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A study of the translation of phraseology into Catalan in
Harry Potter and the Philosopher's Stone by J.K Rowling

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Abstract

Nowadays, translation becomes a fundamental function, as it opens many doors to new knowledge related to other languages. Translators allow us to immerse ourselves in other cultures, as they enable everyone to access any kind of document, bringing people richness in language both from the source documents and the target ones. This dissertation aims to analyse the translation of the first book of the Harry Potter saga, written in English, into Catalan. For this purpose, I have selected different phraseological units from the source text, seeking at the same time their translation into the target text. Once the phraseological units were selected, I could begin to classify them according to different techniques previously chosen and, thus, proceed with the analysis. With this analysis it can be seen that the translation provided in the book analysed is a complete and elaborate one, observing an outstanding job by the translator, full of coherence, variety and richness.

KEY WORDS: Phraseological units; Phraseology; Target language; Source language; Harry Potter and the Philosopher's Stone; Techniques

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1. Introduction

I wrote this introduction once I had thought several times how (but especially what about) I should do a TFG based on the translation of phraseology.

The choice of this topic wasn't an easy one as, to be honest, I wasn't really attracted by any of the proposals I was offered. Once it was clear that I was going to write about the translation of phraseology, I made the decision of starting by looking for straight away phraseological units on the source text *Harry Potter and the Philosopher's Stone* and their translation by Laura Escorihuela. I didn't have a clear idea about the direction the TFG was going to take but, somehow, I thought that this task would give me the right drive to approach it. While doing it, several things that I had read in a similar TFG, "*La traducció de la fraseologia en Harry Potter*" by Jordi Rivera (2016), caught my attention.

Some of these ideas were:

- How excellent translations of adolescent literature could (somehow) reverse a scenario of language globalisation where, teenagers in 2023, are abandoning the use of Catalan phraseology due to the immediacy of the inputs they receive in English. Their knowledge of the language saves them from recurring to translations, and the lack of bestseller catalan books in the Catalan language subject schools' curricula contributes to these phenomena too.
- This translation is 24 years old, and the world and communication have changed rapidly, forever changing the way teenagers speak and read. Evaluating the validity of some of the translations became a fascinating topic to research.

With these two ideas, a motivation to write this TFG started growing in me. The search and analysis of the translation of phraseological units adopted a mission.

Finding relevant Catalan expressions that can be used by young people nowadays and suggesting the idea of promoting them by introducing translated versions of literary bestsellers in the curriculum of the Catalan subject in schools.

I asked several high school language teachers about the shortlist of compulsory readings they had in their subjects and I realised that the assumption I had about its origin (coming from native writers in Catalan, Spanish and English for the respective subjects) was not that true. Some of them told me that they had been mixing readings from native writers with translated bestsellers from authors like J. K. Rowling or Agatha Christie.

1.1. Objectives

As I couldn't fully certify whether translations had been included or not in the list of compulsory readings in the Catalan Language subject in secondary schools, I decided to start analysing some of the phraseological translations made by Laura Escorihuela of the first book of the saga of Harry Potter, *Harry Potter and the Philosophical Stone*. Afterwards I singled out some phraseological proposals in Catalan of the translator that came from non-phraseological units in the source text. Finally, I have also selected some of the phraseological units the translator suggested and checked the degree of understanding and comprehension of them in a group of students aged between 12 and 14. To do so, I created a simple survey in which they just had to select those expressions they didn't know. Analysing the "validity" of the translations with the passage of 24 years I finally proposed alternative translations to some of the ones made by the translator from my point of view; that is, from the point of view of a 24-year-old student... Once I had all the ideas clear and knew exactly what I had to do, the objectives of this work started to become clearer. The main objectives I have followed to carry out the project are:

1. Focusing on the first book of the Harry Potter saga, the main objective has been to analyse a list of 70 phraseological units from a list of selected chapters in the translation from English into Catalan.
2. Analyse all the phraseological units found and classify them according to the translation techniques on which I wanted to base them. Once all the phraseology was finished, I wanted to check and analyse how the translator Laura Escorihuela decided to translate these expressions, in order to see how these translations look 24 years later, and how they could be improved from my point of view.
3. To select some of the translations, Laura Escorihuela uses in the translation of the phraseological units of the book. This selection aims to test whether, through a series of translations, the difficulty of translations is reflected in Catalan-speaking teenagers in 2023. In order to analyse and see how these expressions transferred more than 20 years ago are understood nowadays, I made a small survey with some of the phraseological units found among 12-14 year-old students. With this information, I have been able to check whether these expressions are understood well by teenagers today, or whether it would be better to use slightly easier translations.

