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Phraseology in J.K. Rowling's *Harry Potter
and The Deathly Hallows* and its
Translation

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ABSTRACT

This project studies the transference of phraseological units from J.K. Rowling's *Harry Potter and The Deathly Hallows* to *Harry Potter y las reliquias de la muerte* by Gemma Rovira. In order to analyze the translation of phraseological units accurately, the instances from the source text have been extracted, compared to their corresponding translations, and classified according to the techniques used by the translator to render them into Spanish. In a second phase of the analysis, the target text has also been examined in search of additional phraseology. Finally, results and conclusions are provided in order to see which translation techniques have been used the most, as well as Gemma Rovira's translation patterns and the global strategy that has guided her work.

Keywords: phraseological units, translation techniques, Harry Potter, Gemma Rovira.

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1. INTRODUCTION

1.1 Objectives

The main objective of this paper is to analyze the translation of phraseological units from the book *Harry Potter and The Deathly Hallows* to its Spanish translation, *Harry Potter y las reliquias de la muerte* by Gemma Rovira. To do so, the phraseological units of the original novel will be extracted, classified and analyzed according to Josep Marco's taxonomy of phraseology translation techniques. Finally, they will be compared with their respective renderings in the target text. This data will evidence the most frequent techniques used by the translator, as well as the patterns of Gemma Rovira's translating behavior in order to extract conclusions about the strategy she has applied to render the book.

1.2 Methodology

In order to achieve the desired results for this project, a series of steps have been meticulously followed.

To start with, a crucial decision had to be made regarding which proportion of the books would be examined, since the two full novels, *J.K. Rowling's Harry Potter and The Deathly Hallows* and its Spanish translation, would conform a too extensive corpus of study. Since the books comprised a total of 36 chapters, it was decided to select a subset of chapters that provided a representative sample of the whole novels. After careful consideration, it was determined that the first, middle, and last chapters of the novels (chapters 1, 19, and 36) would be the focus of this project, ensuring a well-balanced representation of the translation techniques utilized throughout the book.

After having created my corpus, I started looking for a suitable theoretical framework. The first step involved obtaining a comprehensive understanding of the definitions of phraseology and phraseological units. This served as foundation for the subsequent research. Having understood the object of my study, I shifted my attention to the corpus. To facilitate a deeper comprehension, both the original and translated versions of the books were thoroughly re-read, allowing for a contextualization of the phraseological units and an enhanced understanding of their usage. Additionally, a thorough search was conducted to locate phraseological expressions within the chapters of both book versions, providing valuable insights into how they should be analyzed. Then, all relevant data was extracted and organized into tables.

Once the foundational aspects were addressed, the focus shifted towards the exploration of translation techniques. Recognizing the difficulties inherently involved in the translation of phraseology, it was essential to adopt a classification system that facilitated its analysis. Consequently, it was decided to utilize Josep Marco's classification of phraseology translation techniques as the basis for analyzing the corpus of study, as it offers a high level of clarity and comprehensibility.

The subsequent stage involved classifying and analyzing the various phraseological units. To accomplish this, a double reading of the chosen chapters was conducted to thoroughly review all the previously extracted data. Any uncertainties or ambiguities were resolved by referring to dictionaries for clarification. Following the completion of this phase, the phraseological units were categorized based on the chosen translation techniques. With this step completed, the main part of the project reached its conclusion, and it was the time for the analysis of the results and draw appropriate conclusions.

2. THEORETICAL FRAMEWORK

2.1 Phraseology: definition and main characteristics

‘Phraseology’ is a complex linguistic term and many authors differ in its definition. For example, the linguist Stefan T Gries defines phraseologism as the occurrence of a particular lexical item along with one or more additional linguistic elements of diverse nature. This combination functions as a single semantic unit within a clause or sentence, and its frequency of co-occurrence exceeds what would be anticipated by chance alone. (Gries, 2008). Other authors as Igor Mel’čuk prefer to define the term as a set of phraseological expressions, also known as set phrase, idiomatic phrase, multi-word expression, or simply idiom. It primarily refers to a combination of multiple words that form a linguistic expression composed of at least two lexemes that are syntactically connected in a regular manner. (Mel’čuk, 2012).

Taking this into account, together with quotations that Dra. Miriam Buendía included in his doctoral thesis from Paxley, we can define phraseology as phrases that encompass multi-word expressions ranging from individual words to complete sentences (Buendía, 2013). As previously said phrases can also be called multi-words expressions or set phrases. However, in this paper we will be using the term ‘phraseological units’ when analyzing phraseology.

