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The translation of phraseology: a
contrastive analysis of two versions of
Harry Potter and the Prisoner of Azkaban
by J.K. Rowling.

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ABSTRACT

This project deals with the translation of phraseological units into the Spanish and Catalan versions of *Harry Potter and the Prisoner of Azkaban* by J.K Rowling. My aim is to investigate whether there are meaningful differences in the way in which both translators transferred the English phraseological units into the target languages. To do so, I will identify and classify the occurrences in the original novel according to their types. Then, I will extract and analyze their Catalan and Spanish translations to see which techniques have been used in each case. Lastly, I will reach a conclusion on the similarities and differences on the treatment of phraseology in both versions.

Keywords: translation, phraseology, translation techniques, target languages.

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1. Introduction

1.1. Objectives

The aim of this dissertation is to identify, analyze and classify the Spanish and Catalan translations of the phraseological units that appear in some chapters of the novel *Harry Potter and the Prisoner of Azkaban* by J.K Rowling. To do so, I will identify the occurrences found in chapters one, eleven and twenty-two in the source text and their corresponding translations in the target texts. Afterwards, I will classify the phraseological units into five categories, according to the translation technique used by the translators on each case. Lastly, I will analyze and compare the data in order to reach a conclusion with regards to what kind of translation strategy has guided the translators work, and whether the change of the target language produces any significant differences in the way phraseological units are translated.

1.2. Methodology

During this project, a series of steps have been undertaken.

At the outset, my initial task was to decide how to extract a sample of my corpus given that the novel and its translations went beyond the scope of this project. As the original novel had twenty-two chapters, I decided to work with the first one, the one in the middle (chapter eleven) and the last one to create a sample that was representative of the whole novel.

The next step was to conduct a first reading in order to familiarize myself with the novel. In addition, I had to identify a suitable collection of techniques that would enable me to perform a comprehensive analysis of the texts. Then, I proceeded with a second reading,

with a particular focus on locating instances of phraseology and comparing them with their respective translations in both target texts.

After compiling the data, I classified the occurrences and the translations according to the taxonomy provided in the article *Nominalization and the Translation of Phraseology in the COVALT Corpus* by Josep Marco (2009). To facilitate easy comparison of the data, I created a detailed table that allowed me to examine both versions at the same time.

After realizing that both the Spanish and Catalan translations also included some phraseological units that did not match any occurrence in the original text, I decided to run a second analysis of the corpus in the opposite direction, that is, I identified all the instances of phraseological units in the target texts and check whether they were translations of the source text or whether they had been added by the Spanish and Catalan translators.

Finally, after having compiled all the data, I searched for patterns in the translation renderings and a possible explanation for any disparities or similarities between the translation strategies used in the Catalan and Spanish versions.

2. Theoretical framework

To undertake my project, it was necessary for me to do some research. The process of classifying phraseological units can be challenging due to the lack of consensus among experts on the appropriate method of categorization. Additionally, many existing classification systems present difficulties when dealing with borderline cases that do not neatly fit into any predefined category. After a careful consideration, I opted for Gloria Corpas Pastor's straightforward approach which is also used in Josep Marco's article. Gloria Corpas Pastor divides the phraseological units into three types: utterances, idioms, and collocations:

“Corpas (1997) provides a threefold classification into utterances (i.e., phraseological units which constitute full utterances or sentences), idioms (which typically operate at phrase level) and collocations”. (Josep Marco 2009: 845)

For the purpose of my dissertation, I decided to focus only in the first two types and leave collocations out to narrow down the scope of my analysis, because the number of occurrences was too numerous for the time and space allowed by my TFG.

Regarding the classification of the translation techniques, I opted for the taxonomy devised by Josep Marco, in which he lists six different techniques.

2.1. Definition and classification of phraseological units

According to Corpas (1997) idioms and utterances are a stable combination of words that are unique to a particular language, and whose meaning cannot be inferred from the individual words they comprise. For example, the meaning of the utterance “It's raining cats and dogs” is that it is raining heavily, and it has nothing to do with its literal meaning,

that is, that cats and dogs are falling from the sky. Another example of an utterance is “It is a piece of cake.” The meaning of this phraseological unit is “something that is very easy” and also has nothing to do with the individual meaning of the noun “piece” or “cake.”

Regarding idioms, they are exactly the same. The only difference between utterances and idioms is that utterances are complete sentences like “it is a piece of cake,” while idioms are just phrases, that is, segments of a sentence that form a grammatical unit. For example, “He passed the exam, by the skin of his teeth.”

2.2. Problems and challenges in the translation of phraseology

According to Victoria Subbotina (2013: 1492), “it should be noted that translation of phraseological units is the most important and rather difficult task for the translator”. During the process of translation, it is important for translators to make sure that the meanings of the occurrences in both source and target texts align. Failure to do so, may lead to a misinterpretation of the phraseological unit.

In order to translate and interpret phraseological units in a proper way, translators must be aware of the nuances of its usage and take measures to prevent any misinterpretation during the translation process. (Subbotina, 2013)

According to Mona Baker (2011: 68): “The difficulties involved in translating an idiom are totally different from those involved in interpreting it.” She divides these difficulties in four types:

- a) (2011: 68) “An idiom or fixed expression may have no equivalent in the target language.” This happens usually and we are going to see it in my project.

Sometimes, a language uses one single word while another uses an idiom, an utterance, a fixed expression...

- b) (2011: 69) “An idiom or a fixed expression may have a similar counterpart in the target language, but its context of use may be different; the two expressions may have different connotations, for instance, or they may not be pragmatically transferable.” That is, when we have two phraseological units that have a similar meaning but, depending on the language, it is used in different contexts, making them different.
- c) (2011: 69) “An idiom may be used in the source text in both its literal and idiomatic sense at the same time.” This is sometimes difficult to differentiate since often only native speakers of the language are able to distinguish the two senses.
- d) (2011: 70) “The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages.” Some languages use idioms and utterances only in spoken discourse as it is more informal, and they associate the written language with formality.

2.3. Josep Marco’s techniques to translate phraseological units

According to Josep Marco (2009: 848), phraseological units can be translated using different translation techniques. He classifies these techniques in six different types:

“PU → Similar PU: the translated segment is a target-language phraseological unit and is similar in both overall meaning and metaphorical base to the ST phraseological unit.”

An example for this technique would be: “To play devil’s advocate” – “Hacer de abogado del diablo.”

“PU → Different PU: the translated segment is a target-language phraseological unit, but it is different from the ST phraseological unit in either overall meaning or metaphorical base, or in both, and in some other relevant respect.” “To kick the bucket” – “estirar la pata”, in this example we can see how both units use a different metaphorical base but convey the same meaning.

“PU → No PU: the translated segment is not phraseological.” “To tie the knot” – “casarse”, here we see how the phraseological unit is lost in the translation.

“Omission: the ST segment including the phraseological unit has been omitted in the translation. “He left ten minutes ago like a bat out of hell because he was afraid of missing the train” – “Se marchó hace diez minutos porque le daba miedo perder el tren.”, the idiom “like a bat out of hell” has been omitted in the Spanish translation, producing a loss of semantic content.