1.2. Methodology

This section tries to explain the methodology and the steps followed to carry out this project. The first thing I did was reading the book *Harry Potter and the Philosopher's Stone* to get an idea of the phraseological units used by the author and the translator. Then, once I had read the book, I decided which chapters I was going to analyse from the English source text translated into the Catalan target text. After analysing the chapters and identifying all possible phraseological units, I created a table with all the phraseology

found with the source and target language and the translation techniques used for each expression. I organised the table according to similarities shared among the PUs (ie. Whether they came from source text's PUs or not). The translation techniques on which I have based myself is the model that appears in Josep Marco's article *Normalisation and the Translation of Phraseology in the COVALT Corpus (Valencian Corpus of Translated Literature)* (2009: 848), whose point of departure was Delabastita's (1996) list of translation techniques. The techniques are the following:

1. PU → Similar Phrasal Unit: the translated segment is a target-language phraseological unit and is similar in both overall meaning and metaphorical base to the ST phraseological unit.
2. PU → Different Phrasal unit: 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.
3. PU → Collocation: the translated segment is not an idiom or a phraseological utterance in the target language, but a collocation.
4. PU → No Phrasal Unit: the translated segment is not phraseological.
5. Omission: the ST segment including the phraseological unit has been omitted in the translation.
6. 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.
7. No PU > PU: a non-phraseological segment in the ST is translated as a phraseological unit in the TT.

Although Marco presents 7 different translation techniques, I have based myself on the five of them to analyse the phraseology of the book. The techniques I have decided to use are the following:

PU > similar PU

PU > collocation

PU > Different PU

PU > no PU

PU > Direct copy

In order to carry out the analysis of the phraseology, I have created a table with three different columns, one for the source language, another for the target language, and the last one for the translation technique used. In addition, there is a brief-detailed explanation of the translation techniques used. Following that I have included a list of no PUs translated into PUs as, along with the survey about complex Catalan phraseology I presented in the introduction, they became relevant to support the idea that translations of bestsellers help to encourage the use of Catalan.

I have also made a list of translations where I suggest solutions to improve/update the translation. In the annexes there will be 65 different phraseological units, however, in the analysis of the techniques I have put the most interesting ones I have found. With all the techniques already analysed, I have created a graph to see which are the techniques with the highest percentage of usage, and which are the least used in this translation.

2. Theoretical Framework

Before starting work, it is important to have a basic idea of the theoretical content from which we set off. As specified above, this project is based on analysing the translation of phraseological units. But in order to be able to carry out this analysis, it is necessary to know the information on which we are basing ourselves, and its origin. In the following paragraphs, phraseological units are defined and classified, since in order to subsequently carry out the analysis of these expressions, it is necessary to know and know what is going to be analysed.

2.1. Definition and classification of the phraseological units

To carry out the analysis of the phraseology of the first novel of the Harry Potter saga, I have based myself on the translation techniques of Josep Marco, who holds a degree in English Philology and a PhD in Translation and Interpretation. To do so, I have focused on the study of the phraseological units extracted from Marco's article *Normalisation and the Translation of Phraseology in the COVALT Corpus (Valencian Corpus of Translated Literature)* (2010). In this article, the author presents the different translation techniques he employs in the translation of the phraseological units in source language to target language. However, to understand what Marco is talking about and how to start with the analysis of the novel, it is necessary to understand what phraseology and phraseological units are and what they are about. According to the Cambridge Dictionary (2023), phraseology is defined as "The way in which language is used, especially in the choice of words and expressions" (2023).

Marco says that phraseology in itself is a term of great importance for translators, as it is necessary to have a great command of the source language and the target language to deal with it (2010). In the process of translating phraseological units, the person who

is transferring has to try to find the closest option to the source text, in order to try to maintain the meaning and the naturalness of the original text. On the other hand, phraseological units can be said to be understood as those lexical combinations whose meaning is defined by the expression as a whole. It is a term that includes all the word units of the language, which are not to be understood as the sum of each of their constituent parts (Diyora Abduvaxidovna, 2021).

As already mentioned, this work deals with the analysis of the translation of phraseological units used in *Harry Potter and the Philosopher's Stone* from the source language into the target language. For this purpose, I have worked on the translations of phraseology that I have found throughout the book, and altogether I have compiled about 65 phraseological units. It is true that there are a lot of phraseological units in this book, but after reading it, a decision has been made on which of the appearing extracts could be more interesting to work with or could be dissected for a better conclusion.

