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THE INTEGRATION OF BRITISH CULTURALLY-SPECIFIC IDIOMS INTO HARRY POTTER'S WIZARDING WORLD

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ABSTRACT

J.K. Rowling's Harry Potter series has captivated readers worldwide with its fantastical world of magic. However, a layer of British cultural influence lies beneath the spells and potions. This thesis explores the integration of British culturally-specific idioms within the fantasy world of J.K. Rowling's Harry Potter series. It analyzes the types of idioms used, etymological analysis, their significance within the British cultural context, and the strategies employed to convey their meaning within the narrative. The study shows that idioms become culturally-specific when they are used by people from a particular culture. Thus, the magical cultural element is the main reason why idioms become culturally-specific in the British wizarding world. The work examines the types of idioms employed, focusing on a newly developed stylistic classification system. This system categorizes idioms based on their effect on the narrative, such as colloquial, book, and neutral phraseology. Furthermore, a novel classification system is presented based on the parts of speech used in the idiom's formation. This classification analyzes whether the idiom relies on verbs, nouns, adjectives, or a combination to create its meaning. In our research, we have concluded that the author has changed the semantics of the idiom while preserving its structure. The main methods of forming wizarding culturally specific idioms are metaphor and simile. By examining both stylistic and compositional elements, the thesis aims to provide a comprehensive understanding of how these idioms are used within the narrative. In total, 42 examples of culturally specific idioms were found, 26 of which were modified by the author. To describe the results of the study, these idioms were placed in appendices in the form of charts. By analyzing the use of British idioms in Harry Potter, this thesis aims to contribute to the understanding of cultural representation in fantasy literature. It sheds light on the challenges and opportunities of integrating British culturally-specific idioms into a literary landscape.

Keywords: culturally-specific idioms, stylistics, cultural component, fiction, wizarding world, parts of speech.

АНОТАЦІЯ

Цикл книг про Гаррі Поттера письменниці Джоан Роулінг зачарував читачів по всьому світу своїм фантастичним світом магії. Проте під заклинаннями та зіллям криється шар британського культурного впливу. Ця робота досліджує впровадження британських культурно-специфічних ідіом у фентезійний світ. У ній проаналізовано типи вживаних ідіом, їхнє значення в британському культурному контексті, етимологічне коріння та стратегії, що використовуються для передачі їхнього значення в оповіді. Аналіз показує, що ідіоми стають культурно-специфічними, коли їх використовують представники певної культури. Таким чином, магічний культурний елемент є основною причиною того, чому ідіоми стають культурно-специфічними у британському світі магії. У роботі розглядаються уживані ідіом, зосереджуючи увагу на нещодавно розробленій стилістичній класифікації. Ця система ділить ідіоми на основі їхнього впливу на оповідь, наприклад, на розмовну, книжкову та нейтральну фразеологію. Крім того, запропоновано нову систему класифікації на основі частин мови. Вона визначає, на які частини мови спирається ідіома: дієслова, іменники, прикметники чи їх поєднання, щоб створити своє значення. Досліджуючи як стилістичні, так і композиційні елементи, робота має на меті забезпечити всебічне розуміння того, як британські культурно-специфічні ідіоми функціонують в рамках книг. У нашому дослідженні ми дійшли висновку, що авторка видозмінила семантику ідіоми, зберігши при цьому її структуру. Основними способами ідіом чарівників є метафора та порівняння. Загалом було знайдено 42 приклади культурно-специфічних ідіом, 26 з яких були модифіковані авторкою. Для наочного опису результатів дослідження ці ідіоми були винесені в додатки у вигляді діаграм. Аналізуючи використання британських ідіом у Гаррі Поттері, ця робота має на меті зробити внесок у розуміння культурної репрезентації в жанрі фентезі.

Ключові слова: культурно-специфічні ідіоми, стилістика, культурний компонент, художня література, чарівний світ, частини мови.

CONTENTS

INTRODUCTION

These days, much focus is placed on researching the connection between language and culture. Because language and culture are closely related, they can have an impact on one another. In fact, some theses even demonstrate how interconnected they are. Without knowing a language, one cannot comprehend a culture, and one cannot learn a language without understanding culture. Language is integral to every aspect of a person's life in a culture. It is widely accepted among scholars that phraseology represents the level of language that is most closely associated with culture and reflects the language spoken by the entire society.

Idioms are considered to be an aspect of language that can tell us more about the historical evolution of society overall and of language in particular. The explanation is quite straightforward: customs, habits, and perceptions of a country's culture have an influence on idioms, proverbs, and other phraseological expressions. There are still many subjects for debate and investigation even if there are many scientific works on the subject. Linguists worldwide have many theories regarding the nature of idioms and their connections to national cultures. The following scholars investigated and examined this multifaceted issue: Clifford Geertz, Edward Tylor, Anna Wierbicka, Paul Kay, Ray Jackendoff, Roksolana Zorivchak, and others. We will try to provide a more thorough analysis of those connections in this study.

The relevance of the study is predetermined by the understanding of language variation and change by showcasing how idiomatic language evolves and adapts within creative literary works. The argument of language and traditional impacts in writing, how authors advantage of this, and the way these usages manifest significance to readers and culture shape are continuously vital to be analysed. Harry Potter, one of the most said novels many of us are conversant in, is the chosen target in this paper to examine how a modern author adapts culturally unique idioms originating from British English into her own work. The study of idiomatic expressions is valuable because it enables researchers

to discover underlying patterns that relate to the semantic, structural, and lexicographical aspects of language itself.

The object of the study is culturally-specific idioms in British English.

The subject of the study is the application of British and magical cultural elements to create culturally-specific idioms of the real and wizarding worlds.

The main purpose of the research is to investigate the integration of British culturally-specific idioms into the fantasy world of Harry Potter created by J.K. Rowling and to show that they serve as the foundation for the idioms of the fictional magical world.

The following **objectives** were determined in this paper:

- to determine the linguistic status of idioms in the sphere of linguistic research;
- to give the definition to the term "culturally-specific idioms"
- to investigate the cultural significance and origins of British culturally-specific and cross-cultural idiomatic expressions used in the Harry Potter series;
- to prove that the idioms of the fictional world can also be considered British culturally specific since they were created or used in Britain and have a cultural component;
- to observe how the magical cultural element is integrated into idioms and what changes occur at this level;
- to delve into the formation of idioms in terms of parts of speech;
- to analyse the stylistic aspects of these idioms to ensure they are distinct from one another;
- to track the frequency of idioms' usage and distribution across different books.

As for the research material, this work relies on a meticulous examination of all seven novels within J.K. Rowling's Harry Potter series. A close reading will be conducted to identify and catalogue instances where British culturally-specific idioms are used.

The following **research methods** were used in this paper: descriptive analysis was used to point out and describe specific features of idioms, namely their structural and

stylistic features; etymological analysis was used to study culturally-specific idioms; synthesis was used to summarize all primary research findings; classification was used to identify different categories of idioms; the deductive and inductive methods of investigation and generalising the retrieved facts and data; the overall selection (used in gathering the research material).

The **theoretical significance** of the work lies in mechanisms of cultural transfer when idioms are integrated into a fictional universe and the linguistic processes involved in adapting idioms.

The **practical significance** of this research is determined by the fact that the main results and findings from the analysis can be included in educational materials, lectures, and specialized courses on topics like English language stylistics, literature, and phraseology. Furthermore, the significance of this work lies in its possible use in other educational contexts, specifically in the writing of theses and term papers. All the results are helpful for anyone looking to increase their knowledge of linguistics, not simply academics and students studying philology, literature, foreign languages, or any other faculty. By analyzing how idioms function within the narrative, the thesis can offer insights into British cultural nuances and expressions. This can be helpful for anyone seeking to understand better British society and its manner of speaking. Besides, the research thesis can provide valuable resources for educators teaching English as a Second Language (ESL). Understanding idioms is an obstacle for learners, and exploring their use in Harry Potter can provide a relatable and engaging context.

The **scientific novelty** of this work lies in a comprehensive and interdisciplinary approach toward the linguistic research of culturally-specific idioms. Examining how the author incorporates real-world idioms into the wizarding vernacular sheds light on the process of "borrowing" and adapting existing languages for fictional contexts. Our thesis, focusing on British idioms within the wizarding universe, presents a novel approach to several linguistic subfields. Fantasy thrives on creating unique worlds, but complete linguistic isolation can alienate readers. The paper explores how Rowling bridges this gap

by using British idioms. This approach can be a case study for future fantasy authors seeking to balance world-building with cultural understanding. Moreover, we explore how these idioms interact with the invented vocabulary of spells, potions, and magical creatures. Finally, we propose two classifications, namely stylistic one and classification based on the formation of idioms through the prism of parts of speech.

As for the **structure of the work**, it comprises an introduction, two chapters, thirteen subsections, conclusions to each chapter, general conclusions, and a list of used sources.

1. THEORETICAL PREREQUISITES FOR THE STUDY OF IDIOMS IN HARRY POTTER BOOKS

1.1. The notion of “idiom”. General characteristics of idioms.

Phraseology is a fascinating and powerful aspect of the English language that makes the language more colourful (David 2018: 60). Derived from Greek roots, “phraseology” combines “phrasis” meaning phrase, and “logos”meaning science or study. It encompasses two main aspects: 1) the study within linguistics that examines the phraseological system of a language in both its contemporary form and its historical evolution; and 2) the collective body of phrases and expressions within that language (Ildarovna 2024: 101).

Before proceeding with the analysis, it is important to define an idiom. The term “idiom” comes from the ancient Greek word “ídiōma”, meaning “feature” or “originality” (Selivanova 2006: 173). Linguists give different definitions of idioms, but in essence, an idiom is a group of words that, when put together, mean something different from what the words separately mean. It is not just informal expressions: idioms can be found in formal language, slang, poetry, and even in timeless works such as Shakespeare's plays and the Bible (Seidl 1978: 13).

An idiom is commonly understood in two ways. Firstly, according to R. Moon, it refers to a specific way of expressing ideas through language, music, art, etc. Secondly, it can also mean a unique combination of words or phrases that is characteristic of a particular language (Moon 1998: 6).

S. Kavka argues that idioms are a mixed bag when it comes to how they're put together. They can be single, unbreakable units, like a special word itself. But other times, they might be grammatically understandable phrases, even if a bit unusual. This shows that idioms exist on a spectrum, with some being completely unique and others being more like regular sentences (Kavka 2003: 23).

C. Hockett takes the term “idiom” in an even broader sense. He calls idioms even those single morphemes whose meaning is not traced. Investigating the concept of “words”, he establishes a reductionist model of the lexicon with all the minimal elements. Considering the form of idioms, Hockett insists that they can be contextual and existential, and the scholar also refers to idioms as semiotic systems, not language. His judgement is interesting for its unwavering vision of composability or, in other words, units, the extension of the idiom to larger structures such as sentences, and the evidence that idioms are not limited to the list of expressions in the dictionary but can arise from discursive situations (Hockett 1960: 73-75).

In English, scholars consider idioms to be more than just short phrases. They also include sayings, proverbs, slang expressions, and even quotes. These “idioms” often have meanings that can't be understood by simply translating the individual words. This includes things like tired old sayings (clichés), wise advice from the past (proverbs), and informal terms used by certain groups (slang phrases). Even common expressions can be idioms if their meaning isn't clear from the literal words alone. The definition of “idiom” is broader than some might think. It includes not just short phrases, but also full sentences of various kinds. The key thing is that they all have one thing in common: their meaning goes beyond the literal meaning of the words used (Spears 2000: 32-33).

Most of the other original dictionaries and reference books of English idioms are compiled similarly. The compiler of another popular idiom dictionary of the British version of the English language, W. Collins, notes that when studying idioms, you always face two major problems. The first is the problem of origin. Even experts are not able to explain the meaning of numerous idiomatic expressions clearly and confidently. Secondly, there is the problem of the connection between the origin and modern usage. Often it becomes necessary when studying an idiom whose existing meaning is clear and is generally used correctly, to recognise that the connection between origin and meaning is not known (Collins 1958: 28).

The definition of idioms in different studies can sometimes be unclear or disputed. However, the most widely accepted definition is that idioms are combinations of two or more words that, when used together, convey a unique meaning that goes beyond the literal interpretation of the individual words.

These definitions highlight three main characteristics of idioms: “non-compositionality”, morphological and transformational deficiency, and lack of substitutability. Non-compositionality means that the meaning of the idiom cannot be understood by combining the meanings of its individual words. For example, “reveal the secret” cannot be inferred from “spill + the + beans”, nor can “to be patient/to slow down” be derived from “hold + your + horses”. Each part of an idiom does not have its own meaning (Chen 2021: 623).

In terms of morphological and transformational characteristics, idioms do not show syntactic variability. This means that passive voice (“The essay was checked by Ben”), internal modifications (“Hold your restless horses”), and indirect word order (“The essay Ben checked”) cannot be used while maintaining the idiomatic meaning (Dąbrowska 2018: 28).

The third criterion, which is the absence of substitutability, refers to how idioms cannot be changed by substituting synonymous words, as seen in phrases like “have a crush on” where “have a smash on” wouldn't work. Idioms also can't have words added or removed. This means idioms are fixed both in how they are used in sentences and in their word choices (Fatmawati 2011: 8).

At this point, it is important to enumerate some general characteristics of an idiom, as a special unit of language:

it consists of two or more separate components;

- it is characterised by integrity of meaning, stability of lexical and grammatical structure, and semantic ambiguity;
- it cannot be freely made up in speech but it is reproduced as already made unit;
- it is often equivalent to a word;

- it has one grammatical meaning for the whole phrase;
- it cannot be varied.

Idioms can also be objectively described in terms of 5 focuses: the figurative meaning, the contextual situation, the functions, the type, and the structure (Mykhaylenko & Bylytsia 2020: 226).

According to P. Newmark, idioms serve two main purposes: pragmatic and referential. The pragmatic function aims to stimulate the senses, create surprise, capture interest, and bring delight. Meanwhile, the referential function conveys a mental process or state and describes a person, concept, object, quality, or action more effectively than standard language allows (Newmark 1998: 104).

In general, there are a lot of situations when idiomatic expressions are applied in preference to more literal language to perform a number of functions. Firstly, idioms are frequently used to substitute a literal word or expression for stylistic purposes. Secondly, people sometimes don't want to say certain words that are considered cultural taboos, particularly those related to death and violence, and thus they instead use idiomatic expressions that communicate the same idea. Direct use of the word death, for instance, is usually replaced by some idioms that carry the same meaning such as she breathed her last or he departed this life, both of which indicate that someone died. Thirdly, idioms are sometimes used to express respect for and awareness of other people's feelings. Thus, a liar may be reflected by monkey business, whilst the phrases she took the short bus to school or that he can't see a hole in a ladder are used to suggest that someone is stupid (Alqahtni 2014: 23).

1.2. Classification of types of idioms in modern English.

Many efforts have been made to classify idiomatic expressions, which is challenging due to their ambiguous and complex nature and the various criteria used for classification. If idioms are different from one another, there may be variations in how they are learnt, comprehended, and translated (Kovács 2016: 88).

P. Kvetko outlines several key factors that scholars must consider when attempting to group idioms comprehensively. These factors include examining idioms from semantic and structural perspectives, assessing their fixedness and variability, understanding their functions, analysing their stylistic aspects, and exploring their etymology (Kvetko 2005: 27-33).