“Direct copy: the ST segment has been translated more or less literally, but the result is not a phraseological unit in the target text. It is a calquing technique which gives rise to a certain degree of incoherence in the translation.” “To lose your touch” – “perder el toque”.

6) No PU → PU: a non-phraseological segment in the ST is translated as a phraseological unit in the TT.” “To go to sleep” – “irse al sobre”, here, we gain one phraseological unit in the translation.

3. Text analysis

3.1. *Harry Potter and the prisoner of Azkaban*

The author of the source text is Joanne Rowling, mostly known by J.K. Rowling. She was born on 31st July 1965 in Bristol. Since she was a little girl, she had always loved books. As she explains on her website, “jkrowling.com”, at the age of six she had already written her first book.

When she was travelling from Manchester to London King’s Cross in 1990, J.K. Rowling had the idea for the Harry Potter novels. She explains that she started outlining the series’ seven volumes over the course of the following five years. She accumulated a large number of notes, written in random pieces of paper.

In 1992, she married and moved to Portugal to become an English teacher. She also had her first daughter in 1993. At the end of that year, her marriage ended, and she moved to Edinburgh with the first three chapters of the first book concluded.

When she had all the book finished, she sent the first three chapters to various literary agents and one of them answered wanting to see it. The publication of the book was in June 1997.

The Harry Potter saga consists of a total of seven books. These novels have attained international reputation, selling millions of copies worldwide and also being translated into several languages. Many readers of all ages have been enthralled by the Harry Potter series.

Even though there are seven novels, eight movies were made, receiving both critical and popular praise. The movies have helped the series become even more successful on a worldwide scale.

Harry Potter and the prisoner of Azkaban is the third book in the Harry Potter collection, after *The Chamber of Secrets* and before the *Goblet of Fire*. It was published in July 1999, and the author started writing it immediately after finishing the second book.

The novel is narrated in the third person, through Harry Potter's point of view, so that the reader is able to see and witness what Harry sees. He is a twelve-year-old wizard apprentice who often finds himself facing multiple dangers and adventures with his two best friends, Ron Weasley and Hermione Granger.

The narration is set in the protagonist's third year in magic school. The plot of the novel revolves around finding Sirius Black, the prisoner of Azkaban who is also Harry's godfather. In addition, it is believed that he is the one who betrayed his parents.

Throughout the book, there are several clues that eventually lead Harry to discover that Sirius did not betray his parents. This makes Harry realize that Sirius really loved his family and that he was probably the only one who would accept him for who he was.

3.1.1. Analysis

Once I had clear what were the phraseological units, the next phase in the project was to concentrate on recognizing all the utterances and idioms that emerged in the chosen chapters (one, eleven and twenty-two).

First, I focused only on the source text, the book in English, as it was easier for me to find all the phraseological units and write them down in a list. I classified them according to the order in which they appeared in the chapters.

In chapter number one, I only found eleven phraseological units. I was surprised at first that there were so few, but then I realized that being the first chapter, the author was probably focusing more on giving factual information to the reader about the plot. In the following chapters, we see how she adds many more.

In chapters eleven and twenty-two, I found the exact same number of phraseological units, which were fifty-one in each chapter.

3.2. The translation of phraseology in *Harry Potter y el prisionero de Azkaban* (Adolfo Muñoz y Nieves Martín)

Once I had all the utterances and idioms selected, I started to look for their renderings in the Spanish book. As I have already mentioned, the Harry Potter series acquired worldwide fame, making possible the translation into 70 different languages.

The Spanish translation was made by two translators: Adolfo Muñoz and Nieves Martín. They have been in charge of translating volumes two, three and four of the saga. As they explain in an interview for *Vasos Comunicantes*, they both recognize that when they were offered the task of translating the second book, the saga was not so well known in Spain. Therefore, they approached the translation with the same respect for the original text as with previous works. In the translation of the following volumes, they felt more responsible for correcting the language in certain way, since the novels were more successful, and they knew that they reached all kinds of audiences.

Another thing that stands out about their translations is that, in picking up a series that had been previously started by another translator, they felt that they were marked by the guidelines she chose, such as leaving many invented words untranslated. Muñoz (2004) explains that, if they had started the translations themselves, they would like to have reinvented everything the author invented.

The comparative procedure led to an in-depth investigation of the phraseological units and translation techniques that were applied during the process of translation. The most striking finding was that in the Spanish version, the translators did not use as many phraseological units as the author of the original text.

In all, the target text contains 113 phraseological units, in which the most common translation technique was PU>no PU, present in 64 examples. The second one was PU>similar PU, with a total of 26 examples and then PU>different PU and PU>direct copy with 12 and 11 examples respectively. The technique PU>omission was not used in the Spanish translation.

For a better comprehension, I provide below a selection of some phraseological units and their respective translations together with the translation strategy used in each case.¹

Source Text	Target Text	Translation technique
All on his own	Completamente solo	PU > NO PU

¹ The entire corpus of the analysis is present in the annexes

In this first example (chapter eleven), the phraseological unit is not maintained. The semantic content is the same in both versions, the translators have opted for a simple explanation maintaining the original meaning of the sentence, possibly because there is no equivalent PU in the target language. As explained above, this is the most used translation technique in Spanish.

Source Text	Target Text	Translation technique
You are talking nonsense	¡Estás diciendo tonterías!	PU > SIMILAR PU

In this case (chapter twenty-two), the phraseological unit is translated using the second technique described by Josep Marco (2009:848):

“PU → Similar PU: the translated segment is a target-language phraseological unit and is similar in both overall meaning and metaphorical base to the ST phraseological unit.”

By employing this technique, the translators have kept the naturalness of the original text while conveying the same meaning and producing the same image in the reader’s mind. That is the main goal of this strategy.

Source Text	Target Text	Translation technique
Laughing is head off	Riéndose a mandíbula batiente	PU > DIFFERENT PU

This is an example (chapter twenty-two) of the third technique most used by the translators. Here, the phraseological units are different because the metaphorical image that comes to our minds when we read these sentences is not the same. In the source text,

the author uses the image of a head whilst the translators refer to a jaw. Even so, both texts convey the same meaning, which is very funny for which the character was laughing a lot.

Source Text	Target Text	Translation technique
There you have it	Ahí lo tienes	PU > DIRECT COPY

Here is an example (chapter twenty-two) of the last technique used by the translators of the Spanish version. This technique is based on copying and translating the original text directly using the exact same words in the target text. The only problem with this technique is that when translating literally, the phraseological unit is lost.

3.3. The translation of phraseology in *Harry Potter i el pres d'Azkaban* (Laura Escorihuela)

The translator of the novel in Catalan is Laura Escorihuela. From the Harry Potter saga, she has been in charge of the translation into Catalan of volumes one, two, three and four. As she explains in an interview for the *Diari de Tarragona*, Escorihuela started the translation of the first book of the saga when she was only twenty-three years old, while she was studying Translation and Interpretation in Barcelona.

The translation of the first novel was done during her Erasmus in France. She explains that she had several problems trying to make a translation into Catalan at a French university, but finally she was able to succeed.