2.2. Problems and challenges in the translation of phraseology

This work is based on the analysis of phraseology in the translation from English into Catalan, a translation previously done by the translator Laura Escorihuela. Consequently, it has been necessary to highlight the complexity and problems that arise in terms of phraseology, in the search for appropriate words or expressions that are equivalent to the lexicography of phraseological units. Some authors such as Marco defend that phraseology is a very important but not sufficiently studied so far in the field of translation and interpreting (2010). It is necessary to take into account all the basic points that translators and interpreters have to deal with, as it is not only the linguistic point of view that must be considered, but also the cultural points of view and the context, among others. As Marcos Alama, Spanish lexicographer, philologist, and linguist said:

Phraseology is the linguistic discipline that studies all combinations of words that are not freely formed by the speaker, but have already been created in advance, as blocks that have a traditional value of their own in the language established by usage. (2015)

However, phraseology is a very complex and at the same time interesting field of translation, as all phraseological units in the source text have to be identified, and their equivalent in the target language has to be found. As it is said, the problems and challenges of phraseology come when the translator cannot find expressions that are equivalent or close to those of the source language (“Problems of Phraseology in English Linguistics,” 2019). In these cases, translators have to use their imagination to find phraseological units that look like the original text, or omit them from the target text. However, the consequences of omitting or finding similar phraseological units are that the target text loses richness and originality in its language. That is why, as a translator, you must be creative and imaginative in order to adapt the books and their translations in the best possible way.

As indicated above, it is of great importance to keep a balance between a respect to the source text and its correct adaptation to the target text. Phraseology translation is a work and a process that supposes a challenge for translators, who have to face with problems such as:

- Respect the intentionality of the source text.
- Ensure that the translation is intelligible to the target readers (i.e. that they understand it and therefore also respect the target language).
- Try to illustrate the readers of the target text with cultural references from the source text (historical, linguistic, social references).

2.3. Mona Baker's five techniques to translate phraseological units

The expert and renowned translator Mona Baker presents different translation techniques in her book "In Other Words" (1992), which have served as a guide and reference for translators such as Josep Marco. Mona Baker (1992, pp. 26-42) presents eight different translation strategies, which have been used and have been of great help to well-known translators in their works, in order to offer translations that are as realistic and complete as possible.

The translation techniques Baker presents are:

1. Translation by a more general word
 - As Mona Baker states, this strategy works very well in most of the languages.
2. Translation by a more neutral/ less expressive word
 - This is another strategy in the field of structure.
3. Translation by cultural substitution
 - This strategy makes the target text more natural and easier for the reader to understand by substituting expressions from the culture of the source text with expressions from the target text.
4. Translation using a loan word or loan word plus explanation.
 - This fourth strategy is used when there are expressions in the source language that have been lexicalized in the target text, i.e., when an expression is more complicated in the source text than in the target text, in which it would be more natural.
5. Translation by paraphrase using a related word.

- This strategy is used when the source language is lexicalized in the target language.

6. Translation by paraphrase using unrelated words.

- This strategy consists of taking words from the source text, which are complex for the target language reader, and paraphrasing the text instead of using simpler, related words.

7. Translation by omission

- This translation technique consists of what the title itself suggests, omitting elements or expressions from the source text in its translation into the target language. Normally, it is a strategy to which translators try not to resort, however, depending on the context of the text, it is easier to understand the translation.

8. Translation by illustration

- This strategy is also self-explanatory, as it is used when there are elements in the target text that are not sufficiently equivalent to those in the source text; in these cases, illustrations can be used.

3. Text analysis

Once you are familiar with the theory of the important authors and how they classify phraseological units, you can start with the analysis of the translation. First, reference is made to a brief introduction to the author of the Harry Potter books, as this is the main basis of this project.

On the other hand, the more practical part of this work begins, which basically consists of selecting different phraseological units from the source text and locating their translation in the target text. As soon as the phraseological units and their translation have been identified, it is possible to proceed to analyse and classify them.

3.1. The Harry Potter's saga and J.K Rowling

Joanne Rowling (known by her pen name J. K. Rowling) was born on the 31st of July in Yate, England. From a very young age, Rowling wrote her own stories and tales from her imagination and fantasy. Such was his imagination that she borrowed the surname Potter from one of her neighbours when she was only nine years old. Although she graduated in literature and the French language, the death of her mother and bad luck in various companies caused this writer to leave England in search of a new purpose and future. It was then that she had enough time to devote to her true vocation, writing. In fact, Harry Potter novels and their characters give a glimpse of details of her childhood reflected in the characters, given that Hermione Granger represents the author's life when she was a child. Her first novel, *Harry Potter and the Philosopher's Stone*, was published in 1997 by the publisher Bloomsbury, the only publishing house that decided to support Rowling. From that moment on, her life changed completely, leading her to success and surpassing all possible expectations. The Harry Potter saga consists of 7 different parts, and up until now has sold around 500 million copies worldwide.

This successful saga has been translated into 80 different languages, including Catalan. In 1999 the first two books of the saga were published in Catalan, translated by the translator Laura Escorihuela, who translated the first five books, while the last two were translated by Xavier Pàmies. Curiously, when Escorihuela was asked to translate the first book of the Harry Potter saga, the books were not known in Catalonia, nor was their author J.K. Rowling. For this reason, the translator had to invest many hours and time in order to obtain a perfect translation. So much time was invested that she established an intimate link with the book, and as she herself says that she thinks that the affection is noticeable in the translations (Escorihuela, n.d. as cited in Costa, 2022).