Fernando categorises idiomatic expressions into three types: pure idioms, semi-idioms, and literal idioms. Pure idioms are non-literal and cannot be understood by translating word-for-word; they may be fixed in their form or have slight variations. They are often ambiguous in meaning. For example, “spill the beans” means revealing secret information accidentally, unrelated to actual beans; similarly, “hair of the dog” refers to an alcoholic drink taken to alleviate a hangover, not to a dog itself. Semi-idioms contain at least one literal word and one non-literal element, making them partially clear in meaning. For instance, “foot the bill” means to pay, while “stepping-stone” refers to something that aids progress or achievement. Literal idioms, on the other hand, are either fixed or allow minimal variation. They are typically transparent, as their meaning can be understood from their individual parts, such as “of course”, “in any case”, or “for certain” (Fernando 1996: 14).

J. Seidl and W. McMordie discuss how idiomatic expressions often feature peculiar or illogical word combinations, sometimes even violating grammatical rules. However, the grammatical structure of an idiom doesn't necessarily affect its clarity of meaning. Based on this idea, they divide idioms into three groups. The first group has odd phrasing but a clear meaning, like “give someone to understand” or “do the dirty on someone”. The second group uses normal grammar but has a meaning that isn't immediately obvious. This includes idioms like “cut no ice” (meaning to have no influence) or “bring the house down” (meaning to entertain a crowd). The third group combines the difficulties of the first two – they have strange phrasing and an unclear meaning at first glance. Examples include “be at daggers drawn” (meaning to be very angry) or “go great guns” (meaning to act energetically or successfully). Interestingly, most idioms fall into the second category,

where the meaning might be a bit puzzling at first even though the grammar is normal. But even within this group, there can be varying levels of difficulty in understanding the meaning (Seidl & McMordie 1978: 13).

P. Kvetko introduces a typology based on the level of opacity of idioms. According to him, there are three types of idioms: pure (or demotivated) idioms, semi-opaque (or partially motivated) idioms, and semi-transparent idioms (or semi-idioms). Phraseological fusions are pure idioms, such as “red tape” (bureaucratic rules), “kick the bucket” (to die), and “white elephant” (useless item), where the meaning of the separate components does not immediately relate to the meaning of the complete idiomatic statement. “Putting one's card on the table”, “adding fuel to the fire”, and “having a free hand” are examples of semi-opaque idioms, which are figurative statements with some relationship between the meanings of their words and the overall meaning. Semi-idioms, such as “promise somebody the moon” and “lie through one's teeth” are phraseological combinations in which one element has a figurative, idiomatic meaning while the other maintains a literal, direct meaning (Kvetko 2009: 106).

P. Kvetko has proposed a classification of idioms based on their stability, specifically focusing on whether they are fixed or changeable. From a semantic perspective, he divides idioms into two categories: unchangeable idioms and changeable idioms. Unchangeable idioms are those that are completely fixed and do not exhibit any variations, such as “cost an arm and a leg” or “break the ice”. On the other hand, changeable idioms allow for some modifications. According to P. Kvetko, there are several variations that can occur among changeable idioms:

1. grammatical variations involve changes of a tense, word order, form or articles, for example, stick one's nose in–stick in one's nose, from the top to the bottom – from the bottom to the top;
2. lexical variations refer to changes in the lexical structure of idioms, for instance, hit the hay – hit the sack, make a long story short– cut a long story short;

3. orthographic variations include changes in spelling, punctuation marks, using small or capital letters: Achilles' heel - Achilles heel, moaning Minnie - moaning minnie;
4. idiomatic expressions can vary depending on location within the English-speaking world. This variation can apply to any of the types of idioms discussed earlier. For example, in American English, someone might say “come out of the closet” to refer to someone publicly revealing their homosexuality, whereas in British English, “come out of the cupboard” might be used for the same meaning (Kvetko 2009: 104).

P. Kvetko's classification of idioms based on their construction includes four main categories: verbal, verbless, sentence, and minimal idioms. Verbal idioms are formed with a verb and an object, like “burn the midnight oil”, “hit the nail on the head”, “pull someone’s leg” or “kick the habit”). Verbless idioms lack a verb in their structure and can be nominal (e.g., “red herring”), adjectival (e.g., “cool as a cucumber”, “dead as a doornail”), or adverbial (e.g., “on thin ice”, “in the blink of an eye”). Sentence idioms have a full sentence structure, such as “actions speak louder than words” or “every cloud has a silver lining”. Additionally, some linguists identify minimal idioms, which contain at least one full (lexical) word, like “by heart” and “for good”.

1.3. Formation of idioms.

Idioms, often referred to as fixed phrases, can have numerous variants in real-life usage, making them challenging to find in dictionaries and tricky to use effectively. This dictionary outlines seven types of variation found in idiomatic expressions, which are discussed further in subsequent sections. Unfortunately, many idioms have multiple variations, adding complexity to their usage. It's crucial to grasp the relationships between these variants to avoid assuming multiple interpretations of the same sentence. Understanding the essence of idioms and their range of uses enables one to recognize and apply its variations across a broader range of contexts (Spears 2005: 11).

M. McCarty and F. O'Dell made a syntactic classification of English idioms according to their possible combination:

"1) Verb + object/complement: (and or adverbial) e.g., kill two birds with one stone (achieve two aims with a single action or at the same time).

2) Prepositional phrase: e.g., in the blink of an eye (in an extremely short time).

3) Compound: e.g., a bone of contention (a subject about which there is disagreement).

4) Simile (as + adjective + as or like + a noun): e.g., as dry as a bone (very dry indeed).

5) Binominal (word + and + word): e.g., rough and ready, (crude and lacking sophistication).

6) Trinomial (word + word + and word): e.g., cool, calm and collected (relaxed, in control, not nervous).

7) Whole clause or sentence: e.g., to cut a long story short (to get to the point of what one is saying quickly)" (McCarthy & O'dell 2002: 6).

1.4. Stylistic function. Stylistic features of idioms in literature.

The notion of "stylistic function", although widely used, has no generally accepted definition. M. Halliday distinguishes between the ordinary use of a linguistic unit of one or another level and the use that is essentially different for a poetic or prose work. At the same time, he emphasises that there is no single criterion on the basis of which it is possible to determine to what extent a particular instance of the isolation of a linguistic fact is stylistically significant. The term "function" M. Halliday uses in relation to the function of language as a system comes from the fact that languages play a certain role in people's lives and serve certain universal needs of the human collective. In addition to the ideational function, which serves to express content, and the textual function, which is concerned with the creation of text, linguists also identify the interpersonal function. The interpersonal function of language is not related to the expression of content, it implies

that by means of language, the speaker expresses his or her thoughts, attitudes, and evaluation of the situation. This function is related to grammatical categories of modality and inclination. In this way, the speaker expresses the relationship he or she establishes between him or herself and the listener. Interpersonal functions include expressive and conative functions (Halliday 2019: 330 – 368).

So, despite the differences in the definitions of stylistic function given by different linguists, most linguists emphasise that stylistic function is the role of language means organised in a special way in interacting with each other in a text. The stylistic function ensures the transmission of expressive, emotional, evaluative, and aesthetic information, so the appropriate connotations of these language means are important for its implementation.

The functional component indicates the communicative sphere in which a certain linguistic fact is implemented. The normative component of the stylistic meaning is considered as a scale of shades of expression, the zero point of which is the basic literary norm, the basic norm for all functional styles of written and spoken language (Riesel & Schendels 1975: 29-30). Phraseological expressions can show the speaker's attitude, and emotional state, such as irritation and anger; they can convey an unfavourable or dismissive attitude towards the designated person or object (“a flea pit” is a pejorative name for a cheap theatre or cinema) or even a lighthearted attitude, a joke (“a shrinking violet” is a person who is very shy or modest and does not like to attract attention) by the person or object to which they refer. Quotes (expressions said by famous public figures or outstanding personalities, etc.) become more common, acquire other functions, and are used in relation to other events (Murar 2009: 6).

To sum it up, we can say that, since idioms retain imagery without completely losing their metaphorical meaning, they perform not only the function of nomination but also the expressive function. Phraseological units differ in their belonging to a particular communicative sphere, as well as in relation to the stylistic norms of the literary language. A moderate violation of the norms of idioms can create a strong stylistic effect.

1.5. Significance of idioms in fiction and their potential for linguistic study.

Idioms are a compelling subject of study for linguists, lexicographers and psycholinguists and recent advancements in idiom research have led to a shift from traditional lexical approaches toward empirical and data-driven methodologies (Fellbaum 2019: 1). This shift challenges the conventional definitions of idioms, such as D. Crystal's description of them as fixed expressions whose meanings cannot be inferred from their individual words. Instead, there is a growing recognition of various types of idiomatic expressions, including semantic idioms, semi-idioms, metaphorical idioms, similes, proverbs, sayings, and hyperboles. These developments highlight a trend towards more specialised and nuanced understandings of idiomaticity within linguistic studies (Crystal 2019: 515).

In Corpus Linguistics, idioms are seen as highly structured units, described by E. Bruckmaier as an extreme form of prefabricated units (Bruckmaier 2017: 283). Construction Grammar characterises them as larger grammatical units beyond single words, noted by Croft and Cruse as idiosyncratic in nature (Croft & Cruse 2004: 230). Within Cognitive Linguistics, idioms are conceptualised as complex symbols with specific formal, semantic, pragmatic, and sociolinguistic features, as articulated by Langlotz (Langlotz 2006: 3). This perspective aligns with various theoretical strands prevalent in phraseology today, including Cognitive Linguistics, Psycholinguistics, Construction Grammar, Computational Phraseology, and Corpus Linguistics.

Talking about idioms in literature, especially fiction, when employed correctly, they can give the narrative a certain level of comfort and familiarity. Additionally, if the author writes conversationally and frequently utilises idioms in their speech, they must be cautious not to overuse them as this can weaken the prose and make it look cliched. Particular idioms can contribute to the realistic feel of artificial languages and cultures in world-building.

Idioms are not simply decorative language; they are the very core of fiction. They invade every sentence, often to the detriment of the denotative meaning. In a story, idioms

create mood, and tone, and provide insight into the character who uses them. They are never neutral. An idiom will either be a perfect fit for the character's personality, or it will be a humorous incompatibility (Holmqvist 2015: 16). Let's consider the contrast in the idiom "as happy as a lark" and a depressive person saying "I'm not my usual self today, I feel like a dead dog". It is clear to see how the second example, probably half an idiom, has created a strong impression of the mood the character is in. Idioms are also a very efficient means of progressing the plot. Due to their often subtle connotations, an idiom can spur the reader to draw conclusions about the event the idiom refers to.

It would be a very difficult task to convey the same meanings and implications that idioms achieve through simply using denotative language. Given that idioms are often culturally bound too, it is easy to see why translators can sometimes completely miss the point. An example of this is "having a frog in your throat" in French translates to "having a cat in your throat" in English, which fails to make any sense at all. With the knowledge that language and the implications carried through it are in a constant state of flux and that idioms reflect this, it is reasonable to assume that the study of idioms in fiction can provide a lot of information about the society that produced this or that idiom.

1.6. The notion of culturally-specific idioms. Relationship between language, culture, and idiomatic expressions.

In today's globalised society, cultural diversity is already a fait accompli. This is evidenced by the growing migration, the expansion of borders and cultures that used to be autonomous and belonged to a certain separate territory, the interpenetration of national cultures, etc. The widespread use of English as a second language in many countries is a notable feature of this trend. It is often known that language plays a crucial role in defining national identity by highlighting the shared characteristics and distinctive cultural features of a particular community (Tupitsa 2011: 9). Studying the cultural elements embedded in the language of the nation is crucial as it serves as a repository for shared experiences through linguistic constructs like words, idioms, and aphorisms. This culturally specific

vocabulary plays a vital role in the lexical and phraseological aspects of languages, including English, forming a key cognitive component in intercultural communication (Sheliakina 2018: 65). Without this vocabulary, effective communication often becomes challenging or even impossible. Contemporary linguistic research shows the role of cultural factors in communication effectiveness, influencing not just language elements like word semantics and phrases, but also shaping communication processes, strategies, and tactics, along with their underlying principles and rules (Yashenkova 2010: 191).

The central concept in linguocultural studies is culture. There are quite a few definitions of this term, but the classic one is E. Tylor's definition: “Culture is a complex that includes knowledge, beliefs, art, morals, laws, customs, as well as other abilities and skills that have been acquired by a person as a member of society” (Tylor 1920: 1). Linguists also jump into the conversation, offering their take on culture considering how language shapes our understanding of the world. While culture is intricate, most researchers agree it acts as a code for how societies function, reflects a group's memories, and safeguards universal values. Language is tightly linked to culture because it's how we pass ourselves down through generations. It reflects the existence, movement, and development of human thought.The theoretical and practical aspects of the study of vocabulary with a national and cultural component were devoted to the work of R. P. Zorivchak, whose work has already become a classic in this scientific field (Zorivchak 1989: 216).

H. F. Venzhinovich points out that reliance on the principles of cognitive science and linguoculturology makes it possible to determine the place and role of phraseological expressions in the cognitive base of a particular nation, to determine their meaning as constituent elements of the linguistic picture of the world. The study of idioms is reoriented in the direction of cognitive science and linguoculturology due to the view of idiom as a linguistic sign that transmits information and a sign that preserves and reflects the cultural heritage of the nation (Venzhinovych 2021: 18).

There is no such thing as a concept of culturally-specific idioms because our topic has not been thoroughly researched. So, having studied the works of foreign linguists on a similar topic, we can derive our own definition of the above-mentioned term. To define culturally-specific idioms in strict linguistic terms, an idiomatic phrase or expression is one whose meaning cannot be easily understood fully by considering the usual meaning of the words involved. For example, “let the cat out of the bag” in English is said of a person who has disclosed a secret, which may perplex a non-native speaker, although this particular idiom is not exclusively culturally-specific. In the article, Irine Goshkhetaliani noted that idioms are characteristic only of the nationalities in whose language these idioms originated (Goshkheteliani 2013: 20). A culturally-specific idiom is a phrase or expression whose meaning, or at least that contained in its primary, “literal” interpretation, is particular to a given culture (Hovhannisyan 2022: 32). This meaning is often only fully understood by those within the society that identifies with the culture. Culturally-specific idioms reflect the national and linguistic picture of the world of a particular nation, as well as the peculiarities of the economy, geography, social system, folklore, literature, all kinds of art, science, life, customs of the speakers of the respective language (Cherevchenko 2023: 84).

A culturally-specific idiom is a uniquely formed expression whose meaning is not deducible from the general meaning of the words that the expression contains. The definition and usage of each idiom must be studied because they frequently fail to make sense when taken literally (Tolibjonovich 2022: 118). The meaning of such expressions is assigned to itself in a specific culture. In other words, it is an expression that has a figurative meaning known only to people in a specific culture. For example, “to spill the beans” means to reveal a secret, and it's used only in America. If a British person hears or reads the phrase, it is unlikely that they would understand what it means as it is an American culturally-specific idiom. The idiomatic expression is a direct manifestation of cultural, historical, and geographical environments, and varies from language to language within different cultures. These expressions generally derive from cultural historical

events and metaphors and reflect the collective thoughts, feelings, and imaginary world of the people and have been created and developed over the centuries. For example, the English idiom “It never rains but it pours” is specific to English culture. It refers to the English weather and how it often rains all at once. This saying would not be understood by other cultures as it does not specifically refer to the weather at all. The words “never rains but it pours” mean nothing when translated into another language.