In the Catalan translation, the most common technique was PU>no PU, present in 64 examples. The second one was PU>similar PU, with a total of 27 examples and then PU>different PU and PU>direct copy, with 13 and nine examples respectively. The PU>omission technique was not used in the Catalan translation either.

As in the Spanish section, I will provide some examples of each of the techniques used by Laura Escorihuela:

Source Text	Target Text	Translation technique
A grin spread across his face	Va somriure	PU > NO PU

Here we have an example (chapter one) of the most used technique, which is PU>no PU. In my opinion, by using this phraseological unit, the author provided the English sentence with a poetic tone that is clearly lost in the translation. Escorihuela's translation is surprising since there exists a similar PU in the target language: "se li va dibuixar un somriure a la cara".

Source Text	Target Text	Translation technique
The silence was broken	Trencava el silenci	PU > SIMILAR PU

In this second example (chapter one), the translator has chosen to translate the phraseological unit into another one very similar in Catalan, thus maintaining the originality and creativity of the source text.

Source Text	Target Text	Translation technique
Sick as a pig	Es posarà malalt de ràbia	PU > DIFFERENT PU

Here (chapter eleven), both phraseological units convey the same meaning “to be sick” but with a slight difference, as the metaphorical base used in each case is not the same. In the source text, the author uses the word “pig” to express the anger meaning, while in the target text, the translator uses the word “ràbia” which means “rage”.

Source Text	Target Text	Translation technique
Seized his chance	Aprofitant l’oportunitat	PU > DIRECT COPY

In this example (chapter one), we can see how the translator translated the phraseological unit literally with the exact same words, thus maintaining the original semantic content but losing the phraseological unit in the translation.

3.4. Contrastive analysis of the Spanish and Catalan versions

Now that I have completed a brief overview of the phraseological units and their respective translations into Spanish and Catalan, I will provide a comparison of the techniques used by each translator, in order to see the differences and similarities between the treatment of the English phraseology in the two target texts.

As I said before, there is a total of 113 phraseological units in my sample of Rowling’s *Harry Potter and the Prisoner of Azkaban*, which are translated mostly using the PU>no

PU technique in both target text. The second most used technique is PU>similar PU again for both translations. There are also some differences between the solutions provided by Muñoz and Martin in the Spanish version and Escorihuela in the Catalan one.

Next, I have included a table with the results of the Spanish and Catalan versions of *Harry Potter and the Prisoner of Azkaban*. In the conclusions I will provide a graph with their respective percentages for a better understanding of the small differences between the Catalan text and the Spanish text.

Here is the table where I have noted the five techniques used in the Spanish and Catalan versions of the novel. Next to it, there is the number of times that each technique was used in relation to the total number of phraseological units found in the English novel.

Techniques used	Spanish	Catalan
PU > NO PU	64/113	64/113
PU > SIMILAR PU	26/113	27/113
PU > DIFFERENT PU	12/113	13/113
PU > DIRECT COPY	11/113	9/113
PU > OMISSION	0/113	1/113

With a total of 113 phraseological units, we can see that in Spanish, 64 of them were PU>no PU, 26 were PU>similar PU, 12 were PU>different PU and 11 were PU>direct copy.

On the other hand, in Catalan, from 113 phraseological units, 64 were PU>no PU, 27 were PU>similar PU, 13 were PU>different PU, nine were PU>direct copy.

The first striking fact that the table reveals is that both target texts have used almost the same number of PU>no PU and PU>similar PU translations.

The differences between the Spanish version and the Catalan version start in the third row where the figures for the PU>different PU technique are displayed. As the results indicate, this technique is used one more time in Catalan than in Spanish. Then, the other way round happens with the PU>direct copy technique, which is used two more times in Spanish than in Catalan.

Now that the differences between the two target texts are exposed, I will show some examples to study the effects of these dissimilarities in the target texts.

Source Text	Spanish Text	Technique	Catalan Text	Technique
In the dead of night	Muy entrada la noche	PU > NO PU	Ben entrada la nit	PU > NO PU

In this first example of chapter one, we can see that both translators have used the same technique, PU>no PU. This technique is described by Josep Marco (2009: 848) as:

“PU → NO PU: the translated segment is not phraseological.”

One thing to note about this example is that the translators have decided not to keep the phraseological unit and have used the same adjective instead. According to the *Diccionario de la Real Academia Española*, in Spanish, the adjective “entrado/a”, when

referred to a period of time or a season means: “Que ya no está en su comienzo pero tampoco ha llegado aún a su mitad”. This adjective means exactly the same in Catalan: “Primera part d’una cosa” as defined by the *Diccionari de la llengua catalana de l’Institut d’Estudis Catalans*, quite possibly, the translators have decided to use this adjective because there is no equivalent phraseological unit to the original one either in Spanish or Catalan. Thus, they have opted for a natural and idiomatic construction. Curiously, the same in both languages.

The second technique displayed in the table is PU>similar PU, almost used the same number of times in both translations (26 and 27 times). However, this striking coincidence does not mean that the Spanish and Catalan translators have rendered the original PUs identically. In this second example, also from chapter one, they have found different solutions to translate the same English expression:

Source Text	Spanish Text	Technique	Catalan Text	Technique
A grin spread across his face	Una sonrisa se le dibujó en la cara	PU > SIMILAR PU	Va somriure	PU > NO PU

In the Spanish target text, the translator decided to maintain the occurrence, while the Catalan translator did not. The Spanish translators Muñoz and Martín have opted for a frequently used expression in Spanish that keeps the same meaning and image of the original. On the other hand, Escorihuela has paraphrased the meaning of the English PU, even though there is a similar expression in Catalan (‘se li va dibuixar un somriure a la cara’), thus missing some of expressiveness of the original novel.

As I have explained in the table of results, the techniques PU>no PU and PU>similar PU, are used almost the same number of times in both languages. This means that this type of example does not affect the general figures, as there are many other occasions where the same phenomenon happens but the other way round, that is Muñoz and Martín do not keep the English phraseological unit (PU>no PU) in the Spanish version but Escorihuela does in the Catalan one, as in the next example:

Source Text	Spanish Text	Technique	Catalan Text	Technique
Snatched out of harm's way	La cogió para protegerla	PU > NO PU	Endur fora de perill	PU > SIMILAR PU

In this example (chapter twenty-two), it is the Catalan translator who maintains the occurrence and the Spanish translators who do not. In this occasion, however, Muñoz and Martín's decision can be easily explained since the expression "out of harm's way" does not have an equivalent in Spanish.

Source Text	Spanish Text	Technique	Catalan Text	Technique
All in Lucious pocket	Metidos en el bolsillo	PU > SIMILAR PU	Els te a la butxaca	PU > SIMILAR PU

Here we have an example (chapter eleven) where the translators used the same technique PU>similar PU, which is the second most used technique by both.

Next in the table, we find the figures corresponding to the PU>different PU technique.