3.2. The translation of phraseology in *Harry Potter and the Philosopher's Stone*

At this point of the project, the results of the analysis of the phraseological units in *Harry Potter and the Philosopher's Stone* can begin to be looked at, as well as proceed with the analysis. Nowadays, almost everybody knows about the novels of Harry Potter and their great importance in the world of literature, that is, the phraseology of the book is very rich and complete. For this work, it has been decided to use Laura Escorihuela's translation into Catalan, and it is important to mention and stand out her amazing work in this book. Also, Jordi Rovira's final TFG, *La traducció de la fraseologia en Harry Potter* (2016), has been used as a reference. In it, he analyses the translation of phraseology from English into Spanish and from English into Catalan. With his translation it has been compared the translation into Spanish with Escorihuela's translation into Catalan, the one that has been chosen for the analysis and study, it is also important to say that the quality presented in Laura Escorihuela's translation is of great proficiency and is suitable to be analysed as the subject of this study.

3.3. Analysis of translation strategies used in Harry Potter's first novel saga.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
With her nose in the air	Tota tibada	PU> No PU

This English expression is used when a person behaves in such a way that shows that he or she thinks they are much better than others. However, according to the meaning in the Diccionari, an online Catalan dictionary, its translation into Catalan loses the phraseology, as it is translated as "tibada", a word that in Catalan means stiffness and tension. It is a translation completely different to the original, and it can be hard for a child to understand this expression.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Crack my head open	Fins que m'obrin el cap	PU > Similar PU

Here is an example in which the phraseology is maintained in its translation into Catalan. However, without a previous context, this expression could be understood as when a person has to think a lot to remember something, but in this case, it exactly means to break one's head. At first glance, it is possible that without the context, the reader may have difficulty understanding the text. However, the translator has managed to find an

expression similar to the original text, which, with all that accompanies it, is perfectly understandable.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
What on the earth were you thinking of?	Què dimonis hi tenen, al cap?	PU> Different PU

This example of a phraseological unit is a clear example of the technique of translating different phraseological units. In other words, the meaning in both languages, the source language and the target language, is exactly the same. However, the metaphorical basis is not, and that is what makes this expression different when translated into Catalan. Escorihuela opts for this translation technique in an attempt to maintain the richness of the meaning of the phraseological unit.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Mr Dursley gave himself a little shake	Va parpellejar	PU> No PU

In this example, the phraseological unit is not maintained, since in the source text the writer uses a rich and elaborated expression and language, which gives more originality to the text. However, in her translation into Catalan, Escorihuela has preferred

to use a simple and straightforward expression, which is , obviously, not wrong and is well understood, but which loses some of the richness of the source text.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Got your conk!	“Tinc la nàpia, tinc la nàpia”	PU > Similar PU

This is a very common expression in both languages, as it is very common to say this to children as a joke. Moreover, as the book is aimed at children and adolescents, it is easier for them to imagine what is going on in this context and to feel identified with it. The translator has kept the phraseology in Catalan, and with this translation technique she maintains the structure and the meaning.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
I'm not saying his heart isn't in the right place	No vull dir que no tingui un bon cor	PU > Similar PU

The phraseological unity is maintained in this example, as the translator uses an expression that keeps the same meaning and metaphorical base in Catalan. Meaning in both phraseological units is the same, and the metaphorical basis, and this is what makes the translator use this translation technique, as the richness and meaning of the source text is thus kept in the target text.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Mr Dursley stood rooted to the spot	Es va quedar com un estaquirot	PU < Different PU

Here is another example of a different phraseological unit into the translation to the target language. The literal translation of the source text would be something like "es va quedar clavat al lloc" which could have been understood correctly. Nevertheless, the translator tries to maintain the richness of the target language and uses a very Catalan expression that can surely be heard in everyday life.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Trying to catch his eye	-	PU > Omission

The phraseology is lost, as she decides to omit the phraseological unit of the source text. Having a look at the target text, it is easy to see how the translator does not make any reference to the semantic meaning of "trying to catch his eye" in its translation. Actually, she uses another sentence as a replacement of this phraseological unit, but it has nothing to do with the source text.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
In his element	Com un peix a l'aigua	PU > Different PU

This is a commonly used expression for Catalan speakers, which have the same meaning in both languages. At first sight, it may seem they have nothing to do with one another, as words and the metaphorical base are completely different. Despite this, the phraseology is maintained into the translation to the target text, because as previously mentioned, both expressions mean the same thing.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
You'll be for it this time	Aquest cop si que l'has feta bona	PU > Similar PU

