon with an even nastier smile. / *Nu chto zh, schastlivoy ucheby.* / Улыбка на лице дяди Вернона стала еще злораднее [Rowling 1997: 97; Rowling 2007: 112]. Translating this passage, the translator omitted the imperative verb “have” in order to show the uncle’s true attitude towards the main character. We also cannot use: *imey khoroshiy semester / имей хороший семестр / have a good term* in our speech, since this is a grammatically incorrect formulation. Moreover, the omission of this word does not entail a loss of semantic meaning.

Don't stop and don't be scared you'll crash into it, that's very important. / *Samoe glavnoe – tebe nel'zya boyat'sya,*

chto ty vrezhesh'sya v bar'er. / Самое главное – тебе нельзя бояться, что ты врежешься в барьер [Rowling 1997: 99; Rowling 2007: 116]. The translator, when translating this sentence, decided not to touch on the imperative “don't stop”, since this would bring an extra semantic load for the reader, but the meaning was conveyed accurately.

Lexical and grammatical transformations include the compensation technique – a translation method that demonstrates the transfer of information from the original language by other means in the target language. Thus, a violation of the language norm in the English text, which is not conveyed in the translation, is compensated by completely different non-standard forms in the Russian language. When translating imperative verb forms, we assume that this technique can only be used occasionally, since this requires a special spelling of the verb form in the original language. Both semantic and pragmatic components of the source text can be compensated.

I have a few last-minute points to dish out. 'Let me see. Yes ... / – Itak, – prodolzhit on. – V svyazi s tem, chto v svete poslednikh sobytii nekotoryye ucheniki zarabotali nekotoryye kolichestvo ochkov ... Podozhdite, подождите ... Aga ... / – Итак, – продолжил он. – В связи с тем, что в свете последних событий некоторые ученики заработали некоторое количество очков ... Подождите, подождите ... Aga ... [Rowling 1997: 328; Rowling 2007: 393]. The translator replaced the literal translation of the sentence with additional information as if mentioning previous events. By using the verb *podozhdite* / *подождите* / wait twice instead of *Day-ka podumat'*. *Da... / Дай-ка подумать. Да* the translator emphasizes the speaker's desire to draw the listeners' attention to important information.

'Yeh could've died!' sobbed Hagrid. 'An' don't say the name!' / – No tebya zh ubit' mogli! – prostonal Khagrid. I eto... Garri ... ne proiznosi ty yego imya, radi vsego svyatogo! / – Но тебя ж убить могли! – простонал Хагрид. И это... Гарри ... не произноси ты его имя, ради всего святого! [Rowling 1997: 326; Rowling 2007: 391]. In this example of compensation, the negative form of the verb *say* – *govorit'* / *говорить* is replaced by the verb *don't pronounce* / *не произноси* / *не произноси* in order to increase the emotional coloring of the utterance. In addition, the translator used the emotionally charged phrase: *for heaven's sake!* / *radi vsego svyatogo* / *ради всего святого!* for the

same purpose.

'Ready?' Ron called, his face pale but determined. 'Here I go – now, don't hang around once you've won.' / – *Gotovyy? – sprosila Ron, ego blednoe litso bylo polno reshimosti. – Ya poshel, a vy, kogda ob'yavite im mat. Ne teryayte vremeni. / – Готовы? – спросил Рон, его бледное лицо было полно решимости. – Я пошел, а вы, когда объявите им мат. Не теряйте времени* [Rowling 1997: 304; Rowling 2007: 365]. In this sentence, the verb *won* was replaced by *declare checkmate* / *ob'yavite im mat* / *объявите им мат*, since the verb in the original language does not indicate that the students were playing chess, but in the Russian translation it becomes completely clear to the reader, thanks to the special chess term – *checkmate* / *mat* / *мат*.

There are no cases of replacing an abbreviation with a semantic decoding of the text in the material under study, since the abbreviation of verb forms in fiction is extremely rare. At the same time, there are few examples of descriptive translation of lexical elements, characterized by the transfer of one word or phrase meaning using an expression that is quantitatively larger. In this transformation an adequate transfer of the semantic meanings of the original language is assumed.

You shouldn't be inside on a day like this,' he said, with an odd, twisted smile. / – Ne stoit upuskat' vozmozhnost' nasladit'sya khoroshey pogodoy, – proiznes Snegg so stran-noy krivoy usmeshkoy. / – Не стоит упускать возможность насладиться хорошей погодой, – произнес Снег со странной кривой усмешкой [Rowling 1997: 288; Rowling 2007: 347]. In the Russian translation, the original language phrase sounds insufficiently emotional, which does not correspond to the dramatic events taking place: *Vam ne sleduyet nakhodit'sya v pomeshchenii v takoy den'.* / *You should not be indoors on such a day.* Therefore, the translator saturates the text with emotionally charged words.

2.2. Analysis results of translation transformations of the imperative mood in J. K. Rowling's book “Harry Potter and the Philosopher's Stone”. Using the continuous sampling method, we selected 263 examples of various translation transformations that were used to translate the imperative mood in J. K. Rowling's “Harry Potter and the Philosopher's Stone”. The results are presented in Table.