As the results show, the Catalan target text uses this technique more than the Spanish one:

Source Text	Spanish Text	Technique	Catalan Text	Technique
Rooted to the spot	Estaba inmovilizado	PU > NO PU	S'havia quedat de pedra	PU > DIFFERENT PU

This would be an example (chapter one) where the Catalan translator opted for a different phraseological unit that maintains the overall meaning of the original. On the other hand, the Spanish translator opted not to maintain the phraseological unit, using the PU>no PU technique.

However, in other occasions in which the English PUs could not be rendered into the target languages, both the Spanish and Catalan translators resorted to a different phraseological element to keep the original semantic content, even if this meant changing the metaphorical image in the readers' minds:

Source Text	Spanish Text	Technique	Catalan Text	Technique
Laughing his head off	Se retorcía de la risa	PU > DIFFERENT PU	Pixant-se de riure	PU > DIFFERENT PU

This example (chapter eleven) is very interesting, because both the Spanish and Catalan translators have opted for the PU>different PU technique which has resulted in two different translations of the same phraseological unit, although, the Spanish translators

could have used the same phraseological unit as the Catalan one. Their different translations point to the fact that maybe the Spanish translators are aiming at a more formal language than Escorihuela, which could explain their choice of the neutral expression “retorcerse de risa” as opposed to “pixar-se de riure” of the Catalan translator. Even so, both the Spanish and Catalan translators perfectly represent what the author wanted to convey with that phraseological unit in the original novel.

Following the table, we find the results of the direct copy technique. As I already explained, Muñoz and Martín, the Spanish translators, used this technique more often than Escorihuela. Here we have an example (chapter one) of such cases:

Source Text	Spanish Text	Technique	Catalan Text	Technique
Set foot there	Poner los pies en él	PU > DIRECT COPY	No havia estat mai	PU > NO PU

The Catalan translator opted for the PU>no PU even though she could have used the same technique as in the Spanish version, the result being: “posar-hi els peus”.

In spite of these differences, most of the time, when Laura Escorihuela uses a direct copy technique, Adolfo Muñoz and Nieves Martín use it as well:

Source Text	Spanish Text	Technique	Catalan Text	Technique
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Seized his chance	Aprovechó la oportunidad	PU > DIRECT COPY	Aprofitant l'oportunitat	PU > DIRECT COPY
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This is an example (chapter one) where the Spanish and the Catalan translators used the same technique, probably because it was the best fit for the context of the paragraph since it sounds natural in both versions.

In the next example (chapter eleven), however, Laura Escorihuela has opted for a PU>no PU technique instead of a direct copy:

Source Text	Spanish Text	Technique	Catalan Text	Technique
This was no laughing matter	Aquello no era cuestión de risa	PU > DIRECT COPY	Allò no era cap broma	PU > NO PU

It seems likely that, the translator has opted for a PU>no PU because, the direct copy sounded a bit awkward in Catalan: “Allò no era qüestió de riure”. Therefore, Escorihuela might have decided that it was better not to translate literally and just employ another translation technique.

Next, I have included one of the few cases in which Escorihuela has used a direct copy technique in the target text when Muñoz and Martín have opted for a different solution. Most of the time, it is either used by both or only the Spanish one.

Source Text	Spanish Text	Technique	Catalan Text	Technique
Turned on her heel	Dio media vuelta	PU > NO PU	Es va girar sobre els talons	PU > DIRECT COPY

In this case (chapter eleven), it is interesting the fact that the Spanish translator has not used this technique, since there is the equivalent PU in the language. Also, it would not sound strange and in my opinion, it would sound as natural as in the source text.

Having explained all these examples, I would like to point out that, as I already explained in the methodology, in this project I have not only taken into account the translation of phraseological units present in the English text. I have found that in the target texts, there are many phraseological units that do not correspond with translations of the source text. They are, in fact, phraseological units added by the translators.

A possible explanation could be that, by adding phraseological elements, the translators wanted to compensate for the number of phraseological units present in the novel and lost in their respective versions. That is, since many of the phraseological units that appear in the source text could not be translated because they did not have an equivalent in Spanish or Catalan, the translators could have resorted to the addition of other occurrences (always following the original meaning of the novel) to compensate for the loss of original phraseology.

During my analysis of the target texts, I found 12 instances of added PUs:

Technique	Spanish translation	Catalan translation
NO PU > PU	7/12	4/12
NO PU > NO PU	5/12	8/12

This table shows the figures for the No PU>PU technique, defined by Josep Marco (2009: 848) as: “No PU → PU: a non-phraseological segment in the ST is translated as a phraseological unit in the TT.”

In the Spanish translation, there are seven cases where this technique is used. On the other hand, in the Catalan translation, there are only four. In the second row of the table, I have used the term No PU>No PU to represent the times when one of the target texts contains a phraseological unit while the other one does not. That is, five regular sentences in the Spanish translation are rendered as phraseological units in the Catalan version. On the other hand, in the Catalan translation, there are eight sentences that do not contain a phraseological unit although they do in the Spanish version.

I will provide some examples for a better understanding:

Source Text	Spanish Text	Technique	Catalan Text	Technique
Really pleased	Estará en una nube	NO PU > PU	Molt content	NO PU > NO PU

In this first example, the source text does not include phraseological unit, but the translators of the Spanish version decided to add an occurrence that fitted the context.

That is why this instance has been included in the Spanish column under the heading No PU>PU. On the other hand, the same original sentence is not translated into Catalan as a phraseological unit, because Escorihuela decided to keep the No PU of the original text. That is the reason why this instance is accounted for under the heading No PU>No PU.

Source Text	Spanish Text	Technique	Catalan Text	Technique
Reluctantly	A regañadientes	NO PU > PU	Fer una ganyota	NO PU > NO PU

In this second example, it happens exactly the same. Although there is no phraseology in the source text, the Spanish target text includes an occurrence. However, Escorihuela has again opted for a translation that does not imply the addition of a phraseological unit.

Source Text	Spanish Text	Technique	Catalan Text	Technique
Harry didn't answer	Quedarse callado	NO PU > NO PU	Es va quedar mut	NO PU > PU

In this example, the opposite phenomenon can be observed. The target text that uses the technique No PU>PU is the Catalan. Although there is a phraseological unit that means exactly the same: “quedarse mudo”, Muñoz and Martín decided to use a non-phraseological sentence.

Source Text	Spanish Text	Technique	Catalan Text	Technique
Clenched his teeth	Apretó los dientes	NO PU > NO PU	Es va mossegar la llengua	NO PU > PU

Finally, I have included another example, of an addition of a phraseological element in the Catalan version. Escorihuela has decided to add the phraseological unit “mossegar-se la llengua”, while the Spanish translators rendered the original text literally.

To finish this section, it is necessary to highlight that the Spanish and Catalan translators have agreed on the need to add phraseology to their versions in just one occasion:

Source Text	Spanish Text	Technique	Catalan Text	Technique
Froze	Se quedó de piedra	NO PU > PU	Es va quedar glaçat	NO PU > PU

In this case, the two target texts include a phraseological unit, that does not correspond to an occurrence in the source text. It is interesting to see how, even though the Spanish and the Catalan expressions share the same meaning, they use different metaphorical bases. The Spanish translators refer to “a stone”, while the Catalan refers to “ice”.