This is also another example of a phraseological unit in the source language that is translated with another similar phraseological unit in the target language. Although it is true that the sentence has nothing to do with the source text, the translator decides to use a similar expression that can be understood by everyone and fits perfectly in that context. Again, meaning and metaphorical base are the same in both languages, so the translation technique used for Escorihuela is similar phraseological units.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Get a grip on yourself	Ho has de superar	PU > No PU

This is another example where the phraseology is lost in translation into Catalan. As said in the WordReference online dictionary, the expression "get a grip" is translated as "mental or intellectual grasp or hold or emotional control" (n.d.-a), that is, control oneself. However, in the Catalan translation this meaning is completely missing, and the option used by the translator has a different metaphorical basis and meaning from the original text, that is why it is classified as no phraseological unit.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
He was off his rocker	Tenia un cargol fluix	PU > Different PU

It is correct to say that the phraseological unit in the source text is different to the translation in the target text. Both languages maintain the meaning in the expressions, but the basis is different. As indicated in the WordReference online dictionary, the meaning of "off your rocker" is translated into Catalan as "malament del cap" or "big con una cabra" (n.d.-b), so it can be seen that in terms of meaning both languages tries to express the same. However, metaphorical basis is different, and makes the expression being classified as a different phraseological unit.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Drills were driven out of his mind	Les broques li van fugir del cap	PU> Direct copy

Here can be seen an example of direct copy translation technique, which means that the translator has decided to translate word by word into Catalan. The expression “les broques li van fugir del cap” does not exist in Catalan, but it is translated exactly as it is in the source text. Usually, when the translator decides to use this translation technique, it implies the loss of the original phraseology and its meaning.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
pea-brain	Cervell de pardal	PU > Different PU

This phraseological unit is quite similar in terms of meaning, as both expressions come to mean the same thing in both source and target language. In fact, the expression “pea-brain” is defined as “an extremely stupid person” in the Cambridge online Dictionary, and the Catalan expression meaning is practically the same. However, in terms of metaphorical basis they do not share anything, as pea means “pèsol” in Catalan, and the translator uses a different word in the translation.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
A little behind the times	Una mica desfasat	PU > No PU

The phraseological unit “a little behind the times” comes to mean what the expression itself suggests, being old-fashioned or antiquated. In its translation into Catalan, Escorihuela decides not to use a phraseological unit, and therefore the phraseology and the richness of the language are lost. In this example, she decided to use a different expression, which is easy to understand, but not as elaborated as the one in the source text.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Learn by heart	Aprendre's de memòria	PU > Different PU

Here is another example where the translator has used a different phraseological unit in the translation to the target language. It is correct to say that phraseology is different as, in the source text, Rowling uses a common English expression that refers to the heart, whereas the Catalan expression refers to the memory. So, the metaphorical basis is different from one to another, while the meaning of both phraseological units is exactly the same.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Gasping for breath	Esbufegant	PU > No PU

In this example, the translation technique used by Escorihuela is easier to identify, because “esbufegant” is a simple Catalan verb, nothing has to do with a phraseological unit. Nevertheless, the source text maintains phraseology and uses a very interesting expression that gives more richness to the text than the translation into the target text.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Out it from your mind	Intenta no pensar-hi	PU > No PU

Here there is another example where the translator decides to remove the phraseological unit used in the source text. It is true that the translation is quite faithful to the meaning of the original expression, but in order to make sense of the text, and thus adapt it to the language into which it is being translated, the translator decides to use an alternative where the phraseological unit disappears.

3.4. Analysis of the introduction of Catalan phraseology from non-phraseology

At this point, I have analysed some of the most relevant phraseological units, or the ones I found most interesting, of all those I have found in the book. Even so, throughout the analysis, I have found some examples where the translator offers a phraseological unit as a solution to the translation from sentences that are not phraseological units in the source text. That is, there are some examples extracted from the book, which can be listed in the annexes, which depart from a non-phraseological sentence to become phraseological units in the target text. Somehow, this fact could also be considered a translation technique, where Escorihuela decides to use these phraseological units to give more complexity and richness to the target text. In order to get an idea, below this text are some of these examples:

Source text	Target text	
Another few seconds	Li va anar d'un pèl	No PU > PU

In this example, it can be seen that in the source text, Rowling decided to use a normal sentence without any kind of phraseological meaning. On the other hand, the translator opts to translate it as a phraseological unit in the target language, as “li va anar d'un pèl” is a very common expression for Catalan speakers. With this expression, the translator manages to obtain a more complete and detailed translation.