When used correctly, cultural idioms can enhance a message in a way that engages you and stimulates your imagination. An example of a cross-cultural idiom is “It's Greek to Me”, which can refer to any language in place of “Greek” and still denote “someone who didn't understand” what was being said. We shall examine this in the context of the wizarding world (“Figurative Language with Cultural Metaphors and Idioms”, 2022).

After reading everything that was mentioned there, we have concluded that the primary characteristic that sets culturally particular idioms apart from non-culturally specific ones is the presence or lack of a cultural element.

1.7. Brief overview of the Harry Potter books as a platform for studying idiomatic language.

The enormous popularity of Harry Potter presents a challenge to scholars and educators: how can the book be used as an educational tool? A few US schools use the Harry Potter series to teach British culture. The other has developed a unique lesson plan that solely uses the Harry Potter novels as the primary medium for teaching the four abilities of speaking, writing, reading, and listening. A few of Harry Potter's characterizations are also brought up in discussions on feminism, gender issues, English politics, etc. Literary ideals, linguistic structures, and cultural symbols appear in Harry Potter. Harry Potter offers a wealth of material for study. Since today's learners are unlikely to read books like Tom Sawyer‘s or Shakespeare‘s work, a popular novel that is filled with linguistic aspects may help them gain knowledge about the English language (Stening & Stening 2020: 287).

The idiomatic expression found in Harry Potter is among the topics that can be studied. The idiom represents the pinnacle of linguistic invention. Idioms in other languages demand a lot of effort and excellent material. As linguistic peculiarities, idioms offer some of the most difficult material for learners of English as a second or foreign language to comprehend. Despite the fact that the English language is full of widespread idioms, J. K. Rowling, as a creative writer, is able to coin new ones that ultimately become essential elements of her stories. She uses the recreated idioms in her writing. Some of the idioms in Harry Potter have different forms from typical English idioms because of J. K. Rowling's imagination. Using magical language, Rowling creates her own idioms. These idioms are, at their core, common ones, but they have been altered to the point where they appear to be distinct from the originals. For instance, the expression “crying over spilled potion” comes from the everyday expression “crying over spilled milk”. Potion is a ubiquitous liquid in the magical world of Harry Potter; thus, Rowling includes it in her book and her reader can comprehend the purpose given by the idiom. Harry Potter's books are a treasure trove for exploring culturally-specific idioms. Since they introduce us to a completely fictional world with its own culture, including unique customs and language, they offer an excellent opportunity to delve into idioms that are specific to that universe.

Any group of texts written in each language will reflect the culture of the society in which it was produced. However, a reader very often finds literary texts written in a given language or from a given cultural perspective, which reflect only that society's view of reality. More information about this aspect of culture can be gained if literature from another target language is contrasted, especially literature for children. Children's literature is generally an attempt to portray the adult world from a child's perspective with the implication that the readers will gain insight into their own society or others while they develop their reading skills.

CONCLUSION TO CHAPTER 1

One factor that is thought to influence the Linguistic Worldview is phraseology. Idiomatic phrases are defined word groups that exhibit some irregularity, demanding their complete memorization. In phraseology, idiomatic relationships are the rarest of all. They serve as proof that a certain culture exists. They enhance the functionality of the language dictionary system and increase the number of resources that are synonymous. Linguists differ on what defines an idiomatic term, but they do agree on many aspects of it. Idioms typically have specific distinctive qualities even when they have a lot in common with other nonliteral language forms. These characteristics include word order, phrase conventionalism, metaphorical language, and the variation of grammatical rules. We've seen how idioms can be completely opaque (“kick the bucket”) or partially transparent (“have a green thumb”). Their grammatical structure can be irregular (“give someone a cold shoulder”) yet their meaning is clear, or they can defy logic (“raining cats and dogs”). Besides, idioms depict the main historical events, situations, and affairs while showcasing new ideas, principles, and viewpoints. A tiny corpus of an idiom is a sea of knowledge that provides context, components related to the culture, and realities. Consequently, their importance to the language is indisputable and unquestionable.

The considerable linguistic and cultural potential of idioms is also worthy of attention since it is in the idiomatic units of the language that the centuries-old history of the people, the originality of their culture, and their way of life are reflected. We prove that culturally-specific idioms are a unique and important aspect of language. These expressions reflect the history, customs, and way of thinking of a particular culture. They can be challenging for non-native speakers to understand because their meaning isn't always derived from the literal meaning of the words. Finally, we propose a definition for culturally-specific idioms: phrases or expressions whose meaning is particular to a given culture and not easily understood by relying solely on the meaning of the individual words. As idiomatic expressions clearly reflect the national character of a people, their active learning is essential for every language learner. It is also necessary to develop the ability

to use idioms correctly in speech, taking into account their stylistic register - whether they belong to the vernacular, vulgarisms, clericalisms, or book language. In addition, idiomatic expressions play a key role in achieving stylistic function. They, with their imagery and metaphorical connotations, not only represent the speaker's position or emotional state but also their sense of humor.

In conclusion, the study of culturally-specific idioms is vital for understanding the intricate relationship between language and culture. The Harry Potter books, with the great amount of linguistic invention and culturally-embedded idioms, serve as an excellent platform for exploring and studying these phenomena. As we continue to navigate a globalised society, understanding and appreciating culturally-specific idioms contribute significantly to effective communication and cross-cultural understanding.

2. CULTURAL COMPLEXITY: LINGUISTIC STRUCTURE, THEMES, AND VARIATIONS OF IDIOMS IN HARRY POTTER BOOKS

2.1. Quantitative analysis of idioms in the Harry Potter universe.

In total, we collected 42 idioms, which became the material for the quantitative analysis. We carefully reviewed the Harry Potter books and made a comprehensive analysis of the idioms with their etymology to establish British cultural points. As a result, we found that only 42 idioms have a British cultural element in one way or another. They are either related to culture, traditions, literature, etc., or have been deeply embedded in British English for years. First of all, we need to give the definition of magical (wizarding) idioms. They are idiomatic expressions created by the author within the Harry Potter universe. They take the structure of existing British idioms but replace ordinary elements with magical creatures, objects, or spells. A detailed analysis of the idioms reveals the following situation. So, we can divide idioms into 3 main groups due to their etymological analysis and count them (see Appendix 2):

1. Magical idioms, which have their roots in British culture and which correspond to British culturally specific idioms. For example, “it's not good to cry over spilled potion” = “it's not good to cry over spilled milk”. In this category, we analysed 11 idiomatic expressions.
2. Magical idioms that do not have British origins in the real world, but they have become British culturally-specific in the magical world due to the addition of a cultural element. These wizarding culturally-specific idioms are based on common cross-cultural British idioms. For example, “poisonous toadstools don't change their spots”. This group comprises 15 idioms.
3. British culturally-specific idioms that have no equivalent in the magical world. We suggest the reasons why they have not been modified by the author in the previous subsection. For example, “to come to/to meet a sticky end”. We found 16 idioms in this group and it turned out to be the biggest.

As for the stylistic classification, we observe the following situation. We identified 42 phraseological units from D.K. Rowling's fiction “Harry Potter”, distributed the groups, and analysed them according to their stylistic colouring, determining the meaning of stylistic function for each group (see Appendix 3).

Thus, the stylistic function is defined as:

- in the colloquial idiom stratum, in pointing out the special features of the characters of the chosen books.
- in the book idioms, included in an unusual context for them, in creating a humorous and ironic effect.
- the neutral stratum of idioms in stating facts.

The group of idioms with colloquial colouring turned out to be the largest, namely 30 idioms. The book and neutral phraseology groups are almost the same and the smallest, namely 6 in each group. We would like to suggest why the author uses colloquial phraseology as the main group. Colloquialisms, by their very nature, are expressions that stem from everyday conversation. They are the informal language used by common people in social interactions. Rowling's strategic use of these phrases imbues the narrative with a sense of warmth and familiarity. This informality fosters a sense of realism, making the magical world feel more relatable and accessible. Furthermore, colloquialisms often pack a punch in terms of imagery and impact. Idioms, for instance, condense complex ideas into short, memorable phrases. According to the world-building aspect, Rowling employs colloquialisms to create a unique lexicon for the wizarding world. Culturally-specific idioms in Harry Potter books become part of the magical vernacular. These colloquialisms act as linguistic markers, distinguishing the wizarding community from the ordinary world.

The next point of the quantitative analysis was the distribution of all idioms in the Harry Potter books (see Appendix 4). We got the following results in terms of the number of idioms:

1. Harry Potter and the Chamber of Secrets - 3 idioms.

2. Harry Potter and the Prisoner of Azkaban - 6 idioms.
3. Harry Potter and the Goblet of Fire - 9 idioms.
4. Harry Potter and the Order of the Phoenix - 11 idioms.
5. Harry Potter and the Half-Blood Prince - 3 idioms.
6. Harry Potter and the Deathly Hallows - 10 idioms.

J.K. Rowling might have chosen to use idioms strategically depending on the specific needs of each book. As the series progresses and the tone darkens, idioms could be used more for dramatic effect or to convey deeper meaning. J.K. Rowling might have chosen to use idioms strategically depending on the specific needs of each book. As the series progresses and the tone darkens, idioms could be used more for dramatic effect or to convey deeper meaning. We observe that the number of idioms in books increases until the fifth book. Then the number decreases and increases again in the last book. In the first book, no idioms were found at all. The reason for this may be the fact that J.K. Rowling might have been establishing the world and characters in the first book, focusing on clear and concise language for younger readers. Idioms can be more complex figures of speech, and their absence could reflect a simpler writing style in the first book.

2.2. British cultural references in the “parent” idioms of the wizarding world.

The wizarding world, as portrayed in literary works like the Harry Potter series, offers a great interconnection of language and culture. One intriguing aspect is the use of idiomatic expressions that are uniquely tied to British cultural nuances. In this practical part of our research, we delve into the etymology of 11 idioms, which form the foundation of the wizarding idioms. By conducting a detailed analysis, we aim to prove that wizarding idioms are not just fantastical creations but are rooted in real British cultural specificity. In the context of Harry Potter's magical idioms, the term “parent idiom” refers to the original, well-established British idiom that J.K. Rowling modifies to fit the magical world.

The idiom ***"cry over spilt milk"*** has a long history, dating back at least 360 years when English historian and writer James Howell first used it in his book "Proverbs" in 1659 as "No weeping for shed milk". Over time, it evolved into "No use fretting over shed milk" and eventually into the more familiar form, "there's no use crying over spilt milk". It illustrates how language changes and adapts over the years, reflecting shifts in linguistic patterns and cultural contexts. For the integration of this idiom into British English, we can thank the famous authors who began to actively use this idiom in their texts. For example, there is an example of usage from Jonathan Swift's "Polite Conversation": "Tis a Folly to cry for spilt milk" (Swift 1892: 73). Last but not least, there is one more example from Anthony Trollope's novel Castle Richmond: "It's no use sighing after spilt milk" (Trollope 1861: 94). Thus, we can assume that it was British literature that added cultural colour to the idiom and made it culturally-specific.

The next idiom that is considered to be a basis is ***"put the cat among the pigeons"***. During colonial times in India, a popular tradition involved placing a feral cat in an enclosure with pigeons, with bets placed on how many birds the cat could catch with a single swipe of its paw. Britain's colonial past in India makes it a strong candidate for introducing the concept into the English language. This activity, possibly originating during British rule in India, gave rise to the expression that found its way into the English language. The phrase was first documented in J. Stevens' New Spanish and English Dictionary (1706), where it described a man entering a gathering of women.

The term ***"high horse"*** originated around 1380 and can be traced back to John Wyclif's English Works. In his book, he describes British medieval military and political figures who exhibited themselves as larger-than-life statues when they were wearing the full armor of power and riding expensive horses, all in an effort to support their claims to authority: "Ye emperour… made hym & his cardenals ride in reed on hye ors" (John Wyclif 1880: 475). Over time, this literal meaning evolved into metaphorical expressions like "get off your high horse", which emerged in the late 1700s and 1800s.

The first written evidence of the use of the idiom ***"no room to swing a cat"*** dates from 1665. In a medieval book on the plague (Medela Pestilentiae, by British author Richard Kephale) there is the following phrase: "They had not space enough to swing a Cat in". This phrase is believed to refer to the cat o' nine tails, a whip with nine lashes that was frequently employed by soldiers to punish wrongdoers. This whip was used as a disciplinary punishment in the British Army and the Royal Navy. The ends of the whip (claws) left lacerations on the back, which were arranged in parallel and, with a good imagination, resembled cat scratches. So originally, the phrase "no enough room to swing a cat" literally meant that there is not enough space to do something.

The idiom ***"where there is a will, there is a way"*** highlights the optimism found in human values and emphasises that, if someone is willing to do so, they can make a way out of a difficult situation. The origin of the idiom dates back to the seventeenth century. It is mainly due to the British author George Herbert, who created the saying "to him that will, ways are not wanting" and included it in his 1640 collection of proverbs "Jacula Prudentum". So, we can say that this idiom has come down to us thanks again to literature, namely British scientific literature, authored by the famous British metaphysical poet. "Where there's a will, there's a way" was altered to a more modern variant and became the new expression by the 1820s. Since "there's" is a contraction of there is, it is spelled with an apostrophe.

The British idiom **"get one's knickers in a twist"** refers to someone who is becoming angry, upset, or excessively worried about something. The mid-20th century in the UK is most likely when the idiom first appeared. "Knickers in a twist" is a Britishism that originates from the British perception of knickers, which are defined as "a short-legged (orig. knee-length), frequently fitted pair of pants worn by women and children as an undergarment" in the Oxford English Dictionary. Shorts are used for extended periods of time by football players, boxers, etc. According to Google's Ngram viewer, the idiom emerged in the United Kingdom in 1971. It quickly acquired popularity into the mid-1980s.

The harsh past of British justice is how the idiom ***"hanged for a sheep as a lamb"*** emerged. In the past, a large number of offenses were undoubtedly sentenced to death. For instance, stealing anything valued more than a shilling may result in hanging. Stealing sheep was one of these serious crimes. Therefore, since the punishment for stealing a sheep would be the same whether it was a full-grown sheep or a lamb, it made more sense for someone to steal a mature sheep. The idiom must be older because the legislation was changed in the 1820s to remove the death punishment for the offense; in fact, the first documented example comes from John Ray's 1678 English Proverbs: "As good be hang'd for an old sheep as a young lamb".

Considering its origins in the historical background of British currency, the expression ***"losing a sixpence and finding a shilling"*** alludes to an abstract change in wealth. A shilling was approximately more than sixpence in British currency. The term essentially refers to losing something valuable and then receiving something less valuable as a modest replacement.

The expression ***"I am a Dutchman"*** came into being due to the nation's hostility towards the Dutch, which was fuelled during England's naval battles with them in the late seventeenth century. This expression is typically used in response to something that has been spoken or heard that is blatantly false. A few that were common at the time include "I hear the Dutch have captured Holland", which implies that the news is stale and that the hearer already knows it, and "Dutch consolation", which means that there is no comfort at all. All of the expressions pertain to something that is either incredibly boring or untrue. The Dutch prevailed in every conflict, even though the English created the insults.