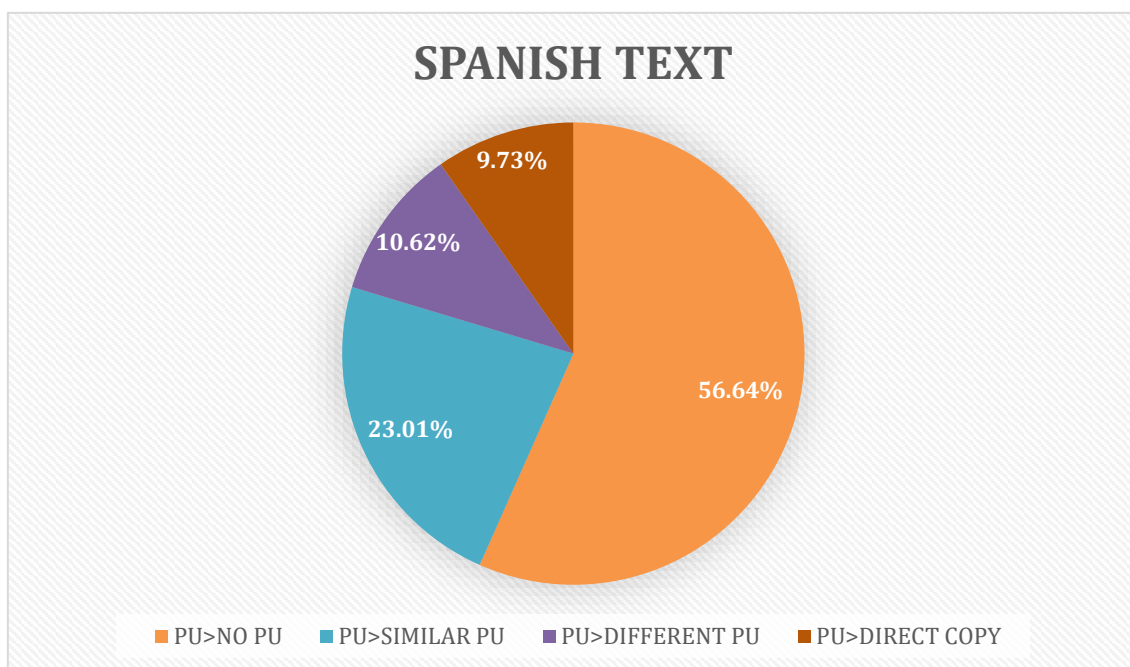
4. Conclusions

After analyzing all the phraseological units and their respective translations, I have come to the appropriate conclusions on the analysis.

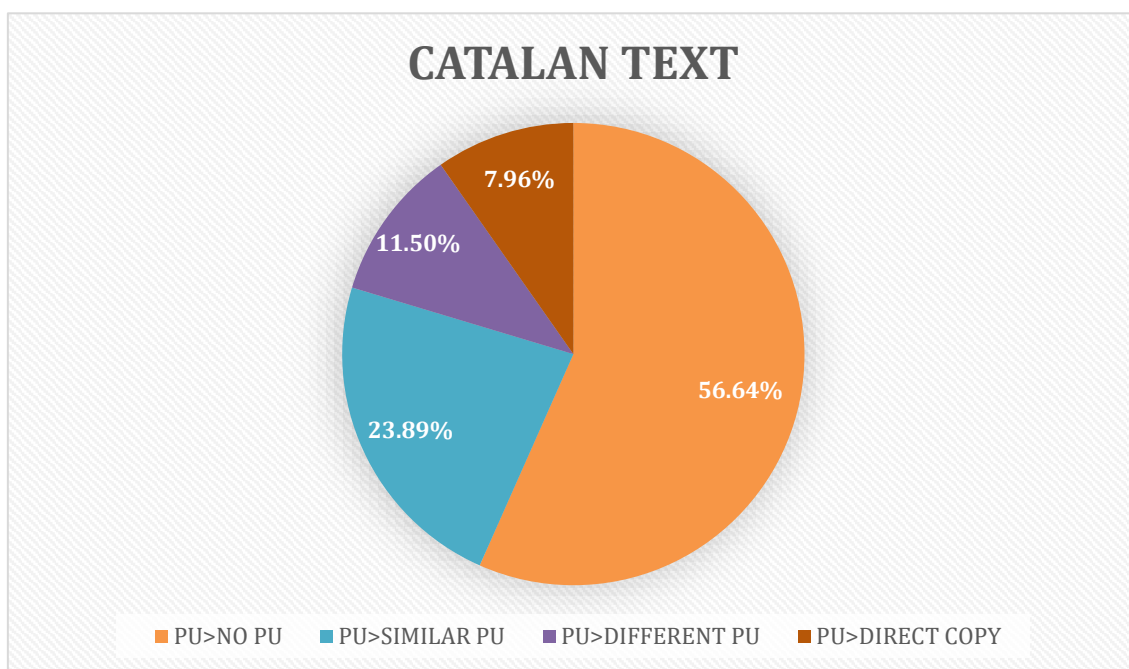
The main goals of this project were to analyze how the phraseological units of *Harry Potter and the Prisoner of Azkaban* were translated into Spanish and Catalan, to identify the phraseological units and their translation techniques and to determine which translation strategy predominates in each of the target texts.

First, it is important to highlight that, in general, the Spanish and Catalan texts show are very similar, at least with regards to the techniques used for the transfer of phraseology. This could be due to the close relation that exists between both target languages and cultures. Below I provide a summary of the more striking coincidences and the divergences of their respective treatments of the translation of phraseological elements.

First of all, I have been able to recognize 113 occurrences in the source text.



In the Spanish version, 64 of these have been translated with the PU>no PU technique. Then, 26 have been translated with the PU>similar PU technique, 12 with the PU>different PU and 11 with the PU>direct copy technique. Finally, none of these has been translated with the PU>omission technique.



On the other hand, in the Catalan version, also, 64 of these occurrences have been translated with the PU>no PU technique and 27 with the PU>similar PU. Then, 13 occurrences have been translated with the PU>different PU technique and with the PU>direct copy technique. Finally, none of these has been translated with the PU>omission technique.

With these two graphs, it is much easier to see which techniques are the most frequent in each target text. In both versions, the most commonly used technique is the PU>no PU. It was used exactly the same number of times in each target text, with a percentage of 56.64%.

The second most used technique in both cases is the PU>similar PU, coinciding once again in almost the same number of times. The translators have used it 26 times and 27 times, with a percentage of 23.01% and 23.89%

When it comes to the third most used technique, is where the differences begin.

The Spanish translator decided to use the PU>different PU less often than the Catalan translator, and the PU>direct copy more often. In order to obtain an explanation for these results, I decided to investigate the projects of other authors, who made an analysis similar to mine.