Source text	Target text	
She wasn't a teacher to cross	Valia més no buscar-li les pessigolles	No PU > PU

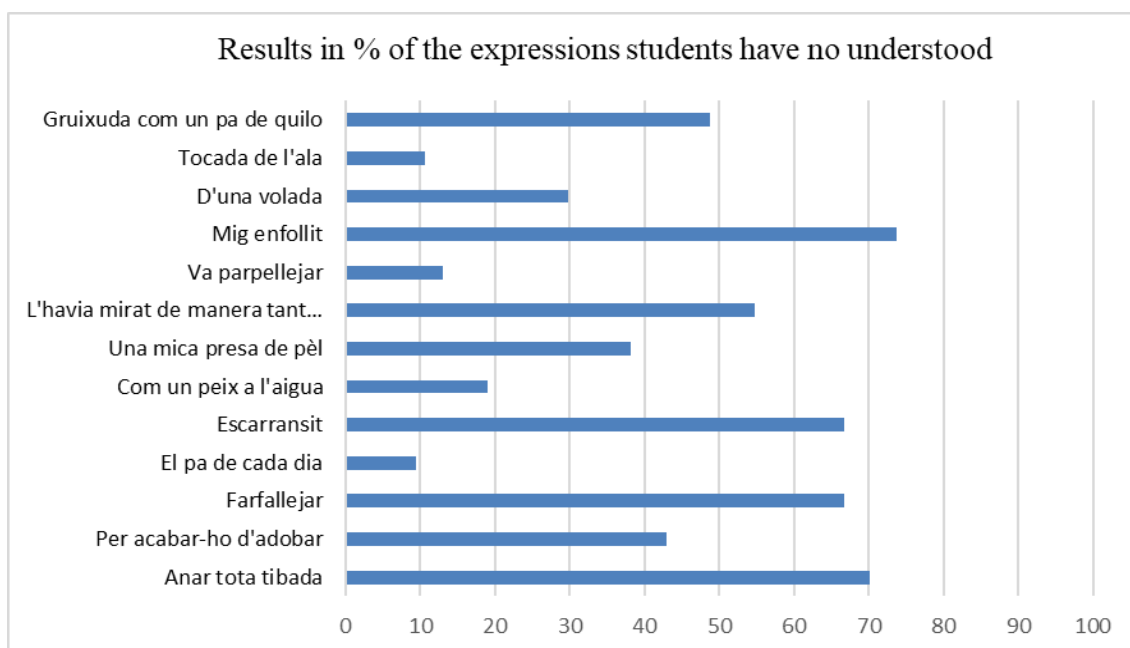
Here is another example where phraseology appears in the target text whereas the source text does not have. Again, the translator chooses a very rich and interesting phraseological unit, very well-known and used among Catalan speakers. This fact could stand out even more, the great work that the translator has put into this translation. She has sought out and chosen very complete translations in terms of the target language, and has also made use of numerous phraseological units in order to make it richer and more enjoyable for the reader.

3.5. Survey on complex Catalan phraseology

As explained in the objectives of this work, in order to finish analysing the phraseology of the translator Laura Escorihuela, I carried out a small survey among children aged 12 and 14, which are very common ages among the public of this saga. The aim of this survey is to check whether the phraseology chosen by Escorihuela is easily understandable for readers or whether, on the contrary, she has used a vocabulary and expressions that are too complex and complicated to understand. Firstly, it is necessary to mention where I conducted this survey, the age of the students who answered it, and how many responses I got in total. The survey is carried out among students between 12 and 14 years in schools Institut Escola l'Agulla and INS Pla de l'Estany, from where I have received a total of 85 replies.

In the survey there was one single question, where students were given 14 different phraseological unit options extracted from the translation into the target

language, among all the ones I have found in the translation by translator Laura Escorihuela. Of these 14 options given to them, they had to select only the ones whose meaning they did not know. The graph below shows the percentage of students who understood each of the expressions.



As it can be seen in the graph, there are some expressions that most of the students understand, for example “el pa de cada dia” or “tocada de l’ala”. These are very common expressions for Catalan speakers, which can easily be heard in everyday life. On the other hand, there are other expressions that several of the students know their meaning, but some others do not know what they mean. This happens in expressions such as “d’una volada” or “una mica presa de pèl”. Finally, the expressions that the vast majority of the survey respondents do not know what they mean are “anar tota tibada” and “mig enfollit”. With all these results, it can be concluded that, on the part of the translator, she has used an elaborated language and has made an effort to achieve complex expressions in accordance with the source text.

3.6. Alternative translation solutions for complex phraseology

This section is closely related to the previous point, given that, as mentioned in the previous text, there are occasions in which the translator uses phraseological units even though they are not included in the original text. Leaving aside the fact that Escorihuela's translation is a complete and very elaborate translation, there are some translated expressions that may be unfamiliar or strange to the reader, even for Catalan speakers. For this reason, there are some suggestions that could fit into this translation, and at the same time make it easier for the reader to understand. To be able to contrast this information, here are some examples where it can be seen more clearly how a simpler translation would facilitate comprehension:

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Even better	Per acabar-ho d'adobar	No PU > PU

This is a very common expression in both English and Catalan. Nevertheless, normally this expression would be transferred as "encara millor". Even so, it is true that in the context of the book this expression is a bit poor, and for this reason the translator uses a more complete one. However, I would have used an expression easier to understand, as for example "Per empitjorar-ho encara més".