2.3. Transformation of the British culturally-specific idioms into the wizarding idioms.

British English offers an extensive range of linguistic nuances because of its long history and wide range of cultural influences. Particularly idioms act as windows into the

cultural essence of a language, capturing the shared values, experiences, and beliefs of a community. We can delve deeply into the cultural fabric of British English through the lens of literature, particularly renowned works like J.K. Rowling's Harry Potter series, and discover idiomatic terms unique to its environment.

While it's widely recognized that J.K. Rowling is a wizard of words, what does the Muggle equivalent of some of the terms with special connotations in the magical world mean? There are terms in the English lexicon that have meanings in the wizarding world in addition to the numerous instances of words from various languages and word contractions that form names and spells in the Harry Potter books. Wizarding idioms are expressions that are unique to the wizarding world. However, many of them seem to have analogous Muggle idioms, from which they may have been derived. Examples from the books were included in the appendices (see Appendix 1).

There is no denying the idioms ***"it's not good to cry over spilled potion"*** (1) and ***"it's not good to cry over spilled milk"*** are comparable. It is the idea that worrying about unpleasant incidents that have already happened and cannot be rectified is worthless. In the Harry Potter Magical World, potion is a magical beverage that J.K. Rowling used to replace milk in her books. Just like milk, a potion is used as a health drink or healer. By employing the expression "no good sobbing over spilled potion", Rowling attempts to imbue the reader with the idea of potion as a tangible substance, even capable of being used as a verb.

The idiom ***"put the cat among the pigeons"*** is a frequent expression that is similar to ***"the cat's among the pixies"*** (2) and may be found in idiom dictionaries. "Put the cat among the pigeons" refers to the emergence of a powerful emotion, particularly astonishment, dismay, or rage. Pixy is a supernatural being. Pixies are described by Rowling as being approximately eight inches tall in her book. It moves at sharp angles, is electric blue, and has high-pitched noises. The same as pigeons, they are able to fly. Pixies and pigeons are similar in that they are both small, winged creatures. It is worth noting that the word 'pixie' is also a two-syllable word. This creature makes similar sounds and

gives magical allusions at the same time, making it ideal for use as a magical cultural element. Rowling can help the reader comprehend the phrase by altering the word "pigeon" with pixies. Similar to the British expression "the cat among the pigeons", "the cat among the pixies" denotes the emergence of strong emotion, particularly shock, dismay, or rage. Mrs. Figg employed the idiom on Harry in addition to forcing him to overlook the fact that Harry had previously utilised magic under constrained circumstances.

The idiom ***"to get off one's high horse"*** is a substitute for ***"to get off one's high Hippogriff"*** (3) which means to stop being arrogant. Rita Skeeter uses it to characterise Elphias Doge. It is appropriate to use a hippogriff as a magical metaphor for horses because hippogriffs are magical creatures that arise from the mating of a griffin and a horse.

The idiom ***"wasn't room to swing a kneazle"*** (4) is a play on "***no room to swing a cat"***, meaning it was very cramped. A kneazle was a supernatural creature that resembled a cat and had a connection to it. Rubeus Hagrid used the expression in reference to a cave he and Maxime went into, which housed three injured giants. Hagrid illustrated how small the cave was in his story by using a modified idiom. By using the expression, he expressed his agreement with Ron's opinion of the state of the cave: "Cave must've been cramped, said Ron".

The idiom ***"where there is a wand, there is away"*** (5) is a counterpart of ***"where there is a will, there is away"***. Both phraseological expressions mean that if a person is determined to achieve something, he or she will achieve it, no matter how difficult the goal is. However, in the original idiom a person uses willpower, and, in the analogue, there is a magic wand. The idiom was used in the title of the book in which Harry Potter fell asleep during the second task at the All-Wizard Tournament. The night before the task, he fell asleep over a copy of it in the library.

"Get one's knickers in a twist" is a British idiom that means to become overly upset or agitated about something trivial or unimportant. The Wizarding version, ***"get one's***

wand in a knot" (6) draws on this British cultural reference but adapts it to fit the magical context. It's often used humorously to suggest that someone is making a big deal out of a small issue. In the Harry Potter universe, wands are essential tools for wizards, so having one's wand in a knot implies being in a state of frustration or agitation, similar to getting one's knickers in a twist. The modified idiom was used by Ron Weasley in the scene of the ball where Hermione went dancing with the representative of the Durmstrang, Viktor Krum.

The expression ***"hanged for a sheep as a lamb"*** is the basis of the idiom ***"hanged for a dragon as an egg"*** (7). Both expressions imply that since one has already committed a certain act, it would be better to do an even worse one as the consequences would be equally severe. It was quite difficult to own a dragon in the wizarding world. Hagrid is the owner of a hatching dragon egg in the first novel. However, these eggs are categorised as non-tradable items, and having an egg might get you in serious trouble. Having a mature dragon is equally horrible in this regard. Although it does not result in a death sentence, it does result in incarceration in Azkaban.

The expression ***"losing a sixpence and finding a shilling"*** or other Muggle money is equivalent to ***"losing a knut and finding a galleon"*** (8) in common usage. The meaning of the statement was that one suddenly obtained something superior by losing something of comparatively minor importance. Wizard currency is Knut and Galleon. The value of Galleon beats the one of Knut. Dumbledore used the metaphor of "losing a knut and finding a galleon" to describe Fudge's state when he went to Hogwarts with the intention of punishing Harry Potter, but instead he discovered proof of Dumbledore's betrayal of him.

The British idiom ***"if...then I am a Dutchman"*** and the idiom ***"if...then I'm a Flobberworm"*** (9) are comparable. It emphasises assertion and is used to convey a person's lack of belief. When England and Holland were at war, the term "Dutch" stood for all that was cruel and untrue. Because of this, the statement's first component must contain information that is obviously untrue in order to suggest that the second part is also

untrue. Fred decides to replace the word “Dutchman” with the magical term “Flobberworm”. Most students find this animal to be extremely tedious and ugly due to its appearance. Therefore, in order to highlight how unlikely the first part of his phrase is, Fred picks a creature that he obviously despises.

The original idiom ***“tip of the iceberg”*** relies on the metaphorical extension of the iceberg as a symbol of hidden depth and complexity. In contrast, “***tip of the dungheap”*** (10) extends this metaphor by replacing the iceberg with a dungheap, a familiar and earthy image in magical settings. The choice of “dungheap” in the wizarding idiom carries specific semantic associations related to magical creatures, agriculture, and earthy environments. The main emphasis can be placed on the fact that both elements have a similar shape and have resembling outlines in human perception. Besides, dungheaps are often associated with magical creatures like hippogriffs or dragons that add a magical shade.

The idiom ***“not touch something with a ten-foot broomstick”*** (11) is an analogue of the idiom ***“not touch something with a barge pole”***. Both phraseological expressions mean “to avoid at all costs”. They are used in relation to something or someone that is considered indecent but enclosed in a more literary form. In the wizarding world, the idiom undergoes a semantic shift by replacing the conventional pole with a broomstick, an essential magical tool. From a lexical perspective, the substitution of “barge pole” with “ten-foot broomstick” involves a shift in the modifier (“barge pole” to “broomstick”). Part of the modified version was used by Harry Potter in relation to Rita Skeeter, who wrote an unpleasant article about Hagrid.

To conclude, the Harry Potter series' incorporation of colloquial terms from many cultures enhances the narrative experience by providing readers with an insight into the varied linguistic terrain of both the wizarding and Muggle worlds and highlighting universal themes of understanding and communication. The work has 11 changed idioms. Rowling uses magical terminology to replace conventional idioms. But even though she

just changed the term that was similar, her inspiration was incredibly inventive. Pigeon - pixie, milk - potion, cats – kneazle, and horses - hippogriffs are a few examples.

2.4. Untransformed British culturally-specific idioms in the wizarding world.

During our analysis of culturally-specific idioms in the Harry Potter series, we found idioms of British origin that were not modified by the author. In this subsection, we consider it necessary to make an etymological analysis of the idioms found and suggest why the author did not modify them as in the previous sub-section, namely, did not integrate them into the magical world with the help of magical attributes and cultural elements. Examples from the books were included in the appendices (see Appendix 1).

The expression ***"to come to/to meet a sticky end"*** (12) originated in the criminal vernacular of the early 19th century. At the period, "end" referred to the results of one's deeds, while "sticky" was used to characterise any form of difficulties or difficulty. Therefore, "coming to a sticky end" originally indicated having to deal with the unfavourable results or consequences of one's actions. It has also been used more lately to allude to a violent demise or, more broadly, a disastrous failure. In UK publications, the phrase started to be used fairly frequently in the early 1900s. Besides, there is another version that the sticky fly papers graced every British home in the early 1900s and that became a potential source for the idiom, meaning that a fly "will come to a sticky end". "Sticky end" was originally used literally, whatever the cause of the stickiness, but it has since evolved into a metaphor.

The idiom ***"to take a leaf out of one's book"*** (13) first appeared in print in the early 1800s, when British author and scientist B. H. Malkin used it to discuss his translation of Gil Blas. His approach to translating the literature was more literal; he did so by extracting the text straight out of the original book. To literally "take a leaf from someone's book" is to rip pages out of a book or commit plagiarism. In this case, we do believe that constantly modifying idioms could disrupt the flow of the narrative and draw attention away from

the main storyline. By using modified idioms selectively, Rowling can integrate magical elements seamlessly into the dialogue and descriptions.

"To toe the line" (14) is an idiom that originated from a collection of frequent idioms used in the nineteenth century. The other words in the same family were "toe the mark" and "toe the trig". The term's first examples date back to the late 17th and early 18th century, when the Royal Navy operated ships with wooden decks. The term "toe the line" refers to the need that barefoot sailors to line up along the seams of the wooden planks on deck and stand at attention for inspection. They could be getting ready for a race or combat, going on a parade, or starting a task. As for this idiom, it has deep cultural roots and historical significance. By retaining some idioms in their original form, Rowling can preserve their cultural context and make connections with real-world language and history.

The vivid idiom ***"screaming like a banshee"*** (15) is frequently used to characterise someone who is shrilly and loudly screaming or crying. A banshee is a female ghost that is thought to cry out or weep loudly in Irish folklore as a sign of impending death. The terrifying wails of the banshee were believed to portend the demise of a family member or a community member. This case was special because we did not consider it necessary to change this idiom and integrate it into the magical world, since during the etymological analysis we found that the main character of the idiom is already a magical creature of British origin.

The idiom ***"throw caution to the wind"*** (16) dates back to ancient Britain and refers to the frequent windy conditions that certain sections of the country experience. Since the middle of the 1600s, this phrase has been used to mean "completely disappearing" or "completely out of reality". "Throw to the winds" was originally documented in use in 1885.

Regarding the idiom ***"keep your fingers crossed"*** (17), it is believed that this act got its start because it resembles the Cross of Christ. When Christians were being persecuted for their faith in 16th-century England, it became popular, and crossing one's

fingers was an undercover method to represent the cross. The custom of crossing one's fingers in hopes of good fortune or protection from bad luck has become embedded in UK culture. Remarkably, mainland Europe is less familiar with this ritual. It was first mentioned in writing in 1912 and was related to the superstition of ladders. The fact that crossed fingers are still a commonly accepted and used symbol illustrates how resilient cultural beliefs and defense practices are. Besides, the UK National Lottery uses the symbol as its emblem.

The idiom ***"if the worst come to the worst"*** (18) first appeared in the writing of Thomas Nashe who made a comparison of death in his 1596 pamphlet "Have With You to Saffron-Walden" (Nashe 1596: 44). He writes: "If the worst come to the worst, a good swimmer may do much". Since then, British writers like John Dryden, Henry Fielding, Charles Dickens, and Charlotte Brontë have used the same phrase. Therefore, it follows that British literature is the source of this idiom in British English. The idiom "if the worst comes to the worst" means if the situation turns out to be as bad as it possibly could be.

The British idiom ***"to be in the same boat"*** (19) dates back to the sixteenth century. In 1584, Thomas Hudson created the metaphor "in the same boat" when he translated Du Bartas' Historie of Judith. It makes obvious references to the idea that once the vessel is in motion, it is impossible to get off, and it suggests that everyone on the boat will eventually meet an identical end, whether they desire it or not at all. The culturally-specific colouring of the idiom arose when it was translated into English by a famous Briton, who is considered to be its author.

The old English saying "it's the last straw that breaks the camel's back" is where the idiom ***"the last straw"*** (20) first appeared. The statement was originally recorded in various forms circa 1755, and it was used in numerous variations until roughly 1836. Early references sometimes used a horse or elephant instead of a camel. This indicates the core concept existed before being tied to a specific animal. In modern usage, "the last straw" is an idiom that means the final annoyance or difficulty in a series of unpleasant events,

the one that pushes someone to their limit and makes them unable to tolerate the situation any longer.

The idiom ***"fair and square"*** (21) was initially employed by English speakers in the early 17th century. The historical background of the idiom originates primarily in horse racing and related events in England. While "square" denotes something legal, "fair" signifies something that is honest. This term has gained popularity over time as a way to highlight the value of honesty and justice in a variety of contexts.

As for the idiom ***"to kick the bucket"*** (22), one theory suggests it comes from the practice of hanging animals upside down by their feet from a wooden beam called a "bucket" before slaughter which was quite widespread in England. The animal's kicking struggles could be seen as "kicking the bucket". Another theory suggests it originated from the Catholic tradition of placing a bucket of holy water at the feet of the deceased. Mourners would then sprinkle the body with the water. In this theory, "kicking the bucket" refers to having a bucket by your feet, not literally kicking it. When the phrase was defined as "to kick the bucket, to die" in Grose's 1785 Dictionary of the Vulgar Tongue, it acquired a wider meaning.

It's thought that the idiom ***"to milk it for all its worth"*** (23) originated in Britain. First of all, the metaphorical application of the term "milking" was limited to a negative money-related sense. The verb "milk" was first used figuratively in the early 1500s to signify gently taking advantage of a circumstance and now the meaning is the same (1526 according to the OED). Later on, experts discussing cricket would frequently refer to a batter as "milking" the bowling strokes. This means that instead of hitting the ball hard and running the risk of the bowler being replaced, the batsman will use his bowling skillfully to benefit both himself and his team.

The idiom ***"all is fair in love and war"*** (24) implies that in some circumstances, such as romantic relationships or times of conflict, any type of action is acceptable in order to accomplish one's objectives. The English Renaissance author John Lyly, who is renowned for his theater and fiction, is frequently credited with coining the expression.

He wrote “Euphues: The Anatomy of Wit”, a novel that was published in 1578, and it has the same line “all is fair in love and war”. The adage has gained popularity throughout time and is frequently used to defend deeds that could otherwise be viewed as cruel or immoral. Thus, British literature encourages the development of new idioms once more.

The idiom ***“in my heart of hearts”*** (25) first appeared in Shakespeare's Hamlet, when a character refers to his or her “heart of heart”, which is the innermost part or core of the heart. The heart can signify “center”, which is exactly the initial heart alludes to. The emotional heart is referred to as the secondary heart. It is “heart of heart” (single) in Hamlet instead of “heart of hearts” (plural), which is a tiny difference from how the idiom has come to be. The idiom “in my heart of hearts” means having a very deep, sincere, and personal belief about something.