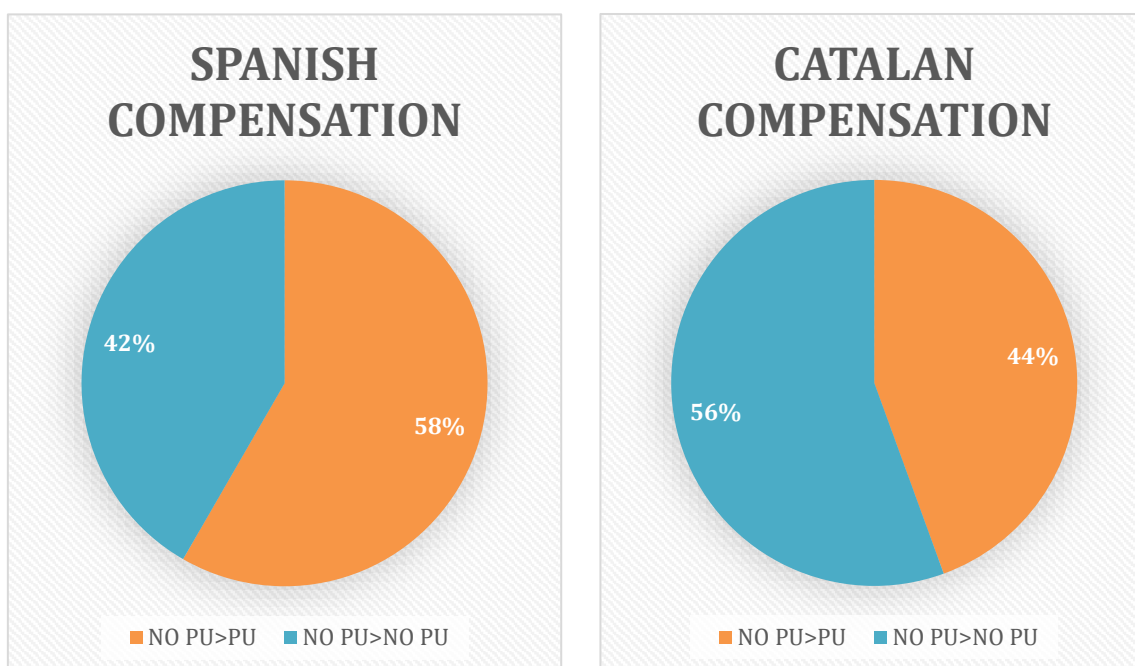
First, I examined an article by Josep Marco, where he analyzes the translation techniques of some phraseological units of various publications from English to Catalan. In his analysis, Marco concludes that, out of 483 occurrences, the most used translation technique was PU>similar PU (37.37%), followed by PU> no PU (18%). The differences between Marco's findings and mine made me wonder whether the results from the study of the translation of phraseology between a different pair of languages would also yield a divergent outcome. Therefore, I decided to look for a dissertation that followed the same analysis process but with a different target language.

The article I found was *Idioms and Strategies of Translation in Harry Potter and the Deathly Hallows* by Rizky Febriawan Saputro. In his project, he also uses a book from the *Harry Potter* saga, which I found even better for comparing his analyses to mine. In his case, he uses the last novel of the saga, and compares the phraseological units from English to Indonesian, which would be his target language. In his analysis, the author concludes that, out of 418 phraseological units, 334 (80%) were translated with the PU>no PU technique or "Translation by paraphrase", as he calls it in his article. In the

second place, the most used technique was PU>different PU, with a total of 39 (9%) phraseological units, leaving in the third place the PU>similar PU technique, with a total of 26 (8%) phraseological units translated. Therefore, his results are surprisingly similar to mine.

I can therefore affirm that, the fact that some techniques prevail more than others is not due to that the target languages are the same, since, when compared to a project where a totally different language is used, the results are still very similar to mine.

The most striking difference between both target texts concerns the number of additions of phraseological units.



In his article, Marco (2009:851) suggests that it is possible to explain this tendency to add phraseology in the target text as a case of the technique known as compensation briefly mentioned in previous sections. According to Kinga Klaudy (2008: 1), “Compensation in translation is a standard lexical transfer operation whereby those meanings of the SL text,

which are lost in the process of translation, are rendered in the TL text in some other place or by some other means.”

Although the compensation of lost phraseology seems to be a common trait of both target texts, the results of my project show how the Spanish translators tried to compensate slightly more for the loss of phraseological units than the Catalan translator (seven and four instances, respectively).

In all, I have been able to reach a few relevant conclusions about the translation of phraseology. First, the translators of the two target texts seem to consider phraseology as an important element, of the source text since both have tried to keep it in their target texts and have compensated to a certain extent for their loss in translation. I can also conclude that the Spanish and Catalan translations of Harry Potter and the Prisoner of Azkaban had used identical, or very similar, techniques to translate the original phraseology in Rowling’s novel. The reason for this similarity may be related to the fact that the Spanish and Catalan languages and cultures are closely related. However, most research should be needed to be sure.

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6. Annexes

Annex 1: Phraseology found in chapter one of the original, Spanish, and Catalan versions of *Harry Potter and the prisoner of Azkaban*.

Source text	Target text Spanish	Translation technique	Target text Catalan	Translation technique
In the dead of night	Muy entrada la noche	PU > NO PU	Ben entrada la nit	PU > NO PU
Seized his chance.	Aprovechó la oportunidad	PU > DIRECT COPY	Aprofitat l'oportunitat	PU > DIRECT COPY
Rooted to the spot.	Estaba inmovilizado	PU > NO PU	S'havia quedat de pedra	PU > DIFFERENT PU
At arm's length	Manteniendo el brazo estirado	PU > NO PU	Va allunyar-ho tant com va poder	PU > NO PU
The silence was broken.	Rompían el silencio de la casa	PU > SIMILAR PU	Trencava el silenci	PU > SIMILAR PU
Stomach gave a funny jolt	Se sobresaltó	PU > NO PU	El cor li va fer un bot	PU > SIMILAR PU
A grin spread across his face	Una sonrisa se dibujó en la cara	PU > SIMILAR PU	Va somriure	PU > NO PU
Get you down	Te depriman	PU > NO PU	T'espatllin les vacances	PU > NO PU

He's learning loads	Montones de cosas	PU > NO PU	Un munt de coses	PU > NO PU
Flap and snap	Abrirse ni cerrarse	PU > NO PU	Ja no podia mossegar	PU > NO PU
Set foot there	Poner los pies en él	PU > DIRECT COPY	No havia estat mai	PU > NO PU

Annex 2: Phraseology found in chapter eleven of the original, Spanish, and Catalan versions of *Harry Potter and the prisoner of Azkaban*.