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
She threw a sharp, sideways glance at	El va mirar de cua d'ull, amb una mirada punyent	No PU > PU

This example is even more complex than the previous one, since in this case the literal translation of this expression would not make much sense in Catalan. The translator has opted for a very carefully thought-out option, which is great, but at the same time quite complex. Instead of using this expression, other alternatives could be suggested that are simpler and easier for the reader to understand, for example: “El va mirar de reüll amb una mirada penetrant”. It is a very similar translation, but it contains words that are more common in the everyday life of a Catalan speaker, which, at first glance, make the text easier to understand.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
With her nose in the air	Tota tibada	PU > No PU

To have one's nose in the air is a very interesting expression, defined by the Merriam-Webster dictionary as “to behave in a way that shows one thinks one is better than other people” (n.d.), fits perfectly with the context of the book. In this case, the translation used by Escorihuela is very elaborate and well-thought-out; however, other less complex expressions could be used, such as for example: “tota estirada” or “tota arrogant”.

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Bless my soul	Valga'm Déu!	PU > Different PU

In this case, the Catalan translation is a very common expression that can be heard in the everyday life of a Catalan speaker. Even so, there is still an even simpler translation than the one proposed by the translator. The expression that is proposed in this case to translate "bless my soul" could be "ostres!" or "Mare de Déu!"

ST (The Philosopher's Stone)	TT (catalan)	Translation technique
Drills were driven out of his mind	les broques li van fugir del cap	PU > Direct copy

This example is the only one of those that have been found that employs the direct copying technique in its translation. It has been translated word for word, so that it is exactly the same expression in both languages. Although the expression is very well translated, the word "broques" in this context may sound unfamiliar to an audience of children or teenagers. For this reason, an alternative is offered which, although it loses the richness of the original text, makes it easier for readers to understand, as would be the example: "Es va tornar boig".

4. Conclusion

Once I have finished this project, I can surely confirm that the work of translators goes much further than a simple translation or interpretation. Translators have the capacity and power to cross the language barrier and allow people from all over the world to access any type of content. Traditionally, we have seen the work of translation as the transfer of information in different languages, but translators have a great responsibility. They don't just make information reach in any way to all those who want to access it in films, books, documents and texts, songs or interviews. They add value to this transfer as they keep on researching, understanding the extent of their work, improving the texts and documents they work on and finding solutions to avoid cultural gaps, linguistic misunderstandings and bridging gaps.

While working on this project, I've realised the importance of the work done by the translator Laura Escorihuela. Her approach and the use of a variety of translation techniques enriches the translation in a remarkable way. One could not presume that easily that it is a translation if we didn't know what we know, and I'm saying this after having analysed and compared multiple extracts. I have based myself on the translation techniques presented by Josep Marco in order to analyse the methodology that Escorihuela used in her translation. The aim of this analysis was to try to understand and test whether these translations were the most appropriate, or whether alternatives could be considered that would make it easier for the reader to understand the text. With reference to the analysis, I can state that the translator makes use of several selected translation techniques; however, there are some of them that predominate over others.

Among the examples I have selected, the most repeated technique is the phraseological unit, where the translator uses a similar expression to that of the source

language. Secondly, the most repeated translation technique is used when the translation of an expression in the source language is different to the one used in the target language, in which the meaning of the original text can be understood, but in order to match it in the target language, it has had to be adapted. On the other hand, the least used technique is a direct copy of the original language. To check whether these translations were easily understood, I conducted a small survey of children between 12 and 14 years old. In the survey, I could see that the expressions that the children know the least are more elaborate expressions that are little used in our daily lives. This shows that Escorihuela has used a rich and complete translation to try to maintain the richness of the text at all times.

All in all, this project has allowed me to discover the complexity and the beauty of translations. As I was advancing in the analysis I got caught by the engaging process and this has shown me an, until now, unforeseen professional career that I may explore.