Having defined what phraseology is, we have to focus on their characteristics and on what subtypes they can be divided into. Phraseological units are often characterized as non-motivated word groups that cannot be freely generated in speech but are reproduced as pre-formed units. Although some linguists use the term ‘phraseological unit’ interchangeably with the term ‘idiom’. Other scholars distinguish between different types

according to various criteria. (Shakhnoza & Bakhodir, 2022). For example, Vinogradov distinguishes between phraseological fusions, phraseological unities, and phraseological combinations: (Vasliddin, 2022).

- Phraseological fusions or idioms are units with a very low degree of motivation. Their meaning cannot be deduced from the meanings of their individual components, and they are highly idiomatic, making word-for-word translation into other languages challenging. Examples include ‘on Shank's mare’ (on foot) and ‘at sixes and sevens’ (in a mess). In these units, the overall meaning is not derived from the meanings of the individual components.
- Phraseological unities are the ones where the meaning of the whole can be inferred from the meanings of its components, but it involves a metaphorical or metonymical transfer. For instance, ‘old salt’ (experienced sailor). The meaning of such units can be understood through the metaphorical interpretation of the whole phraseological expression.
- Phraseological combinations or collocations are expressions where words are combined but the specific combinations may vary across different languages. For example, ‘piece of cake’ (something easy) and ‘caught red-handed’ (caught doing something illegal). Phraseological collocations involve word groups that are motivated and possess a certain degree of stability, such as ‘to take an interest,’ or ‘to fall in love’.

Moreover, according to Abdullayevna and Ilhomovna (2021) Professor N.N. Amosova provides a different classification of phraseological units in her book *Fundamentals of English phraseology* that proposes three categories of phraseological units based on whether one or both components contribute to the phrase's idiomatic meaning:

- Idioms: phraseological units where all components contribute to the idiomatic meaning. Idioms are expressions such as ‘toe the line’ (to follow instructions precisely) and ‘free lance’ (an independent worker).
- Phrasemes: phraseological units where one component has a specialized meaning that depends on the second component. For example, ‘Dutch courage’ (liquid courage obtained from alcohol) and ‘to bring to book’ (to bring someone to justice).

As highlighted here, there exist a wide range of classifications, some of them only consider idioms as phraseological units and exclude collocations from the boundaries of phraseology. Nevertheless, Cowie (1998) states that other authors such as Hausmann and Gläser consider collocations the center of phraseology as in their opinion any combination of words that has a certain stability is a phraseological unit. (p.191)

In this paper it has been considered the Corpas (1997 as cited in Marco, 2019) classification there are three main categories: utterances (complete phrases or sentences formed by phraseological units), idioms (commonly found at the phrase level), and collocations. However, this paper will only focus on utterances and idioms due to its extension.

Concerning their characteristics, according to Buendía (2013), six main features characterize phrasal units:

1. Polylexicality: phraseological units combine multiple words to form a phrase or expression.
2. High frequency: this combination of words is commonly used in a language.

3. Familiarity: the combination of words is easily recognized by speakers of a language, who treat it as a familiar unit.
4. Fixedness: phraseological units show different degrees of fixedness that can be observed at different levels: word order, singular/plural usage, number of elements, and word form. These levels determine the rigidity of a phraseological unit. For example, 'black and white' has a fixed word order, while 'raining cats and dogs' has a fixed plural usage instead of using 'a cat and a dog.' In addition, the phrase 'kick the bucket' is fixed in terms of the number of elements, as it cannot be modified.
5. Idiomaticity: the components of a phraseological unit combine to create a specialized meaning. When the meaning of a phrase cannot be deduced from the literal meanings of its components, it is considered idiomatic. For example, 'pull the wool over sb's eyes' cannot be understood by simply looking individually at the content words.
6. Potential variations: phraseological units frequently present variations, that is, different ways of expressing the same concept or idea. For example, the phrases 'ask a question,' 'address a question,' and 'pose a question' all convey the same meaning but demonstrate variations in linguistic expression and discourse.