Source text	Target text Spanish	Translation technique	Target text Catalan	Translation technique
in a fit of end-of-term high spirits	En un arrebató de alegrí­a motivado por las inminentes vacaciones de Navidad	PU> NO PU	En un atac d'alegrí­a de fi de trimestre	PU > NO PU
Arm in arm	Cogida del brazo de su padre	PU > NO PU	Va agafat del bracet de la seva mare	PU > NO PU
H had never given him a thought before	Harry nunca le había prestado atención	PU> NO PU	Harry no s'hi havia fixat mai	PU > NO PU
Full of laughter	Estaba lleno de alegrí­a	PU > DIRECT COPY	Ple de vida	PU > SIMILAR PU
He had no idea	Aunque no sabí­a cómo	PU > NO PU	No tenia ni idea	PU > SIMILAR PU

Black's not worth dying for	Porque no vale la pena morir por Black	PU > SIMILAR PU	No val la pena morir pel Black	PU > SIMILAR PU
Serve him right	¡y se llevará su merecido!	PU > NO PU	Li estarà molt bé	PU > NO PU
Was at liberty	Estaba libre	PU > DIRECT COPU	estava en llibertat	PU > DIRECT COPY
In V's inner circle	Pertenecía al círculo de allegados	PU > NO PU	Un íntim de Voldemort	PU > NO PU
Get a grip	Contrólate.	PU > NO PU	Harry, desperta	PU > NO PU
Playing right into Black's hands	Estarías metiéndote en la boca del lobo	PU > DIFFERENT PU	Acabaries a les seves mans	PU > SIMILAR PU
Had had in mind	No era lo que Ron había pretendido.	PU > NO PU	L'últim que volia el Ron	PU > NO PU
Yellowed belly	Felones, malandrines	PU > NO PU	Gossos sarnosos	PU > NO PU
They made their way down	Caminaron lentamente por el césped,	PU > NO PU	Van creuar els jardins poc a poc	PU > NO PU
This was no laughing matter	Aquello no era cuestión de risa.	PU > DIRECT COPY	Allò no era cap broma	PU > NO PU
You bear no responsibility	Usted no tiene responsabilidad	PU > NO PU	Vós no teníeu cap mena de responsabilitat	PU > NO PU

They've got it in	La han tomado con los animales interesantes	PU > SIMILAR PU	La tenen votada a les bèsties apassionants	PU > SIMILAR PU
To see eye to eye	Nunca habían coincidido con Hagrid	PU > NO PU	No havien acabat d'entendre	PU > NO PU
To be any particular harm in	no parecía malo en absoluto	PU > NO PU	No semblava que fos dolent	PU > NO PU
All on his own	¡Completamente solo!	PU > NO PU	Tot sol	PU > NO PU
All in Lucious pocket	Tiene metidos en el bolsillo	PU > SIMILAR PU	Els te a la butxaca	PU > SIMILAR PU
To make a difference	—¡Dará igual!	PU > DIFFERENT PU	No servirà de res	PU > NO PU
Got enough in his plate	Ya tiene bastante	PU > NO PU	Ja te prou problemes per mantenir	PU > NO PU
I can't afford to go to pieces	No puedo dejarme abatir.	PU > NO PU	No em puc esfondrar d'aquesta manera	PU > NO PU
Gotta pull myself together	Tengo que recobrarne...	PU > NO PU	M'he d'animar	PU > NO PU
To be yourself	—Estos días he estado muy raro	PU > NO PU	Fa temps que no soc jo	PU > DIRECT COPY

You have no idea	No te puedes hacer ni idea	PU > SIMILAR PU	No us ho podeu imaginar	PU > SIMILAR PU
You can't see the point of living	Y pierde el deseo de seguir viviendo	PU > NO PU	La vida deixa de tenir sentit	PU > DIFFERENT PU
Like being born again	Fue como volver a nacer	PU > SIMILAR PU	Que tornava a néixer	PU > SIMILAR PU
They don't give a damn	Les importa un comino	PU > SIMILAR PU	Els hi importa un rave	PU > SIMILAR PU
To go into hiding	Tiene que esconderse	PU > NO PU	Que s'ha d'amagar	PU > NO PU
Sick as a pig	¡Se pondrá enfermo!	PU > NO PU	Es posarà malalt de ràbia	PU > DIFFERENT PU
laughing his head off	Se retorció de la risa	PU > DIFFERENT PU	Pixant-se de riure	PU > DIFFERENT PU
No idea	—No tengo ni idea.	PU > SIMILAR PU	No ho se	PU > NO PU
Her face fell	Se ensombreció su rostro	PU > NO PU	Estava preocupada	PU > NO PU
Can I have a go on it	¿puedo dar una vuelta en ella?	PU > NO PU	M'hi deixaràs pujar?	PU > NO PU
Stood on end	Se le erizó el pelo	PU > NO PU	Se li va eriçar el pel	PU > NO PU

Was definitely thin on the ground	Estuvo ausente.	PU > NO PU	S'arrossegava per terra	PU > NO PU
Caught Ron's eye	Miró a Ron	PU > NO PU	Va mirar el Ron	PU > NO PU
Stone cold	El pavo se enfría.	PU > NO PU	S'està refredant	PU > NO PU
His time is short	Le queda poco tiempo	PU > NO PU	Li queda poc	PU > NO PU
Put an end	Puso fin a la conversación	PU > SIMILAR PU	Va posar fi a la conversa	PU > SIMILAR PU
He should be up and about.	Se levantará y dará una vuelta por ahí	PU > DIRECT COPY	Es recuperará i tornarà amb nosaltres	PU > NO PU
Scrambling to his feet	Poniéndose de pie de pronto	PU > NO PU	Dret d'un bot	PU > NO PU
In no time	En cualquier momento	PU > NO PU	En un tres i no res	PU > DIFFERENT PU
Went red	Enrojeció intensamente	PU > NO PU	Es va posar vermell	PU > NO PU
Full to bursting	Atiborrados con el banquete	PU > NO PU	Atipats com lladres	PU > DIFFERENT PU
A quick word	Tengo que hablar con la profesora McGonagall	PU > NO PU	He de parlar un moment amb la...	PU > NO PU

Pulling something out of their hands	Les quitó de las manos	PU > SIMILAR PU	Per treure'ls de les mans	PU > SIMILAR PU
That is out of the question	Eso será imposible	PU > NO PU	Li ho prohibeixo terminantment	PU > NO PU
Turned on her heel	Dio media Vuelta	PU > NO PU	Es va girar sobre els talons	PU > DIRECT COPY

Annex 3: Phraseology found in chapter twenty - two of the original, Spanish, and Catalan versions of *Harry Potter and the prisoner of Azkaban*.