The phrase ***“to do a bunk”*** (26) is a British slang idiom from the middle of the 19th century that means to flee quickly. It comes from the verb “bunk”, which means to decamp or camp out, i.e., to sleep in a bunk. The word “bunker” is believed to have originated from the word “recess”, which is a space used for sleeping, resting, and storing coal, among other things. The working class in Britain was starting to use the idiom more frequently. When referring to a bed or sleeping accommodations, the term “bunk” is used more frequently in British English. The idiom “to do a bunk” means to leave suddenly and unexpectedly, often to avoid something unpleasant.

The idiom ***“to be over the moon”*** (27) originates from the children's song Hey Diddle Diddle, in which the cow leaps over the moon with a cat and a fiddle. The 16th century in England is when that rhyme first appeared, if not earlier. For millennia, the moon has been significant in British literature and tradition, particularly around the full moon. The idiom “to be over the moon” means to be extremely happy, delighted, or excited. It emphasizes a very high level of positive emotion.

Finally, we can conclude that modifying every idiom with magical attributes could make the language unfamiliar and harder for readers to relate to. Rowling likely wanted

to maintain a balance between the magical elements and the familiar world to keep the story engaging and relatable.

2.5. Assimilation of cross-cultural idioms into British English. Integration of the culturally specific British component therein.

Idioms, as a vital component of any language, provide a window into the cultural and historical context in which they evolve. Their assimilation into the language is a reflection of how English has evolved over the centuries in response to a variety of historical occurrences, social shifts, and cross-cultural exchanges. We will explore how these expressions have become ingrained in the language and look at the elements that contribute to making idioms widespread, such as their past history and ability to effectively communicate difficult concepts. In this section, we aim to prove that idioms are deeply rooted in British English, even though they were not born in it.

The idiom ***"don't count your chickens before they hatch"*** has been linked to one of Aesop's fables by numerous sources. This term dates back a long way—Aesop was an Ancient Greek storyteller who lived more than 2,500 years ago. Even now, this idiom is still often employed in British English. It is more likely to be heard when someone thinks that someone else is predicting the future in an unrealistic way. The English poet Thomas Howell's "New Sonnets" from 1570 provides the first printed version of "don't count your chickens": "Counte not thy Chickens that vnhatched be, Waye wordes as winde, till thou finde certaintee". British poet Samuel Butler's poem "Hudibras" (1664) includes an additional version that says: "To swallow gudgeons ere they're catch'd, And count their chickens ere they're hatched".

It's unknown where the expression ***"the lights are on, but nobody is home"*** exactly originated. It has been around for a while, and its beginning probably comes from the idea of a structure or house with lights on but no indication of activity or tenants. This idiom "the lights are on, but nobody's home" is well-established in English as a whole, and Britain is a major English-speaking country. It's very likely most Britons would

understand the expression. A quick web search shows the phrase being used by British people online and in the media. For instance, there's a song by British comedian Tom Rosenthal titled “Lights Are on but Nobody's Home”. In addition, British dictionaries include this idiom. We can find definitions referencing its use in Britain through online dictionary resources.

The English idiom ***“hold your horses”*** (occasionally spelt “hold the horses”) means “wait, slow down”. We must go back to the early 19th century, when horse-drawn carriages were the primary means of transportation, in order to comprehend the origin. In those days, reins were used to manage the horses pulling the carriage; people would grip the reins firmly to halt or slow the horses. Even earlier references to a similar idea can be found in Homer's Iliad, a Greek epic poetry, where the term “hold your horses” is used. We suggest that the idiom is an excellent fit for their vocabulary because it is closely tied to British horse activities.

Although the origin of the idiom “***I could eat a horse”*** is unknown, it has been in use since the 1800s. Since a horse is a fairly large animal, it is easy to imagine that this is the cause. You wouldn't choose to eat it, but if you're in a desperate enough situation, you could have no choice. The idiom was originally documented in print in John Ray's “A Collection of English Proverb”: “He is so hungry, he could eat a horse behind the saddle”. This implies that it was in widespread use in Britain by that time, even though it doesn't prove it originated there exclusively. In modern Britain, the idiom is still widely understood and used.

The idiom ***“like white on rice”*** has no obvious historical source. Although historically not a major food item in Britain, the British Empire maintained strong trading relations with areas of Asia and the Americas that produced rice. It's possible that traders and sailors carried the expression back to Britain, where it became widely used. Undoubtedly, modern British English still uses the term. This shows adoption and familiarity with the language, however, it does not prove origin.

As for ***"to work like a dog"*** and ***"to work like a horse"***, both animals have played significant roles in British work culture for centuries. Horses were crucial for agriculture and transportation, while dogs were used for herding, hunting, and guarding property. Referencing their work ethic aligns with British experiences. While definitive proof is elusive, connection to British working culture and continued prevalence suggests that these idioms are widespread in British English. It's likely these idioms were adopted and adapted there very early on.

Taking into account the idiom "***breed like rabbits"***, its reproduction has been well-documented for centuries. British naturalists like Gilbert White wrote extensively about their breeding habits, making it likely the British public was familiar with their prolificacy. Phrases like "fruitful as rabbits" occur in British English, implying a relationship to rabbit breeding and enormous numbers, even though there isn't a single documented case of the identical expression.

The idiom ***"fell off the back of a truck"*** might have entered British English from elsewhere or developed independently around the same time in various English-speaking countries. Firstly, the concept of stolen or smuggled goods isn't unique to Britain. Secondly, it's important to note that the British term for "truck" is "lorry". While the idiom itself might have a broader origin, the specific phrasing of "lorry" would likely point to a British context.

"Wet blanket" is a common idiom in British English today. We can find it used in British media, literature, and everyday conversation. It is used in British literature, the media, and casual conversation. This phrase's origins relate to the idea of having to wear soaked clothing or smother a flame with a damp towel. When the French invaded Switzerland in 1798, it was one of the first times the term was published. This idiom became widespread in British English after it began to be used in newspaper articles, such as those of the weekly Kentish Gazette.

The Oxford English Dictionary (OED) cites the first instance of the idiom ***"to die for"*** (referring to strong liking or desire) from 1898. This suggests the more hyperbolic

meaning of “die for” (willingness to sacrifice oneself) might have been seen earlier in Britain, possibly influencing the later development of “die for” expressing strong desire. In addition, the idea of sacrificing oneself for duty or country resonates strongly with British military history and cultural values.

Although the exact origin of the phrase ***“to have a mind/memory like a sieve”*** is unknown, evidence points out that British English can be a source. For British speakers, the idea of objects effortlessly passing through the sieve would have been familiar. Additionally, written works of British provenance use the idiom. The first recorded example can be found in the work “Judgment And Mercy For Afflicted Souls: Or Meditations, Soliloquies, And Prayers” by English writer Francis Quarles.

We can speculate that the expression ***“what in God's name”*** is also very common in the United Kingdom. Christianity has a lengthy history in Britain. A Christian culture would respond more strongly to an appeal in God's name. Phrases like “in heaven's name” are also found in dictionaries next to “what in God's name”, which further suggests that religious contexts are probably frequent in Britain.

A Cambridge Dictionary search shows ***“not miss for the world”*** with no specific origin date, but the context implies British usage. By the way, the Oxford English Dictionary (OED) shows quotes for “not for the world” used by British authors centuries ago. This suggests that the idiom is rooted in British English.

The idiom ***“a leopard can't change its spots”*** originated in the Bible, specifically in Jeremiah 13:23 of the King James Version, which describes how evil individuals can turn good even though a leopard can change its spots. The Holy Bible contains the identical quotation that has been given above: “Can the Ethiopian change his skin, or the leopard his spots” (Blomberg, 2019). In English, it was first mentioned in 1546. We can presume that it has already established itself here, given how far it has progressed in British English.

The idiom ***“money changed hands”*** is very common in British English and appears in various contexts related to financial transactions. This suggests a long-standing

use of the language. The use of this idiom is evidenced by the presence of examples from The Times newspaper, which remain popular even in 2023.

In conclusion, even while certain idioms may not have emerged from English, their widespread usage and adaptation in British English confirm their status as an important component of the language.

2.6. Transformation of the British idioms of the cross-cultural origin into the wizarding idioms.

Beyond spells and potions, witches and wizards express themselves through colorful idioms that we are often utterly surprised by. In this section, we focus on cross-cultural idioms that have come into use over the centuries. Firstly, we will explain the metaphorical backgrounds of these wizarding idioms and uncover their intended meaning within the magical context. Secondly, we will establish a comparative framework by drawing parallels with established idiomatic expressions in British English. Examples from the books were included in the appendices (see Appendix 1).

The idiom ***"don't count your owls before they are delivered"*** (28) is a counterpart of the Muggle saying ***"don't count your chickens before they hatch",*** which cautions against making plans that rely too heavily on favourable outcomes you hope to occur in the future. The owl is a unique animal in the magical world and is also regarded as a pet, thus including it in the phrase is a perfect lexical choice to enhance cultural specificity. When Harry Potter complained that Severus Snape would not allow him to continue with Potions unless he received an "Outstanding", Albus Dumbledore used this statement.

The expression ***"the fire's lit, but the cauldron's empty"*** (29) is derived from the Muggle idiom ***"the lights are on, but nobody's home",*** which denotes that someone seemed to be functioning normally but was not fully self-aware. In terms of the conventional language, it uses a metaphorical framework in which "the lights" stand in for outside signs of presence or activity and "nobody's home" for a lack of awareness or cognitive engagement. This Muggle idiom is artistically changed in the magical realm.

Here, the magical framework serves to recontextualize the metaphorical aspects. “The fire's lit” keeps the outside sign of activity alive, now denoting magical potential or preparedness. On the other hand, “the cauldron's empty” takes the place of “nobody's home”, highlighting the absence of magical substance or essence as well as a lack of cognitive presence.

The expression ***“hold one's horses”*** is the source of the wizarding idiom “hold one's Hippogriffs” (30). Regarding semantic parallels, the fundamental idea of caution, patience, or constraint is shared by both idioms. In the world of Muggles, the phrase “hold one's horses” means to wait or not act rashly. Similar to this, ***“hold one's Hippogriffs”*** alludes to the necessity for restraint or wisdom by referencing the iconic Hippogriff from the magical realm. The idiom gains a distinct magical flavour from the use of “Hippogriffs” rather than “horses”. As the analysis has shown, the hippogriff is used in the wizarding world not only in one idiom. In the wizarding world, the idiom ***“I could eat a Hippogriff”*** (31), which is considered to be a derivation from the idiom ***“I could eat a horse”*** maintains the hyperbolic nature of the hunger expression but adapts it to the magical realm. Hippogriffs are magical creatures known for their size and majestic presence. By substituting “Hippogriff” for “horse”, the wizarding idiom retains the exaggerated imagery while aligning it with the magical fauna. In terms of register, both idioms are colloquial and informal, typically used in casual conversations or informal writing. The idioms undergo a process of semantic extension. “Eating” in these contexts extends beyond its literal meaning of consuming food to metaphorically represent a strong desire or need for sustenance. In both idioms there is a substitution of “horse” for “hippogriff”, thus we observe the pattern of the usage.

The wizarding idiom ***“like bowtruckles on doxy eggs”*** (32) employs a metaphorical structure that combines two magical elements, bowtruckles and doxy eggs, to convey a sense of attachment. Bowtruckles are known for their attachment to trees, while doxy eggs symbolise a valuable resource. On the other hand, the idiom ***“like white on rice”*** uses a straightforward simile comparing the closeness of something to white rice. This simile is

rooted in everyday experiences with rice as a staple food, emphasising the idea of something being inseparable or closely attached. Both idioms employ figurative language to convey meaning.

"To work like a dog" and ***"to work like a horse"*** are common idioms in many cultures, referring to working hard or putting in a lot of effort. It likely originates from the idea of animals working diligently, such as farm dogs, horses, or hunting dogs.The idiom "***working like house-elves"*** (33), on the other hand, is specific to the wizarding world of Harry Potter. House-elves are magical creatures known for their loyalty to serving their wizarding families. The idiom thus carries connotations of not just hard work but also servitude, and often selflessness. Both idioms trigger cognitive associations related to animals (dogs, horses and house-elves) and their characteristic behaviours, linking these traits to human work ethics. In addition to this, there is another variant of the original idiom – "to work like a slave". If we take this idiom as a basis for the magical one, we can conclude that the emphasis here is not on the fact that elves work hard, but on the fact that they are essentially slaves of the master and must fulfill any whim.

The idiom ***"breed like rabbits"*** comes from the Muggle culture and refers to proliferating quickly. This phrase, which means "prodigious growth" in the wizarding world, is frequently used to describe situations in which concepts, magical beings, or events proliferate quickly. It becomes clear from a semantic study that this phrase represents cultural ideas about abundance, fertility, and the exponential nature of growth. In contrast, inside the magical community, ***"breed like gnomes"*** (34) is a culturally distinctive idiom. Muriel uses the term to characterise the Weasley.

The English expressions ***"fell off the back of a lorry"*** and ***"fell off the back of a broom"*** (35) are comparable. The expression means that anything is probably stolen and has a dubious provenance. The use of "broom" in the wizarding idiom is culturally significant, as brooms are integral to magical transportation and activities. It is also a tool for Quidditch, a Wizard-famous sport. In the wizarding world, the adaptation to "fell off the back of a broom" maintains the essence of obtaining something unexpectedly or

without a clear origin but adds a magical twist by referencing brooms, a common mode of transportation for witches and wizards. Like the original, “fell off the back of a broom” is used predominantly in verbal speech. The author uses this idiom in a sentence relating to Mundungus Fletcher, a famous thief, to hint to the reader about his true essence.

The idiom ***“like a sack of dragon dung”*** (36) is based on the idiom ***“like a wet blanket”*** - a very weak-willed, helpless, or cowardly person; one who lacks any real resolve, inner strength, or motivation. In the wizarding world, where magical creatures and fantastical elements are prevalent, this idiom takes on a more vivid and imaginative form. Dragon dung, being a byproduct of dragons, is often associated with unpleasantness, filth, and insignificance. “Like a wet rag” might be used more neutrally to describe someone's demeanour or situation, whereas “like a sack of dragon dung” carries stronger negative judgement. These phraseological units have a strong emotional and expressive colouring and are used when one is extremely dissatisfied with oneself or with someone else. The author gives these words to Ron to indicate to the reader that his simplicity is the hallmark of this character. Ron uses this idiom when talking about his performance as a catcher in the Quidditch Championship.

The idiom ***“would swap wand for”*** (37) is a counterpart of ***“would die for”***. The meaning of these expressions is that a person is willing to give anything to obtain something he or she really wants. The term “wand” in the wizarding language has cultural connotations and serves as a symbol of the world of magic. Wands are extremely important and individualised since they are more than just tools; they are extensions of a wizard's identity and powers. The author has put Rita Skeeter in this particular phrase to show that she is one of those journalists who would do anything to find out Dumbledore's secrets.

“To have a mind/memory like a sieve” is the source of the idiom ***“to have a memory like a leaky cauldron”*** (38). A tool with numerous tiny holes is called a sieve. Someone who is said to have a memory like a sieve is either extremely forgetful or incapable of retaining information. Wizards decided to relate the memory to a leaking

cauldron rather than a sieve. Among wizards, cauldrons are still frequently used tools, mostly for creating potions. Bertha's head, which can no longer hold the liquid, which is the memory, is referred to as the leaky cauldron. Both idioms exhibit collocational patterns, where they are often used in specific syntactic structures or contexts. For example, “memory like a sieve” may collocate with verbs like “have” or “be”, as in “I have a memory like a sieve” or “his memory is like a sieve”. Similarly, “memory like a leaky cauldron” may be used in similar syntactic constructions within wizarding discourse.