2.2 Difficulties involved in the translation of phraseological units.

Phraseological units are possibly one of the most difficult linguistic elements with which translators have to deal. This is because phraseological units are combinations of words whose meaning is not literal. According to Mona Baker (1992) in her book *'In Other Words'*, the primary challenges presented by idiomatic and fixed expressions in translation can be categorized into two key areas: firstly, the capacity to accurately

identify and comprehend an idiom, and secondly, the complexities involved in effectively conveying the multiple layers of meaning inherent in an idiom or fixed expression when translating it into the target language (p.65).

Baker believes that the first challenge that translators have to face is that they have to recognize phraseological units. Some of them are more easily recognized than others. For example, when the idioms ‘violate truth conditions’ or contain grammatical errors they are more likely to be identified by translators. However, Baker (1992) also notices cases where phraseological units are difficult to identify. This can happen when a phraseological unit in the source language has a closely related counterpart in the target language that at first glance seems similar but actually has a different meaning. Having stated the difficulties that translators can face when identifying phrasemes and idioms, Baker (1992) focuses on the difficulties that can appear when translating them. She classifies these problems into four main categories: (p.65-71)

1. The lack of an equivalent phraseological unit or fixed expression in the target language.
2. A phraseological unit or fixed expression may have a similar equivalent in the target language, but its usage context could vary.
3. A phraseological unit could be employed in the source text in both meanings: its literal and idiomatic senses.
4. The practices concerning the utilization of idioms in written communication, the appropriate situations for their application, and how frequently they are used may vary between the source language and the target language.

2.3 Josep Marco's classification of phraseology translation techniques

In order to continue with this paper, it is important to highlight the translation techniques used to analyze the phraseological units of the books *Harry Potter and The Deathly Hallows* and *Harry Potter y las reliquias de la muerte*.

There exists more than one classification of phraseological units of different authors, as phraseology is a very controversial term. However, it has been decided to use Josep Marco's translation techniques, as they seemed highly comprehensible and the range of techniques he proposes cover all the occurrences in my corpus. As it is going to be seen later, not all the translation techniques have been used to analyze the phraseological units that we have found in the book as some of them are not as frequent as others. However, in the following table all the categories of the author have been described. (Notice that PU stands for Phraseological Unit and that although included in the list, in this TFG collocations have not been studied). (Marco, 2019)

TRANSLATION TECHNIQUES	
TECHNIQUE	DEFINITION
PU → SIMILAR PU	The translated segment in the target language is a phraseological unit that closely resembles the phraseological unit in the source language, both in terms of overall meaning and metaphorical basis.
PU → DIFFERENT PU	The translated segment in the target language is a phraseological unit, but it

	differs from the phraseological unit in the source language in terms of overall meaning, metaphorical basis, or some other relevant aspect.
PU → COLLOCATION	The translated segment in the target language is not a phraseological unit or an idiomatic expression, but rather a collocation, which is a combination of words commonly used together.
PU → NO PU	The translated segment in the target language is not considered a phraseological unit
OMISSION	The segment in the source language, including the phraseological unit, has been omitted in the translation
DIRECT COPY	The segment in the source language has been translated literally, but it does not form a phraseological unit in the target text. This technique, known as calquing, can result in a certain level of incoherence in the translation

COLLOCATION → PU	A collocation in the source language is translated as a phraseological unit in the target language
NO PU → PU	A segment in the source language that is not originally a phraseological unit is translated as a phraseological unit in the target language.

Table 1. *Josep Marco's classification of phraseology translation techniques.*

3. CORPUS ANALYSIS

3.1 J.K. Rowling and Harry Potter

Before starting the analysis, it is important to introduce the author and the saga of the books that I have studied in this project, J.K. Rowling and Harry Potter, in order to contextualize the corpus.

Joanne Rowling, commonly known as Jo, was born on July 31, 1965, at Yate General Hospital near Bristol. She grew up in Gloucestershire, England, and later in Chepstow, Gwent, located in south-east Wales. Her father, Peter, worked as an aircraft engineer at the Rolls Royce factory in Bristol, while her mother, Anne, served as a science technician in the Chemistry department at Wyedean Comprehensive, where Jo herself attended school. During her teenage years, Anne was diagnosed with multiple sclerosis and sadly passed away in 1990, before the publication of the Harry Potter books. Jo also has a younger sister named Di.

From an early age, Jo had a strong desire to become a writer. She wrote her first book, a story about a rabbit called "Rabbit," at the age of six. By the time she was eleven, she had already completed her first novel, centered on seven cursed diamonds and their owners.