Table

Analysis results of translation transformations of the imperative mood in J. K. Rowling's book “Harry Potter and the Philosopher's Stone”

N°	Rating	Transformation techniques	Quantity	%
1	2	3	4	5
<i>Lexical transformations</i>				
1.	0	Transcription	0	0
2.	0	Transliteration	0	0
3.	0	Calque	0	0
4.	3	Specification	27	10,3
5.	8	Generalization	5	1,9
6.	2	Modulation	68	25,9
<i>Technical transformations</i>				
7.	5	Omission / Addition / Transposition	14	5,3
<i>Grammatical transformations</i>				
8.	1	Syntactic assimilation (Word for word translation)	114	43,3

Continuation of the table

1	2	3	4	5
9.	0	Sentence integration	0	0
10.	0	Sentence partitioning	0	0
11.	4	Grammar substitution of a word form	16	6,1
12.	9	Grammar substitution of parts of speech	4	1,5
<i>Lexical and grammatical transformations</i>				
13.	6	Antonymic translation	7	2,7
14.	10	Explication	2	0,7
15.	7	Compensation	6	2,3

Among lexical transformations, only lexical-semantic substitutions were identified: concretization – 27 (10,3%), generalization – 5 (9%). Modulation is one of the most common translation transformations when translating the imperative mood, we revealed – 68 (25,9%) examples. In addition, it was found that transcription and transliteration were not used in the translation, since it was impossible to translate verbs using those methods.

One of the types of grammatical transformation was identified in the fiction text – syntactic assimilation, which is the most common type of translation transformation used in translating the imperative mood in the book under study. We identified 114 syntactic assimilations, which is 43,3%. In addition, grammatical substitutions of a word form and parts of speech were identified – 16 cases (6,1%) and 4 cases (1,5%), respectively. It was not possible to use the remaining transformations of this type, since they are directly related to translation of the whole sentence, and not to its parts.

The search for lexical and grammatical transformations allowed us to identify antonymic translation in 7 cases, which is 2,7%. Compensation and explication were found in the text in small quantities. Compensation – 6 cases (2,3%) and explication – 2 cases (0,7%). Explication, as a method of translation, is limited, since lexical units of the original language which were replaced by a phrase that reveals its meaning were not found. Verbs can be translated using compensation, but the analysis of the fiction text showed an insignificant number of them.

Thus, the analysis of translation transformations of the imperative in the book by J. K. Rowling showed that the most used techniques are syntactic assimilation and modulation, which relate to grammatical and lexical transformations, respectively. It is also worth noting concretization, grammatical replacement of the word form and omission, which were also quite common in the analyzed fiction text.

When studying the problem of translating a fiction text, it was revealed that this translation had its own specific features, although it followed general patterns. As a result, we concluded that in the fiction text, the technique of syntactic assimilation was presented in the overwhelming majority, which undoubtedly indicated the level of translation competence, as well as the similarity between the compared languages in the designation of verb meanings. Next in frequency of occurrence is the technique of modulation, which is quite expected, since when translating a fiction text, there is often a need to convey the meaning using a different form of the target language, to transform

expressions in order to increase the accuracy of the narrative. The top three leaders in the number of uses include the technique of concretization, which is understandable since the translator had to choose a word with a narrower meaning suitable for a particular situation.

Based on the analysis conducted, the translation of J. K. Rowling's book "Harry Potter and the Philosopher's Stone" can be considered adequate to its original, since all the transformations used were quite logical and were able to convey the general meaning and style of the fiction text accurately.

Conclusion

A theoretical study of scientific literature on the topic of the study allowed us to determine that the imperative mood is one of the most significant linguistic categories, a necessary attribute in oral and written speech, and can be used in different forms and ways.

The imperative in both Russian and English is an important part of grammar. It has a direct similarity in the analysis of the function of this form and the general concept. The grammatical constructions of the imperative mood in Russian and English demonstrate their differences. The discrepancies in the structure of two languages provide great difficulties for translation, which will facilitate the possibility of using various translation transformations.

Grammatical transformation – syntactic assimilation is the most frequent (rating – 1), which is explained by the prevalence of the imperative mood in dialogues, which are characterized by the use of simple verbs with one lexical meaning. Therefore, verb constructions are often used in their direct meaning, which determines the widespread use of syntactic assimilation by the translator. In order to preserve the stylistic features of fiction text, to convey the images of the heroes and their mood, the translator also quite often used lexical transformation – modulation (rating – 2). In third place is the technique of specification (rating – 3). The use of this translation technique is due to the need to use a word with a narrower meaning or having a more intense emotional coloring.

Based on the analysis of translation transformations, the translation of J. K. Rowling's book "Harry Potter and the Philosopher's Stone" can be considered adequate to its original, and the transformations used can be considered motivated.

Thus, translation transformations are an important component in translating imperative mood forms from English into Russian. The diversity in the choice of translation transformations when translating the imperative, their distinctive features demonstrate

the fact that the translation of a fiction text requires a qualified approach of the translator to his work, consisting in a thorough study of the verb forms of the

imperative mood in both languages, possession of knowledge about the subtle specifics of the transformation of fiction texts.

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