The muggle idiom ***“what in God's name”*** or ***“what in the name of God”*** is similar to the idiom ***“what in the Name of Merlin”*** (39). These expressions are meant to supplement what someone is trying to say and are frequently used to show confusion and dissatisfaction. Syntactically, both idioms follow a similar interrogative structure with a question format (“What...”). The only entity to whom a person must appeal for forgiveness is God. This exclamation's recipient must thus be doing something that God disapproves of. Merlin is once again used by the wizarding world to substitute God. Thus, they emphasise his significance as the witches' and wizards' role model.

“Not miss for the world” is modified in the book by ***“not to miss for a sackful of Galleons”*** (40). Both phraseological expressions denote the most impatient anticipation of an impending event and usually serve as a response to an invitation to miss it. In contrast, the wizarding idiom “not to miss for a sackful of Galleons” extends the semantic notion by incorporating a magical currency (Galleons) and a quantifiable measure (a sackful). This phraseological unit was used by Amos Diggory when talking about the upcoming Quidditch World Cup.

The original idiom ***“a leopard can't change its spots”*** (41) reflects the belief that fundamental characteristics or traits of a person or thing are unlikely to change. It's often used to express scepticism about someone's ability to change their behaviour or nature. In the wizarding world, the adaptation ***“poisonous toadstools don't change their spots”*** retains the core meaning of the original idiom but introduces a magical element.

“Poisonous toadstools” are metaphorically linked to undesirable or dangerous characteristics, similar to the spots of a leopard in the original idiom. Regarding cultural allusions, it should be noted that while some mushroom varieties were toxic, others were edible. For instance, the Three Broomsticks Inn's Traditional English Breakfast included sautéed mushrooms.

“Gold changed hands” (42) is a modified variant of the idiom ***“money changed hands”***, both of which refer to the act of transferring money or gold from hand to hand, sometimes referring to a bribe. The use of “gold” instead of “money” in the wizarding idiom reflects the cultural and economic norms unique to the magical community. Gold, silver, and bronze wizarding coins hold symbolic and practical significance, representing not just currency but also magical wealth and status. Mr. Weasley uses this idiom when he insinuates that the Ministry of the Interior has withdrawn its accusations against the perpetrator of the bribe. The phrase itself is neutral and only the context gives it a negative connotation.

As we've seen, witches and wizards use a distinct collection of idioms, often referencing familiar British terms while integrating them with magical meanings. The metaphors employed in these expressions highlight the importance of magical creatures, objects, and concepts within their world.

2.7. Structural classification of the culturally-specific “parent” idioms and wizarding counterparts.

For our analysis, we propose a classification system based on the dominant parts of speech that combine to form the idiom. Our system categorizes idioms into primary groups:

1. Verb-noun idioms
2. Noun phrase idioms.
3. Clausal idioms.
4. Fixed idioms.

The first group comprises verb-noun idioms. These idioms are the most frequent and rely on the action (verb) and its object (noun) to convey meaning. They are often simple and direct. There can be simple verbs like “cry” and “scream”, or phrasal verbs like “get off” and “fall off”, adding a layer of nuance. Nouns in this group provide the focus or object of the verb's action. Some idioms utilize compound nouns (e.g. house-elves). The element that is modified is highlighted in bold to show which parts of speech have been changed by the author. This indicates that the addition of a magical cultural element makes the idiom specific within the book. We observe that in this group all idioms modify only the noun. Only in one case (to die for → to swap wand for) can we see a different situation, namely that the noun is added rather than changed. In two cases, the author adds an adjective to enhance the magical element (a leopard → poisonous toadstools; a sieve → a leaky cauldron). It is worth noting that the magic element is used in all idioms only once, except for the word hippogriff. The author replaces the horse with hippogriff three times, but this is not surprising. In muggle idioms, horses are often mentioned, symbolising strength, speed, and height. Hippogriffs, with their similar characteristics and additional magical qualities, serve as an effective replacement. We explain our observations with examples of idiom formation:

- to cry over spilled **milk** (verb + preposition + **noun phrase**) → to cry over spilled **potion** (verb + preposition + **noun phrase**);
- to put the cat among the **pigeons** (verb + noun phrase + preposition + noun **phrase**) → the cat's among the pixies (verb + noun phrase + preposition + noun **phrase**);
- fell off the back of a lorry (verb phrase + + **noun phrase)** → to fell off the back of a broom (verb phrase + **noun phrase**);
- would die for (verb + preposition) → to swap wand for (verb phrase + **noun** + preposition);
- to touch something with a barge pole (verb + **noun phrase**) → to touch something with a ten-foot broomstick (verb + **noun phrase**);

- to get off one's high horse (verb phrase + **noun phrase**) → to get off one's high Hippogriff (verb phrase + **noun phrase**);
- to lose a sixpence and find a shilling (verb + **noun** + verb + **noun**) → to lose a knut and find a galleon (verb + **noun** + verb + **noun**);
- hold one's horses (verb + **noun phrase**) → to hold one's Hippogriffs (verb + **noun phrase**);
- I could eat a horse (verb + **noun phrase**) → I could eat a Hippogriff (verb + **noun phrase**);
- to get one's knickers in a twist (verb + **noun phrase** + preposition + **noun**) → to get one's wand in a knot (verb + **noun phrase** + preposition + **noun**);
- to be hanged for a sheep as a lamb (verb phrase + preposition + **noun phrase** + conjunction + **noun phrase**) → to be hanged for a dragon as an egg (verb phrase + preposition + **noun phrase** + conjunction + **noun phrase**);
- to breed like rabbits (verb + **noun**) → breed like gnomes (verb + **noun**);
- a leopard can't change its spots (**noun phrase** + verb phrase + noun phrase) → poisonous toadstools don't change their spots (**noun + adjective** + verb phrase + noun phrase);
- to work like a dog/horse (verb phrase + **noun phrase**) → to work like a house-elf (verb phrase + **noun phrase**);
- to have a mind/memory like a sieve (verb + noun phrase + **noun phrase**) → to have a memory like a leaky cauldron (verb + noun phrase + **adjective** + **noun**).

As for noun phrase idioms, these idioms are units primarily of nouns or noun phrases that create a figurative meaning. Noun phrases act as a unit, functioning almost like a single concept. In this separate group nouns and noun phrases are replaced. This flexibility allows for the creation of new expressions with figurative meaning (“tip of the iceberg” → “tip of the dungheap”). This process highlights the language's semantic productivity, and its ability to generate an infinite number of expressions with finite resources. In this category, each cultural element is used once and is not repeated.

- I am a Dutchman (to be + **noun phrase**) → I am a Flobberworm (to be + **noun phrase**);
- tip of the iceberg (noun + **noun**) → tip of the dungheap (noun + **noun**);
- no room to swing a cat (noun phrase + verb + **noun phrase**) → no room to swing a Kneazle (noun phrase + verb + **noun phrase**);
- like white on rice (preposition + noun + preposition + **noun**) → like bowtruckles on doxy eggs (preposition + noun + preposition + **noun phrase**);
- what in the name of God (interrogative pronoun + preposition + **proper noun**) → what in the Name of Merlin (interrogative pronoun + preposition + **proper noun**);
- not for the world (adverb + preposition + **noun phrase**) → not for a sackful of Galleons (adverb + preposition + **noun phrase**);
- a wet blanket (noun phrase) → a sack of dragon dung (noun phrase).

As for the clausal idioms, they idioms involve full clauses (sentences) with a figurative meaning. These introduce a dependent sentence that contributes to the overall meaning. They can be adverbial clauses ("where there is a wand") modifying the verb ("is a way"). In this group, only the noun is variable again. The adverbial clause ("where there is a wand") establishes a condition. We have found only one instance of the usage:

- where there is a will, there is a way (conjunction + verb phrase + **noun phrase** + noun phrase) → where there is a wand, there is a way (conjunction + verb phrase + **noun phrase** + noun phrase).

As for the fixed idioms, these are unchangeable phrases with established meanings. They might include various parts of speech working together but function as a single unit due to their established form. Since we have already seen that the main variable element is the noun, this group has other variable parts of speech (hatch → deliver). There is also a single variant of transforming a noun into an adjective (home → empty).

- money changed hands (**noun** + verb + noun) → gold changed hands (**noun** + verb + noun);

- don't count your chickens before they hatch (auxiliary verb + verb + **noun phrase** + preposition + pronoun + **verb phrase**) → don't count your owls before they are delivered (auxiliary verb + verb + **noun phrase** + preposition + pronoun + **verb phrase**);
- the lights are on, but nobody's home (**noun phrase** + verb + conjunction + **noun phrase** + **noun**) → the fire's lit, but the cauldron's empty (**noun phrase** + verb + conjunction + **noun phrase** + **adjective**).

The provided examples suggest a dominance of Verb-noun idioms (15 examples). Noun phrase idioms (7 examples) seem moderately frequent. Clausal idioms (1 example) appear to be the least common. Fixed idioms (3 examples) have a limited representation (see Appendix 5). After calculating how many idioms were modified, we created an appendix, and our results showed that 26 out of 42 idioms were modified by the author with the help of a magical cultural element (see Appendix 6).

We can conclude that when the author modifies idioms and turns them into magical ones, she preserves the structure, but the semantics are changed, namely, the ordinary element of the idiom is changed into a magical one. All idioms follow the same pattern of changing the semantics. The most prominent change is the denotation, which refers to the literal meaning of a word or phrase. For instance, in “to cry over spilt milk”, “milk” has a specific denotation (the white liquid produced by cows, goats, and sheep). When replaced with “potion” (a liquid that is believed to have a magical effect on someone who drinks it), the literal meaning changes entirely. However, the connotation (the implied meaning or association) often remains similar. Both “milk” and “potion” represent a common beverage in their respective contexts. So, while the literal meaning changes, the emotional weight or implied message associated with the idiom is preserved. The same changes occur in other modified idioms, as this is the main technique used by the author. Introducing the magical elements adds a thematic shift to the wizarding world. J.K. Rowling ensures that the idioms remain recognizable and meaningful, yet fully integrated

into the context. Our conclusion shows that the way a sentence is built is important for understanding its meaning, even if the words themselves change.

This classification system demonstrates the versatility of parts of speech in idiom formation. Verb-noun combinations are the most frequent type, highlighting action and its consequence. This analysis serves as a basis for additional research. Examining the cultural context and potential historical roots of these idioms could offer additional insights.

2.8. Stylistic classification of idioms.

According to the purpose of our work, we paid special attention to the stylistic function of phraseological units. The stylistic function is a special, in comparison with a neutral way of expression, focus on linguistic means in order to achieve a stylistic effect while preserving the general intellectual content of the statement. Stylistic function implements in speech connotative features of a phraseological unit.

The reason for analysing these particular idioms in this section is our observation, which we made during the theoretical study of culturally specific idioms. Since we have already concluded that culturally specific idioms reflect the unique characteristics of a particular nation, including literature, we can state that the magical idioms modified by J.K. Rowling are culturally specific to British culture. Thus, the author uses non-British idioms and makes them British through the fictional magical world. It's worth noting that some idioms have real-world equivalents, and some were created from scratch.

In this section, we offer a classification of culturally specific idioms of the British magical world through the stylistic aspect. Since we have noted in the first chapter that idioms have certain stylistic functions and can also differ in their relation to a certain communicative sphere, we have decided to make a classification to clarify in which specific situation each idiom can be used. Thus, we have divided the idioms into 3 categories, namely colloquial phraseology, book phraseology, and neutral phraseology.

Each of the categories will be accompanied by a detailed analysis of the origin of each culturally specific idiom from ordinary idioms.

Colloquial phraseology constitutes the largest stylistic spectrum, with examples varying from expressions of emotion to the way a person thinks. Colloquial phraseological expressions are probably the most expressive of all. However, colloquial phraseological expressions are often used in certain styles of book speech, e.g. in journalism, in the language of fiction, as one of the means of characterisation of characters.

- to lose a knut and find a galleon (implying good luck);
- take a leaf out of one's book (learn from a good example);
- tip of the dungheap (a small, noticeable part of a problem);
- I could eat a Hippogriff (very hungry);
- the fire's lit, but the cauldron's empty (looks promising but lacks substance);
- hold one's Hippogriffs (control one's temper);
- would swap wand for (strongly desire something);
- it's not good to cry over spilt potion (don't dwell on minor problems);
- to put the cat's among the pixies (cause trouble);
- to get off one's high Hippogriff (become less arrogant);
- no room to swing a Kneazle (very cramped space);
- to get one's wand in a knot (become very confused);
- hanged for a dragon as an egg (makes no difference);
- to come to/to meet a sticky end (have a bad outcome);
- scream like a banshee (scream very loudly);
- work like house-elves (work extremely hard);
- breed like gnomes (reproduce very quickly);
- fell off the back of a broom (forgot something completely);
- like a sack of dragon dung (clumsy or awkward);
- if...then I'm a Flobberworm (unlikely condition);
- like bowtruckles on doxy eggs (heavily interested or to be close to something);

- what in the Name of Merlin (expressing surprise or disbelief);
- to throw caution to the wind (take a big risk);
- to keep your fingers crossed (hope for the best);
- if the worst come to the worst (if the worst happens);
- to kick the bucket (die);
- to milk it for all its worth (take full advantage of something);
- to be over the moon (extremely happy);
- to do a bunk (run away);
- the last straw (the final annoyance).

Another stylistic stratum is formed by book phraseology. Book expressions are stable expressions, which are used much more often in writing than in speech. They are not characterised by strong aggression and negativity and have been widely used in journalism, scientific articles, and fiction. The indicator of the bookishness of phraseological phrases is their lexical composition. Most of the book's phraseological expressions are characterised by the emotional and expressive meaning of rhetoric, solemnity, patheticness, and poetry. Book idioms are used in strictly normative speech. Book phraseological expressions perform various stylistic functions. Their main role is illustrative-evaluative; they are mainly used to create a generally negative evaluation, humour, irony, joke, less often - to express a positive estimation.

- not to miss for a sackful of Galleons (extremely important);
- to have a memory like a leaky cauldron (forget things easily);
- poisonous toadstools don't change their spots (person's true nature);
- not touch something with a barge pole (avoid something completely);
- all is fair in love and war (any means to achieve victory);
- in my heart of hearts (deep down inside).

The stylistic characteristic of phraseological units from the point of view of emotion and expression deserves special attention. All phraseology is divided into two groups: neutral, not possessing connotative meanings, and expressively coloured. Neutral

phraseological expressions are few. They are a part of the commonly used phraseology, functionally not fixed. Besides, specific phraseological expressions (scientific, official business), which have a clear functional attachment, are also deprived of additional connotative meanings.

- where there is a wand, there is a way (to achieve what you want, even if it is very difficult);
- gold changed hands (money was transferred);
- don't count your owls before they are delivered (don't get ahead of yourself);
- to toe the line (follow the rules);
- to be in the same boat (share the same difficulty);
- fair and square (honest and just).