Jo pursued her higher education at Exeter University, where she displayed a highly desire for reading beyond her French and Classics curriculum. Her knowledge of Classics eventually proved useful in creating spells for the Harry Potter series, with some spells drawing inspiration from Latin.

During her studies, Jo spent a year in Paris, which she fondly regards as one of her favorite places on Earth. After graduating, she moved to London and held various jobs, including

a role as a researcher at Amnesty International. In this position, she read letters smuggled out of totalitarian regimes, providing her with humbling and inspiring experiences.

The concept of Harry Potter came to Jo in 1990 while she was on a delayed train from Manchester to London King's Cross. Over the next five years, she planned the entire seven-book series. She predominantly wrote using pen and paper, accumulating a multitude of notes, many of which were scribbled on random scraps of paper.

Carrying her notes with her, Jo moved to northern Portugal to teach English as a foreign language. In 1992, she married Jorge Arantes and welcomed a daughter named Jessica in 1993. However, their marriage ended later that year. Jo returned to the UK, settling in Edinburgh with Jessica and a suitcase containing the first three chapters of Harry Potter and the Philosopher's Stone.

While residing in Edinburgh, Jo pursued teacher training and began working as a teacher in the city's schools. Nonetheless, she continued to devote every spare moment to writing. (J.K. Rowling, n.d).

The initial book, *Harry Potter and the Philosopher's Stone* (1997) achieved unprecedented success. The subsequent books in the series consistently topped bestseller lists, received numerous awards, and were translated into more than sixty languages. Worldwide, the Harry Potter books have sold over 300 million copies.

The film adaptation of *Harry Potter and the Philosopher's Stone* was released in 2001, followed by the adaptation of the second novel, *Harry Potter and the Chamber of Secrets* (1998), in November 2002. Directed by Alfonso Cuarón, *Harry Potter and the Prisoner of Azkaban* was released in 2004, and Mike Newell directed *Harry Potter and the Goblet of Fire*, which premiered in November 2005 in the UK and US. David Yates directed the

subsequent film adaptations, including *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince*, and the two-part *Harry Potter and the Deathly Hallows*, released between 2007 and 2011.

Rowling initially planned to write seven books in the Harry Potter series. The fifth book, *Harry Potter and the Order of the Phoenix*, was published in 2003, followed by the sixth book, *Harry Potter and the Half-Blood Prince*, in 2005. The final book in the series, *Harry Potter and the Deathly Hallows*, was published in 2007. Additionally, she wrote two small volumes mentioned as titles of Harry's school books within the novels, namely *Fantastic Beasts and Where to Find Them* and *Quidditch Through the Ages*, published in 2001 to support Comic Relief.

J.K. Rowling's Harry Potter series, published between 1997 and 2007, stands as the highest-selling children's books of all time. She is also the founder of the children's charity called 'Lumos', which aims to end the institutionalization of children in orphanages worldwide. In 2013, a poll conducted by *The Independent* newspaper revealed that *Harry Potter and the Philosopher's Stone* (1997) was voted Britain's favorite children's book. (British Council, n.d).

3.2 Gemma Rovira and Harry Potter

Gemma completed her studies in Hispanic Philology at the University of Barcelona and English at the British Institute. Since 1988, she has dedicated herself exclusively to translating English literature into Spanish. She has collaborated with various publishers such as Salamandra, Anagrama, Minotauro, Penguin Random House, Mondadori, Círculo de Lectores, Alfaguara, and more. Gemma has translated over a hundred works, including essays and different subgenres of novels, by authors like John Boyne, Daniel Mason, Lisa

See, Margaret Atwood, Karen Armstrong, Andrew Miller, Anne Tyler, Kurt Vonnegut, Donna Tartt, Tom Sharpe, Paul Theroux, Patrick Rothfuss, and J.K. Rowling.

When Gemma was offered the opportunity to translate J.K. Rowling's fifth book in the Harry Potter series, she had already been introduced to the magical world of Harry Potter through her son. Her seven-year-old son had developed a nightly routine of reading *Harry Potter and the Philosopher's Stone* in his room before going to sleep. Intrigued by her son's fascination with the book, Gemma decided to read it herself while he was at school. Both Gemma and her son became fascinated with the story of the orphaned boy attending a magical school, eagerly anticipating the release of each subsequent book in the series.