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[ocker](https://www.wordreference.com/es/translation.asp?tranword=off%20your%20r)

6. Annex

	SL	TL	Translation technique
1	Proud to say that they were perfectly normal, thank you very much	Molt orgullosos de poder dir que eren gent perfectament normal, gràcies a Deu	PU > Different PU
2	Craning over garden fences	Passant-se el dia espiant	No PU > PU
3	Drills were driven out of his mind	les broques li van fugir del cap	PU > Direct copy
4	Mr Dursley stopped dead, fear flooded him	El Sr Dursley es va quedar glaçat, li va venir la por al cos	PU > Different PU
5	Sat frozen in his armchair	Es va quedar glaçat a la seva butaca	PU > Similar PU
6	Mr Dursley stood rooted to the spot	Es va quedar com un estaquirot	PU < Different PU
7	His heart sinking horribly	Amb el cor encongit	PU > Similar PU
8	He never had much sense	Mai havia tingut gaire cap	PU > Different PU

9	She threw a sharp, sideways glance at	El va mirar de cua d'ull, amb una mirada punyent	No PU > PU
10	I'm not saying his heart isn't in the right place	No vull dir que no tingui un bon cor	PU > Similar PU
11	Get a grip on yourself	Ho has de superar	PU > No PU
12	We've no business staying here	No hi tenim res més a fer, aquí	PU > No PU
13	You'll be for it this time	Aquest cop si que l'has feta bona	PU > Similar PU
14	Never mind	Deixa-ho córrer	PU > Similar PU
15	Get fouled so much	Se'ls fa tantes males jugades	No PU > PU
16	Even better	Per acabar-ho d'adobar	No PU > PU
17	Trying to catch his eye	Volia anar amb ell	PU > No PU
18	In his element	Com un peix a l'aigua	PU > Different PU
19	Search me	No en tinc ni idea	PU > No PU
20	Shrinking against the wall opposite	Feta una boleta a la paret del davant	No PU > PU
21	pea-brain	Cervell de pardal	PU > Different PU
22	Clinging on for dear life	Com qui s'aferra a la vida	PU > No PU

23	What on the earth were you thinking of?	¿Què dimonis hi tenen, al cap?	PU > Different PU
24	Another few seconds	Li va anar d'un pèl	No PU > PU
25	Keep a closer watch on me	M'hauria de vigilar de més a prop	PU > No PU
26	Harry's mind was racing	El cap del Harry anava molt revolucionat	PU > Similar PU
27	Face to face	Cara a cara	PU > Similar PU
28	He was off his rocker	Tenia un cargol fluix	PU > Different PU
29	Rooting him to the spot	Deixat clavat al lloc	PU > Different PU
30	a little behind the times	Una mica desfasat	PU > No PU
31	You're not to be distracted	No t'ho puc treure del cap	No PU > PU
32	Lost of words	No sabia què dir	PU > No PU
33	Out it from your mind	Intenta no pensar-hi	PU > No PU
34	In your very skin	Ho portes a la pell	PU > Similar PU
35	Went purple in the face	Es va posar vermell fins a la punta dels cabells	PU > Similar PU
36	For pure nerve	Per la sang freda	PU > Similar PU

37	Tickle them in exactly the right place	Feies pessigolles exactament al punt adequat	PU > Similar PU
38	“GOT YOUR CONK”	“Tinc la nàpia, tinc la nàpia”	PU > Similar PU
39	Managed to get on the wrong side of him	Van aconseguir atravessar- se-li	PU > No PU
40	She wasn't a teacher to cross	Valia més no buscar-li les pessigolles	No PU > PU
41	Anyone messing around	Si algú comença a fer el ruc	No PU > PU
42	A bit of a joke	Una mica una presa de pèl	No PU > PU
43	Be that as it may	Sigui com sigui	PU > Similar PU
44	Move along	Vinga, escampin la boira	No PU > PU
45	Owe you one	Te'n devem una	PU > Similar PU
46	Breathing down their necks	Mirada inquisitiva	PU > No PU
47	Go boil your heads	Apa, aneu a pastar fang tots dos	PU > Different PU
48	Gligged and blushed	Es va posar com un tomàquet	No PU > PU
49	Gasping for breath	Esbufegant	PU > No PU

50	Eve laid eyes on	Que he vist en ma vida	PU > Different PU
51	Load of old tosh	Històries per no dormir	No PU > PU
52	Nothing a good beating wouldn't have cured	Amb una bona estomacada se t'hauria curat	PU > Similar PU
53	Come to a sticky end	Acabarien així	PU > No PU
54	Lost my temper	Perdut els estreps	PU > Different PU
55	Bless my soul	Valga'm Déu!	PU > Different PU
56	His heart sinking	Amb el cos encongít	PU > Different PU
57	Learn by heart	Aprendre's de memòria	PU > Different PU
58	Oh, Good Lord!	Oh, Déu meu!	PU > Similar PU
59	I'm all of a flutter	Estic tan emocionat!	PU > No PU
60	Messing around	Fer l'animal	No PU > PU
61	Harry's heart did a somersault	Al Harry el cor li va fer un bot d'alegria	PU > Similar PU
62	I'm boiling!	M'estic fregint	PU > Similar PU
63	He's lost in marbles	Ha perdut la xaveta	PU > Different PU
64	Faster than blinking	En un obrir i tancar d'ulls	PU > Similar PU
65	With her nose in the air	Tota tibada	PU > No PU