Nearly all the idioms use figurative language, particularly metaphors and similes. Some examples include:

- Metaphor: “cry over spilt potion” (tears are like spilled potion), “high Hippogriff” (arrogance is like being on a high Hippogriff).
- Simile: “like bowtruckles on doxy eggs” (heavily interested in or working closely with), “like a sack of dragon dung” (clumsy, like a heavy sack).

There are few author's phraseological expressions of neutral style because Joan Rowling wanted to use them to express the characteristic features of the characters' speech, their emotional state, and their character in general. Since neutral phraseological expressions do not practically reflect the emotions of the characters, they were used in a much smaller number than colloquial or book phrases. Their stylistic function is to convey facts.

CONCLUSION TO CHAPTER 2

In conclusion, we have demonstrated how original culturally-specific idiomatic expressions developed in different historical times, reflecting British social traditions, literature, military practices, and even past rivalries, through studying the etymologies of

culturally-specific idioms. This link between British culture and wizarding idioms serves multiple goals. First of all, it gives the magical universe additional complexity and authenticity. Secondly, it makes the intended meaning immediately clear to readers who are fluent in British idioms. By replacing existing Muggle idioms with their magical counterparts (“spilled potion” instead of “spilled milk”), Rowling creates a sense of immersion for readers. Despite the fantastical shade, the core meaning of the idioms remains unchanged. Whether it's about perseverance (“where there's a will, there's a way” becomes “where there's a wand, there's a way”), maintaining composure (“get off your high horse” becomes “get off your high Hippogriff”), or dealing with misfortune (“losing a sixpence and finding a shilling” becomes “losing a Knut and finding a Galleon”), the message is clear.

On the other hand, J.K. Rowling strategically employs some idioms in their original form (both British culturally-specific and cross-cultural), preserving their cultural context and British historical significance. This analysis opens doors for further exploration because examining how idioms from other cultures are adapted or remain unchanged in fantasy literature could provide valuable insights into linguistics and world-building techniques.

The study looked at how idioms can become specific to British wizarding culture. The idiom must be built upon existing magical elements and cultural aspects of the British wizarding world. After all, the stories are set in England. As we've defined culturally-specific idioms and identified literature as a breeding ground for their creation, it stands to reason that idioms become especially British due to the fact that Harry Potter books are considered to be British.

In the course of the research, we found out that there are several layers of the stylistic function of phraseological phrases: colloquial, book, and neutral. The dominance of colloquial phraseology in the Harry Potter series serves a linguistic purpose. It caters to the target audience, enhances dialogue and narrative style, grounds the world-building, shapes character portrayal, and potentially adds humour. This stylistic choice by J.K.

Rowling contributes to the overall accessibility. One key element is the concept of register. Language adapts based on context and audience. Colloquialisms belong to a low register, informal speech used in everyday conversation. This juxtaposition disrupts reader expectations – the extraordinary world is grounded by familiar speech patterns. This creates a believable reality within the fantastical.

Our classification in terms of formation proposes a system for idioms based on their structure. The system identifies four categories: verb-noun idioms (most common), noun phrase idioms, clausal idioms (rare), and fixed idioms. Additionally, the distribution of idioms across the series hints at a strategic use. The author keeps the original structure – the order and function of words in the phrase – intact. However, the meaning is cleverly altered by replacing ordinary elements with magical ones. Moreover, idioms rely heavily on figurative language, especially metaphors and similes to create vivid imagery and convey complex ideas in a concise way.

Finally, the increasing number of idioms in later books, potentially coinciding with a darker tone, suggests their use for dramatic effect or deeper meaning.

CONCLUSIONS

The field of phraseology is understood differently in different theoretical concepts. However, most researchers agree that idioms should be characterised by three most important parameters: polysemy, consistency, and idiomaticity. Thus, idiomatic units form the core of the idiomatic fund of any language. They not only contain historical and cultural information but also reflect the dynamics of language development. Phraseology enriches lexicology with information about the changes undergone by words in idiomatic units, and lexical stylistics with data on the usage and occasional stylistic features of idioms and provides additional information to the sections of general linguistics. The analysis of idiomatic material is very important for linguistic and cultural studies. Especially culturally-specific are idioms and metaphors, which cannot be translated or replaced on the basis of linguistic elements or similar images contained in the utterance but must be understood according to the function of a certain idiom. They can be challenging to define and classify due to their varied structures and meanings. However, by understanding the core characteristics of idioms, such as non-compositionality and fixedness, we can appreciate their role in effective communication. The different classifications discussed in this text, such as those based on opacity, stability, and construction, provide frameworks for further exploring and understanding the rich world of idioms. Moreover, this paper presented a syntactic classification system for variations, categorizing idioms based on their grammatical structures.

Despite the lack of a single definition for “stylistic function”, linguists generally agree it involves the purposeful arrangement of language elements to convey more than just literal meaning. This function extends to expressing emotions, evaluations, and aesthetics. Idioms, with their imagery and figurative language, are prime examples of this. They can not only convey information but also reveal the speaker's attitude, ranging from irritation to lightheartedness. Modern research delves into various types of idioms and how they function in language. Idioms are particularly significant in literature, where they can shape the narrative, reveal character traits, and even influence plot development. Their

figurative nature and cultural grounding make them a challenge for translation but also a valuable window into the social context of their creation. Moreover, this paper explored the concept of culturally specific idioms, defining them as expressions whose meaning is not only figurative but also deeply tied to a particular culture's history, experiences, and way of life. These idioms can be challenging for non-native speakers to understand, but when used effectively, they can add richness and depth to communication. Surprisingly, Harry Potter's popularity might seem frivolous from an academic standpoint, however, we want to highlight its potential as a valuable learning tool. The series offers idioms, both classic and creatively adapted by Rowling.

The first stage was the etymological analysis, which showed and confirmed that the idioms we selected are British culturally specific. The practical analysis demonstrates that Rowling takes existing British idioms and replaces specific words with their magical counterparts. This creates a sense of linguistic immersion for readers and establishes the unique vocabulary and cultural identity of the wizarding world. For instance, “spilt milk” becomes “spilt potion”, and “high horse” transforms into “high Hippogriff” etc. In order to prove that idioms are culturally-specific, an analysis of the presence of a British cultural element is mandatory. In addition, the practical analysis shows how J.K. Rowling uses wizarding culturally specific idioms to enrich the world of Harry Potter. These idioms are derived from Muggle idioms but are adapted to include magical elements and create a unique cultural identity for the wizarding community.

The basis for the next layer of wizarding culturally-specific idioms were British common cross-cultural idioms that had been taking root in the language for years. We investigated another interesting aspect of idioms, namely the fact that any idiom becomes British culturally-specific under some conditions. Firstly, they have an existing magical and cultural element of the British wizarding world, as we know that the events took place in England. Secondly, since we have defined culturally-specific idioms and know that literature is one of the resources for the emergence of these idioms, we can conclude that they become British culturally-specific precisely because of English literature, which has

become popular all over the world and thus gives impetus to the spread of phraseological units. We classify these idioms into three categories: colloquial phraseology, book phraseology, and neutral phraseology. Each category is analyzed with examples to demonstrate how the idioms function within the narrative.

The last practical subchapter proposes a novel classification system for idioms based on the dominant parts of speech. Our findings demonstrate a clear dominance of verb-noun idioms, suggesting a preference for conveying meaning through action and its object. Further research is warranted to explore the cultural context and historical roots of these idioms, potentially revealing deeper connections between language and cultural expression. Idioms play a part in structuring the entire book as a collection of novels. Initially, Rowling used idioms containing magical terms to convince her readers that the magical world is real and has its own language. Finally, quantitative analysis was conducted to determine the number of idioms used in the books, as well as to understand the percentage of each subtype of idiom.

Last but not least, each language has its own idioms, but phraseology with the same or similar meanings can be found in both related and unrelated languages. The study has shown that even the fictional world has its own cultural peculiarities, and therefore idioms. People who speak different languages and have different cultures may use the same or completely different combinations of words to express the same concept. Idioms or idiomatic expressions are word combinations that do not make sense when first heard or read. This is due to the fact that every language has its own culturally specific idioms that may seem incomprehensible at first glance.

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APPENDIX 1

Examples of the use of idioms in the Harry Potter books

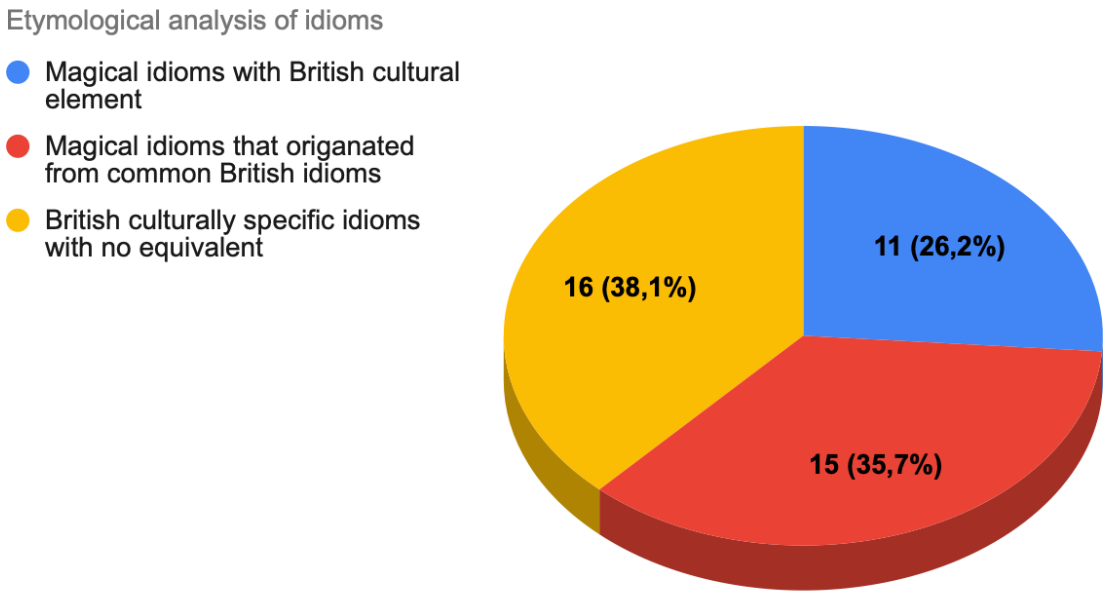
1. “Well, it’s no good crying over spilled potion, I suppose . . .” - Arabella Figg (Harry Potter and the Order of the Phoenix).
2. “...but the cat's among the pixies now” - Arabella Figg (Harry Potter and the Order of the Phoenix).
3. “But old Dodgy Doge can get off his high hippogriff…” - Rita Skeeter (Harry Potter and the Deathly Hallows).
4. “Wasn' room ter swing a Kneazle” - Rubeus Hagrid (Harry Potter and the Order of the Phoenix).
5. Title of the book – (Harry Potter and the Goblet of Fire).
6. “What's got your wand in a knot?” - Hermione Granger (Harry Potter and the Goblet of Fire).
7. “...there’s going to be hell to pay anyway, we might as well be hanged for a dragon as an egg” - Mrs Figg (Harry Potter and the Order of the Phoenix).
8. “It's like losing a knut and finding a galleon” - Albus Dumbledore (Harry Potter and the Order of the Phoenix).
9. “If Ginny’s not lying awake waiting for Hermione to tell her everything they said downstairs then I’m a Flobberworm…” - Fred Weasley (Harry Potter and the Order of the Phoenix).
10. “Oh, Aberforth is just the tip of the dung heap” - Rita Skeeter (Harry Potter and the Deathly Hallows).
11. “I wouldn't come near you with a ten-pound broomstick” - Mundungus Fletcher (Harry Potter and the Goblet of Fire).
12. “You’ll meet the same sticky end as your parents one of these days, Harry Potter” - Lucius Malfoy (Harry Potter and the Chamber of Secrets).

13. “You could do with taking a leaf out of Percy's book!” - Mrs. Weasley (Harry Potter and the Chamber of Secrets).
14. “If, at the end of it, you've toed the line and kept to the story, I'll sign your ruddy form” - Uncle Vernon (Harry Potter and the Prisoner of Azkaban).
15. “Mrs Mason screamed like a banshee and ran from the house, shouting about lunatics” – author’s words (Harry Potter and the Chamber of Secrets).
16. “Apparently Hermione felt she had been rumbled too because she suddenly threw caution to the winds” - author’s words (Harry Potter and the Half-Blood Prince).
17. “I just hope he’s in Gryffindor! Keep your fingers crossed, eh, Harry? - Colin Creevey (Harry Potter and the Goblet of Fire).
18. “If the worst came to the worst, they were going to drop a bag of Dungbombs, but they hoped they wouldn't have to resort to that” – Filch would skin them alive - author’s words ((Harry Potter and the Goblet of Fire).
19. “We're all in the same boat now, and, well” - Ernie Macmillan (Harry Potter and the Chamber of Secrets).
20. “That was the final straw for Severus” - author’s words (Harry Potter and the Prisoner of Azkaban).
21. “But they won fair and square... even Wood admits it” - Harry Potter (Harry Potter and the Prisoner of Azkaban).
22. “And Harry's still with us because he's not stupid enough to see one and think, right, well, I'd better kick the bucket then!” - Hermione Granger (Harry Potter and the Prisoner of Azkaban).
23. “Trust Malfoy to milk it for all it's worth” - Harry Potter (Harry Potter and the Prisoner of Azkaban).
24. “All’s fair in love and war” - Ron Weasley (Harry Potter and the Deathly Hallows).
25. “Did I know, in my heart of hearts, what Gellert Grindelwald was?” - Albus Dumbledore (Harry Potter and the Deathly Hallows).