Being offered the translation project for *Harry Potter and the Order of the Phoenix* came as a pleasant surprise for Gemma, and an even greater surprise for her son. Harry Potter had not only left a lasting impact on their lives, but it also influenced Gemma's perspective on her profession. At times, the demanding nature of her work made her feel overwhelmed, as it required a significant amount of time that she could not dedicate to her children. She feared it would be difficult to continue in her career. However, the Harry Potter books provided her with peace of mind and a newfound sense of security, allowing her to persevere in literary translation. She has translated *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows*.

Throughout her professional journey, Gemma has never encountered a shortage of books to translate. She has fostered strong relationships with numerous publishers, establishing a level of comfort and trust with certain editors. Many publishers are aware of her preferences and send her books to translate that align with her interests. Upon receiving

a new novel, Gemma enjoys conducting preliminary readings and research before fully immersing herself in the translation process. Although there are occasions when deadlines are tight and time is limited for each step, some publishers understand the importance of translating accurately. (Marina & Paola, 2019)

In an interview, it was asked to Gemma Rovira about some elements from the original books that were not translated literally and that created controversy. For instance, the title of the book *Harry Potter and the Half-Blood Prince*, which was translated to *Harry Potter y el misterio del príncipe*. However, she states that normally publishers make these type of decisions; it is not the translator's responsibility. Consider the title of the first novel in the North American and English editions, which also differs: 'The Sorcerer's Stone' instead of 'Philosopher's Stone'. (Sergio, 2021, para. 19). Rovira also states that she changed the translation of the word 'Horocrux' to 'Horrocrux' because she wanted to reinforce the horror. (Sergio, 2021, para. 21). Her priority was to produce a close translation of the original text and to transport readers to Rowling's language by conveying all the intricate details present in her novel. (Sergio, 2021, para. 20).

3.3 Phraseological units in *Harry Potter and The Deathly Hallows*

After having introduced the corpus and established the translation techniques that are going to be used to study it, in this section the main findings of the analysis of the translation of phraseological units are going to be presented.

As previously mentioned, it is important to clarify first that this paper does not examine the entire original book due to its extension, which exceeds the limits set for this TFG. Therefore, I have selected and analyzed in depth three chapters (the first, the nineteenth,

and the thirty-sixth) in order to produce a representative analysis of *Harry Potter and The Deathly Hallows*.

In the first place, all the phraseological units have been extracted from the three chapters in the target text as well as in the source text. During the analysis, I realized that the Spanish version of the novel contained extra phraseology, that is, occurrences that were not translations of the source text but had been added by Gemma Rovira.

Source Text	Target Text	Total of PUs
104	28	132

Table 2. *Total PUs.*

As it can be seen in Table 2, there have been found a total of 132 phraseological units in both texts, which 104 of them are from the three chapters of the source text (*Harry Potter and The Deathly Hallows*). The phraseological units of the English novel can be broken down as follows:

Chapter	Total of PUs
The Dark Lord Ascending	20
The Silver Doe	41
The Flaw In The Plan	43

Table 3. *Number of PUs per chapter in Harry Potter and The Deathly Hallows.*

The table above represents the phraseological units found in each chapter. In the chapters *The Silver Doe* (19) and *The Flaw in the Plan* (36) there is a minimum difference between

the phraseological units that have been found. As it is represented in the table, in chapter 19 there are 41 phraseological units and in chapter 36 there are 43. Nonetheless, as it can be seen, in the first chapter only 20 phraseological units have been found. This is due to the different extension of the chapters as the first one has only 12 pages while chapter 19 has 24 pages and chapter 36 has 18.

Sticking with the analysis, after extracting the phraseological units, they have been analyzed, as previously stated, with Josep Marco's translation techniques.

Translation technique	Total of PUs	Percentage
PU > Similar PU	7	35%
PU > No PU	12	60%
PU > Different PU	1	5%

Table 4. *Percentage of translation techniques in chapter 1: The Dark Lord Ascending.*

In table 4 it is represented the analysis of the phraseological units encountered in the first chapter of the source text, *The Dark Lord Ascending*, compared with their respective translations. According to the results, it can be stated that the translator, Gemma Rovira, has preferred to translate the phraseological units as non-phraseological units in a 60% of the cases (represented in the table as PU > No Pu). She has also translated 35% of the original phraseological units with similar Spanish phraseology (represented in the table as PU > Similar PU). There is only one case where she has decided to translate an original occurrence using a different phraseological unit in the target text. (Represented as PU > Different PU in the table).

The next table shows the figures belonging to the chapter 19, *The Silver Doe*.