Source text	Target text Spanish	Translation technique	Target text Catalan	Translation technique
I can't tell you	No tiene ni idea	PU > DIFFERENT PU	No sabeu	PU > NO PU
Is back in his right mind	vuelva a estar en sus cabales	PU > DIFFERENT PU	recuperi el seny	PU > SIMILAR PU
In tearing spirits	dando saltos de contento	PU > DIFFERENT PU	esperit demolidor	PU > DIFFERENT PU
Laughing his head off	riéndose a mandibular batiente	PU > DIFFERENT PU	rient com un condemnat	PU > DIFFERENT PU
Faded into the distance	Se perdiera en la distancia	PU > SIMILAR PU	Perdés en la distancia	PU > SIMILAR PU

In a very bad mood	Estaba de muy mal humor	PU > SIMILAR PU	De molt mal humor	PU > SIMILAR PU
What do they think they're doing?	¿Qué creen que hacen?	PU > DIRECT COPY	Però que fan?	PU > NO PU
Very close at hand	muy cerca de ellos	PU > NO PU	ara ja ben a prop	PU > NO PU
This has something to do with Potter	¡POTTER TIENE ALGO QUE VER CON ESTO!	PU > SIMILAR PU	Això es cosa del Potter	PU > SIMILAR PU
Snape was beside himself	Snape se hallaba fuera de sí.	PU > SIMILAR PU	Estava fora de si	PU > SIMILAR PU
Out with it	¡CONFIESA, POTTER!	PU > NO PU	Confessi, Potter	PU >NO PU
See here	Por favor	PU > NO PU	Si us plau	PU > NO PU
You're talking nonsense	¡Está diciendo tonterías!	PU > SIMILAR PU	Es una ximpleria	PU > NO PU
That will do	—Ya vale, Severus	PU > DIFFERENT PU	Aviam Severus	PU > NO PU
There you have it	—Ahí lo tienes	PU > DIRECT COPY	Doncs esta clar	PU > NO PU
I don't see any point	no encuentro motivo	PU > NO PU	no veig perquè els hem de molestar	PU > NO PU

Going to have a field day	va a encontrarlo muy divertido!	PU > NO PU	Serà una festa	PU > NO PU
He slipped through our fingers	se nos ha escapado entre los dedos	PU > SIMILAR PU	se'ns ha tornat a escapar dels dits	PU > SIMILAR PU
Be a laughing stock	seré el hazmerreír.	PU > SIMILAR PU	Seré la riota de tothom	PU > SIMILAR PU
Out of control	fuera de control.	PU > SIMILAR PU	Fora de control	PU > SIMILAR PU
Taking full advantage	aprovechar al máximo	PU > SIMILAR PU	tothom se n'havia anat	PU > NO PU
Lost the thread of conversation	Harry perdió el hilo de la conversación	PU > SIMILAR PU	Es va quedar absort	PU > DIFFERENT PU
Guess what	¿a qué no adivináis?	PU > DIRECT COPY	Sabeu que?	PU > DIRECT COPY
Scrambled to his feet	se levantó de un salto	PU > SIMILAR PU	posar dret d'un bot	PU > SIMILAR PU
That was the final straw	Ha sido el colmo para Severus	PU > DIFFERENT PU	Ha estat la gota que ha fet vesar el vas	PU > DIFFERENT PU
Hit him hard	Ha sido muy duro para él	PU > NO PU	L'ha trastocat	PU > NO PU

Let slip	Reveló	PU > NO PU	“escapat”	PU > DIFFERENT PU
I see their point	creo que tienen razón	PU > DIFFERENT PU	ho entenc	PU > NO PU
It’s no use to me	A mí ya no me sirve	PU > NO PU	No el vull per a res	PU > NO PU
All the difference in the world	Sirvió de mucho,	PU > DIFFERENT PU	Va servir de molt	PU > DIFFERENT PU
Is living proof of that	es una prueba de ello	PU > NO PU	n’és una prova vivent	PU > DIRECT COPY
Who is in your debt	está en deuda contigo	PU > SIMILAR PU	esta en deute amb tu	PU > SIMILAR PU
Magic as its deepest	lo más profundo e insondable de la magia,	PU > NO PU	part de la màgia més profunda	PU > DIRECT COPY
You’re tired of hearing it	estarás harto de oírlo,	PU > SIMILAR PU	deus estar cansat de sentir-ho	PU > SIMILAR PU
Keeping it quite from me	que yo no me enterara.	PU > NO PU	Que jo no me n’assabentés	PU > NO PU
In worse spirits	Tan triste	PU > NO PU	Tan trist	PU > NO PU
Weighing in Harry’s mind	Lo que le pesaba a Harry	PU > NO PU	Que torbava al Harry	PU > NO PU

The next best thing to having	Era lo mejor que podía imaginar, exceptuando la posibilidad de tener allí	PU > NO PU	La cosa mes semblant a recuperar al seu pare	PU > NO PU
No news of Sirius were definitely good news	aunque era una buena noticia no tener noticias de Sirius,	PU > DIRECT COPU	no tenir noticies era una bona noticia	PU > DIRECT COPY
Go into hiding	no lo habían encontrado	PU > NO PU	aconseguit amagar-se	PU > NO PU
Itching to place them	como si deseara	PU > NO PU	morís de ganes de posar-li a la gola	PU > DIFFERENT PU
It was driving me mad	me estaba volviendo loca	PU > SIMILAR PU	m'estava tornant boja	PU > SIMILAR PU
Snatched out of harm's way	la cogió para protegerla.	PU > NO PU	Endur fora de perill	PU > SIMILAR PU
In hiding	estamos escondidos	PU > NO PU	ens hem amagat	PU > NO PU
Falls into the wrong hands	cae en malas manos.	PU > SIMILAR PU	En mans equivocades	PU > SIMILAR PU
They haven't a hope of finding me	pero no podrán encontrarme	PU > NO PU	es impossible que em trobin	PU > NO PU

I never got round to telling you	Hay algo que no llegué a contarte	PU > NO PU	Oblidar de dir-te una cosa	PU > NO PU
To bid someone goodbye	Al despedirse de ellos	PU > NO PU	Tots tres s'acomiadaven	PU > NO PU
He's on the run	se ha escapado	PU > NO PU	ha fugit de la presó	PU > NO PU
To keep in touch with me	gusta mantener el contacto conmigo	PU > DIRECT COPY	però vol mantenir el contacte amb mi	PU > DIRECT COPY
Keep up with my news	Estar al corriente de mis cosas...	PU > DIFFERENT PU	Saber que faig	PU > NO PU

Annex 4: Phraseology found Spanish, and Catalan versions of *Harry Potter and the prisoner of Azkaban*.

Source text	Target text Spanish	Translation technique	Target text Catalan	Translation technique
Really pleased	Estará en una nube	NO PU > PU	Molt content	NO PU > NO PU
Froze	Se quedó de piedra	NO PU > PU	Es va quedar glaçat	NO PU > PU
Reluctantly	A regañadientes	NO PU > PU	Fer una ganyota	NO PU > NO PU
Harry hadn't gone to sleep	Harry no había podido pegar el ojo	NO PU > PU	No s'havia aconseguit dormir	NO PU > NO PU
Set off	y se pusieron en camino,	NO PU > PU	Van sortir	NO PU > NO PU
Harry didn't answer	Quedarse callado	NO PU > NO PU	Es va quedar mut un altre cop	NO PU > PU

Was staring at the door.	no perdía de vista la puerta.	NO PU > PU	Va mirar cap a la porta	NO PU > NO PU
Muttering angrily to herself	Murmurando entre dientes,	NO PU > PU	Remugant tota empipada	NO PU > NO PU
By now	A estas alturas	NO PU > NO PU	Ja ho sabia	NO PU > NO PU
Eyes widened.	Abrió los ojos de par en par	NO PU > NO PU	Va fer uns ulls com unes taronges	NO PU > PU
Clenched his teeth	Apretó los dientes	NO PU > NO PU	Es va mossegar la llengua	NO PU > PU