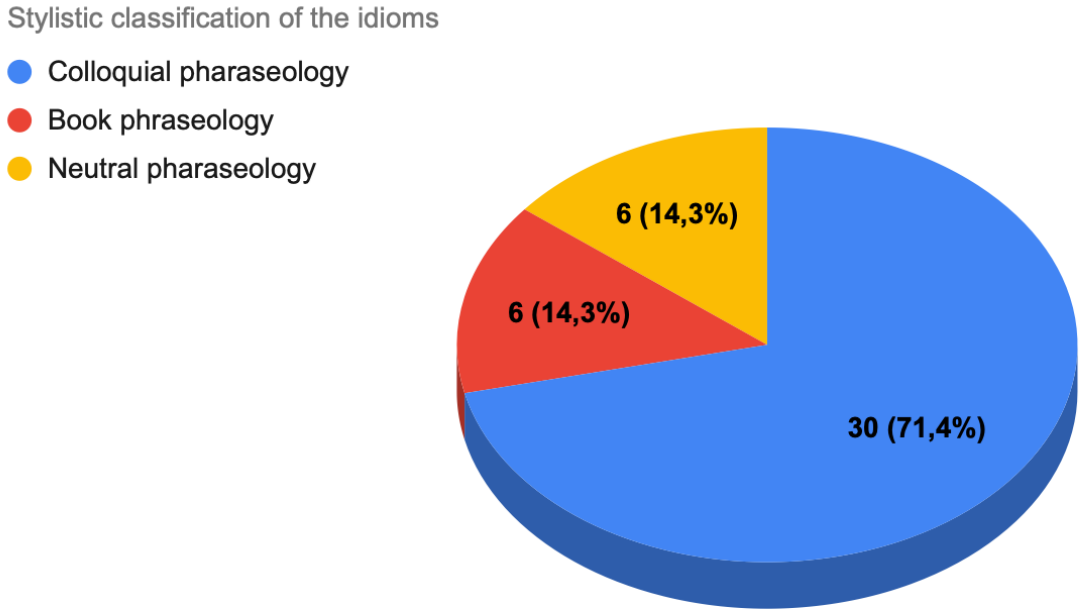
26. “He has, to use the common phrase, done a bunk” - Minerva McGonagall (Harry Potter and the Deathly Hallows).
27. “But Harry set Dobby free, and he was over the moon about it!” - Hermione Granger (Harry Potter and the Goblet of Fire).
28. “Don't count your owls before they are delivered” - Albus Dumbledore (Harry Potter and the Half-Blood Prince).
29. “The fire’s lit, but the cauldron’s empty,” as Ivor Dillonsby put it to me, or, in Enid Smeek’s slightly earlier phrase, “She’s nutty as squirrel poo.” - Rita Skeeter (Harry Potter and the Deathly Hallows).
30. “Hold yer hippogriffs, I haven' finished me story yet!' - Rubeus Hagrid (Harry Potter and the Order of the Phoenix).
31. “I'm so hungry I could eat a Hippogriff…” - Ron Weasley (Harry Potter and the Goblet of Fire).
32. “Can’t be done by night, you heard what happens if anyone moves outdoors during darkness: Caterwauling Charm’s set off, they’ll be onto you like bowtruckles on doxy eggs” - Aberforth Dumbledore (Harry Potter and the Deathly Hallows).
33. “We’ve been working like house-elves here!” - Hermione (Harry Potter and the Goblet of Fire).
34. “Another Weasley? You breed like gnomes” - Aunt Muriel (Harry Potter and the Deathly Hallows).
35. “Left to see someone about a batch of cauldrons that fell off the back of a broom! I told him I’d flay him alive if he went, and now look!” - Mrs Figg (Harry Potter and the Order of the Phoenix).
36. “I played like a sack of dragon dun” - Ron Weasley (Harry Potter and the Half-Blood Prince).
37. “I've access to a source most journalists would swap their wands for” - Rita Skeeter (Harry Potter and the Deathly Hallows).

38. “Poor old Berthy … memory like a leaky cauldron and no sense of direction” - Bagman (Harry Potter and the Goblet of Fire).
39. “What in the name of Merlin are you doing?” - Ron (Harry Potter and the Order of the Phoenix).
40. “Quidditch World Cup, wouldn't miss it for a sackful of Galleons- and the tickets cost about that” - Amos Diggory (Harry Potter and the Goblet of Fire).
41. “Poisonous toadstools don't change their spots” - Ron Weasley (Harry Potter and the Order of the Phoenix).
42. “Well, don’t ask me how, but he actually got off the toilet charge, [...] I can only supposed gold changed hands” - Mr. Weasley (Harry Potter and the Order of the Phoenix).

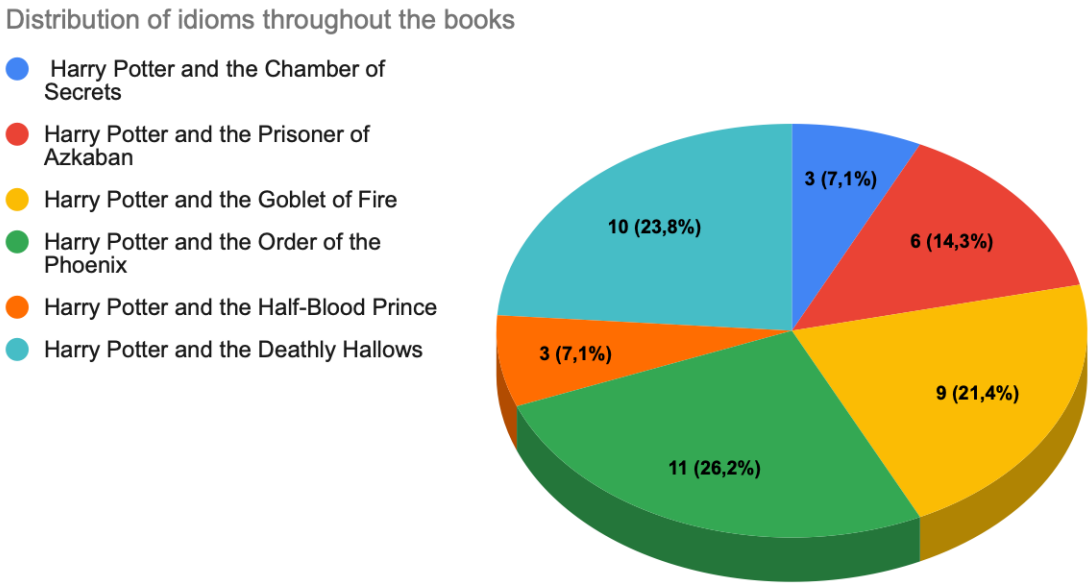
APPENDIX 2



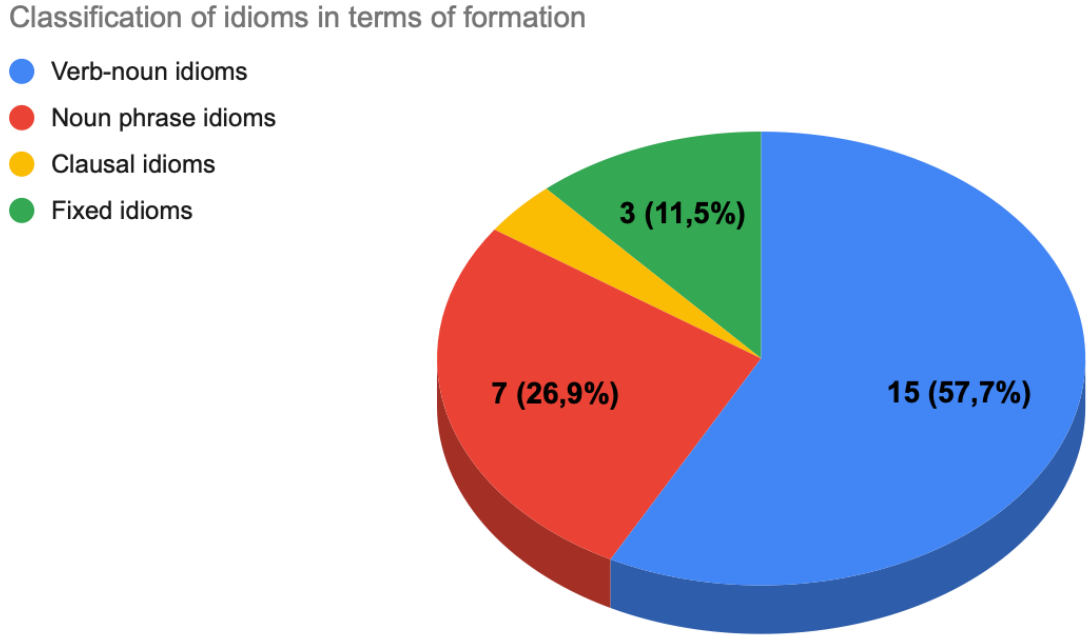
APPENDIX 3



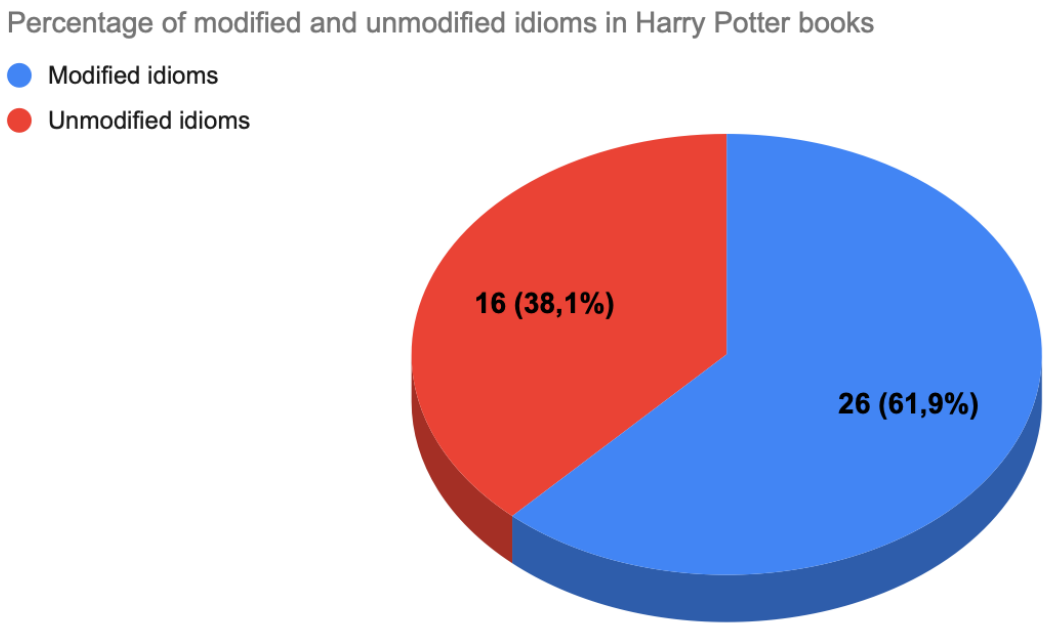
APPENDIX 4



APPENDIX 5



APPENDIX 6


Percentage of modified and unmodified idioms in Harry Potter books
Modified idioms
Unmodified idioms
16 (38,1%)
26 (61,9%)

SUMMARY

Кваліфікаційна робота бакалавра присвячена дослідженню інтеграції британських культурно-специфічних ідіом в магічний світ книжок Гаррі Поттер. Ідіоматичні вирази є дуже важливою частиною мови. Вони мають структурну стійкість і відчуття цілісності, містять багату конотацію національної культури, а також демонструють яскраві індивідуальні риси певної мови. Мова є невід'ємним засобом спілкування, а використання ідіом та метафоричності мови є беззаперечним природним розпізнавачем звичаїв, культурних вірувань, соціальних стандартів та норм. Отже, вивчення ідіом є важливим елементом у розумінні мови та культури певної нації. Це підвищує мовну обізнаність та покращує комунікацію. Оскільки ідіоматика поширена в реальному житті як частина культури, то не дивно, що ті, хто вивчає мову, неодмінно стикаються з ідіоматичними виразами в процесі вивчення мови, і вони повинні намагатися поглибити свої знання про ідіоми, якщо хочуть вижити в реальному середовищі спілкування. Як складова мовних виразів, ідіоми тісно пов'язані з національними звичаями і відображають менталітет, вірування і традиції людей. Соціальні звичаї різняться в різних країнах і пов'язані з усіма сферами суспільного життя, релігією, географічним походженням, релігійними віруваннями, історичним розвитком, різними завоюваннями, їжею та думками, танцями, літературою, міфологією та байками, економікою, спортом, розвагами тощо.

Актуальність дослідження зумовлена розумінням мовної варіативності та змін через демонстрацію того, як ідіоматична мова еволюціонує та адаптується у творчих літературних творах. Гаррі Поттер, один з найвідоміших романів, є об'єктом дослідження в цій роботі для вивчення того, як сучасний автор адаптує у своєму творі культурно специфічні ідіоми, що походять з британського варіанту британської англійської мови. Вивчення ідіоматичних виразів цінне тим, що дозволяє дослідникам виявити глибинні закономірності, які стосуються семантичних, структурних і лексикографічних аспектів самої мови.

Об'єктом дослідження є культурно-специфічні ідіоми в британській англійській мові.

Предметом дослідження є застосування британських та магічних культурних елементів для створення культурно-специфічних ідіом реального та чарівного світів.

Основна мета роботи - дослідити інтеграцію британських культурно-специфічних ідіом у фентезі-світ Гаррі Поттера і показати, що вони слугують основою для ідіом вигаданого магічного світу.

Перший розділ містить огляд робіт відомих науковців, які досліджували ідіоми. Також, у цьому розділі ми даємо визначення терміну культурно-специфічні ідіоми. Другий розділ включає в себе етимологічний аналіз та класифікації даних ідіом. Нами також було досліджено ще один аспект культурно-специфічних ідіом, а саме той факт, що будь-яка ідіома стає британською культурно-специфічною за наступних умов. По-перше, вони мають наявний магічний та культурний елемент британського світу чарівників, оскільки ми знаємо, що події відбувалися в Англії. По-друге, оскільки ми дали визначення культурно-специфічним ідіомам і знаємо, що література є одним із джерел їх виникнення, можна зробити висновок, що вони стають британськими культурно-специфічними саме завдяки англійській літературі, яка стала популярною в усьому світі і, таким чином, дає поштовх для поширення фразеологічних одиниць. В ході дослідження було виявлено 42 приклади культурно-специфічних ідіом, з яких 26 були змінені з допомогою магічного культурного елементу та мають абсолютні відповідники у реальному світі.

У цій роботі ми виконали наступні завдання:

- визначили лінгвістичний статус ідіом у сфері мовознавчих досліджень;
- дали визначення терміну культурно-специфічні ідіоми;

-дослідити культурне значення та походження британських культурно-специфічних та загальновживаних ідіоматичних виразів, використаних у серії книг про Гаррі Поттера;

- довели, що ідіоми вигаданого світу також можна вважати британськими культурно-специфічними, оскільки вони були створені та використані у Великій Британії та мають культурний компонент;

- спостерігали, як магічний культурний елемент інтегрується в ідіоми і які зміни відбуваються на цьому рівні;

- проаналізували стилістичні аспекти ідіом, щоб переконатися, що вони відрізняються одна від одної;

- заглибилися у формування ідіом з точки зору частин мови;

- відстежили частоту вживання ідіом та їх поширеність у різних книгах.

У роботі використано такі методи дослідження: описовий аналіз - для виділення та опису специфічних рис ідіом, а саме їх структурних та стилістичних особливостей; етимоголічний аналіз - для дослідження походження культурно-специфічних ідіом; синтез - для узагальнення всіх первинних результатів дослідження; класифікація - для виділення різних категорій ідіом; дедуктивний та індуктивний методи – для дослідження та узагальнення отриманого матеріалу.

Теоретичне значення роботи полягає в розширенні теоретичних уявлень про ідіоми та зв'язок мови і культури, а також в узагальненні наукових висновків з цього питання. Аналіз ідіом має практичну цінність у різних освітніх контекстах, включаючи стилістику, літературу, фразеологію та курси англійської як другої мови (ESL). Крім того, проливаючи світло на вираження британської культури, дослідження допомагає зрозуміти британське суспільство та його манеру спілкування.

Дослідження також представляє унікальний підхід до лінгвістичних досліджень. Воно поєднує стилістику, фразеологію та літературу фентезі, щоб дослідити, як Джоан Роулінг впроваджує ідіоми реального світу у мову чарівників.

Ця методика не лише дає уявлення про процес адаптації мов для вигаданих світів, але й слугує цінним прикладом для майбутніх авторів фентезі, які прагнуть ˙створювати реалістичні світи. Дослідження йде далі, пропонуючи дві нові класифікації ідіом, використаних у серії, аналізуючи, як вони взаємодіють з вигаданою магічною лексикою, і досліджуючи, як Роулінг долає розрив між магічним і реальним світом за допомогою використання загальновживаних ідіом.