Translation technique	Total of PUs	Percentage
PU > Similar PU	12	29.26%
PU > No PU	22	53.65%
PU > Different PU	5	12.19%
OMISSION	2	4.87%

Table 5. *Percentage of translation techniques in chapter 19: The Silver Doe.*

As we can see, in the chapter *The Silver Doe*, as well as in the *The Dark Lord Ascending*, the translation technique that is mostly used by Gemma Rovira is PU > no PU with a 53.65% of the total. She also translates in a 29.26% the phraseological units into similar ones, while there is a low number of translations with different phraseological units. Moreover, a 4.87% of the phraseological units are not translated because the omission technique is used, which means that the semantic content of the phraseological unit might have been omitted by the translator too.

Finally, in the table below are represented the different techniques that Rovira has used to translate *The Flaw in the Plan*, which is the last chapter of the book.

Translation technique	Total of PUs	Percentage
PU > Similar PU	14	32.55%
PU > No PU	25	58.13%
PU > Different PU	2	4.65%
OMISSION	2	4.65%

Table 6. *Percentage of translation techniques in chapter 36: The Flaw in The Plan.*

As it can be seen, it is pretty similar to the previous chapters, specifically to *The Silver Doe*, as the same techniques have been used to translate both. The 58.13% of the utterances has been translated into non-phraseological units in the target text. Moreover, there has been a little increase in the technique used to transfer a phraseological unit into a similar one (PU > similar PU), as well as a decrease in translating utterances with different meanings or metaphorical bases in the target text (PU > different PU).

Having classified the data in tables according to Marco's translating techniques, a general table (table 7) has been created in order to examine the patterns in Gemma Rovira's translation.

Translation technique	Total of PUs	Percentage
PU > Similar PU	33	31.73%
PU > No PU	59	56.73%
PU > Different PU	8	7.69%
OMISSION	4	3.84%

Table 7. *Total of PUs in Harry Potter and The Deathly Hallows.*

These percentages show a stable translation pattern in Gemma Rovira throughout the book. In every chapter analyzed, she has translated most of the original occurrences as non-phraseological units. As it is stated in the table, of 104 phraseological units found 59 were translated to a non-phraseological unit, which is a 56.73% of the total.

In addition, she has frequently transferred phraseological units into similar ones, as it is the second technique she has mostly used in every chapter. As we can see in the table above, the 31.73% of all the units in the source, text has been translated into a similar phraseological unit.

However, she has barely translated phraseological units into different ones. As it can be seen in the results, the 7.69% of the utterances have been translated into phraseological units with different meanings or metaphorical bases. This means that only eight occurrences of PU > Different PU have been found in total.

Lastly, the translation technique less used is omission (3.84%) with only four cases in the last two chapters analyzed. This fact reveals that Gemma Rovira prefers to find different ways of translating phraseological units instead of deleting them.

Once the patterns in Rovira’s translation had been shown, examples of the translation of phraseology are going to be provided in order to demonstrate how Marco’s techniques work.

To begin with, examples of phraseological units translated into similar phraseological units are going to be provided in the following tables.

Source Text	Target Text	Translation Technique
His heart skipped into his mouth	Le dio un vuelco el corazón	PU > Similar PU

Table 8. *Example 1 PU > Similar PU.*

In the table above, the idiom ‘His heart skipped into his mouth’, which means ‘to be very excited or nervous about something’ (*Merriam-Webster, 2023*) has been translated as ‘Le dio un vuelco el corazón’, that is, ‘sentir de pronto sobresalto, alegría u otro movimiento de ánimo’ according to the *Diccionario de la Real Academia Española*. In this paper, both expressions are considered similar phraseological units as their meanings and metaphorical bases are analogous in both languages.

Source Text	Target Text	Translation Technique
Considered this a low blow	aquello era un golpe bajo	PU > Similar PU

Table 9. *Example 2 PU > Similar PU*

The example provided in table 9 is also considered to be translated with a similar phraseological unit because Rovira has used an equivalent phraseological unit in the

target language, ‘golpe bajo’, a literal translation of ‘low blow’ that means exactly the same.

Source Text	Target Text	Translation Technique
He sent curses flying left and right	a diestro y siniestro	PU > Similar PU

Table 10. *Example 3 PU > Similar PU.*

The same happens in the last example. As it can be seen, in the context of the source text the expression ‘left and right’ means that curses are flying in an uncontrolled way. This has been translated into a similar phraseological unit in the target text, which is ‘a diestro y siniestro’, a literal translation with the same meaning as the expression ‘left and right’.

There is a wide range of utterances transferred into similar phraseological units when those expressions exist in both languages. Even though, they are not always equal in terms of their metaphorical bases, the overall meaning in most cases is exactly the same. Therefore, the translator could have chosen this technique in order to maintain the English phraseology in her translation, if possible.

To continue with the examples, the following tables represent instances of phraseological units translated into non-phraseological units (PU > No PU), which is the most common technique used by the translator as it has been shown in table 7.

Source Text	Target Text	Translation Technique
For the space of a heartbeat	Un momento	PU > No PU

Table 11. *Example 1 PU > No PU.*

In contrast to the previous examples, Table 11 shows how a phraseological unit is translated into a non-phraseological unit. In this case the idiom ‘For the space of a heartbeat’, which according to the *Merriam-Webster Dictionary* means ‘in a brief time’, is translated as ‘un momento’ meaning ‘porción de tiempo muy breve’ (*DRAE, 2023*). ‘Un momento’ is an indefinite pronoun plus a noun that does not have an idiomatic meaning. Hence, it is not considered a phraseological unit.

Source Text	Target Text	Translation Technique
That means a great deal	Eso significa mucho viniendo de ti.	PU > No PU

Table 12. *Example 2 PU > No PU.*

In the example shown in table 12, the idiom a ‘great deal’ means ‘a large amount’ (*Cambridge Dictionary, 2023*). Thus, the expression clearly has an idiomatic meaning. However, in the target text is translated literally as ‘mucho’, an adverb that cannot be considered a phraseological unit as it is not a combination of words and does not carry an idiomatic meaning.

Source Text	Target Text	Translation Technique
Rack your brains	Busca en tu cerebritito	PU > No PU

Table 13. *Example 3 PU > No PU.*

The third example of the translation technique PU > No PU is the expression ‘Rack your brains’ which stands for ‘to try very hard to think of or remember’ (*Cambridge Dictionary*, 2023). Gemma Rovira has decided to translate this phraseological unit into ‘Busca en tu cerebritito’, which means roughly the same as the expression used in the source text. Thus, at first sight, her translation seems a phraseological unit because it has an idiomatic meaning. However, after a deep research, it has been decided that the group of words is actually non-phraseological. The reason is that, after confirming that this expression is not included in Spanish dictionaries such as the DRAE (*Diccionario de la Real Academia Española*), it has been concluded that it does not meet the fixedness requirement needed to be considered a phraseological unit.

The PU> no PU technique has been the most used by the translator as it has been found over half of the expressions translated with it. This indicates that many phraseological units have not been translated into another phraseological unit but paraphrased. This could be due to the fact that many English expressions do not have an equivalent expression in Spanish, and translators prefer to use other grammatical constructions.

As it has been seen before, other translation techniques have also been found in the target text, as we will now see in the following examples, from one phraseological unit to a different phraseological unit. (PU > Different PU)

Source Text	Target Text	Translation Technique
He would have staked his life for it	Habría puesto la mano en el fuego por ello	PU > Different PU

Table 14. *Example 1 PU > Different PU.*

The example provided in table 14, clearly shows that Rovira has used a different phraseological unit to translate the one that appears in the source text. The expression ‘staked his life’, which means ‘to be absolutely sure of (something)’ (*Merriam-Webster, 2023*), carries the same meaning as ‘poner la mano en el fuego’ (‘asegurar la verdad y certeza de algo’, *DRAE, 2023*), even though the overall meaning of the expressions is the same, their metaphorical bases are completely different.

Source Text	Target Text	Translation Technique
Never before had he seen her lose control like this	Nunca le había visto perder las casillas de ese modo	PU > Different PU

Table 15. *Example 2 PU > Different PU.*

The example that is described in table 15 has also been translated using the same technique. In the context of the source text, the utterance ‘lose control’ refers to a scene in the novel in which Hermione Granger becomes so angry that she cannot hold back her emotions. This expression has been translated to ‘perder las casillas’ which clearly carries a similar idiomatic significance. Thus, Rovira’s translation keeps the meaning of the source text, although it they do not have the same metaphorical base.

Source Text	Target Text	Translation Technique
She missed death by an inch	Que se salvó de la muerte por los pelos...	PU > Different PU

Table 16. *Example 3 PU > Different PU.*

The instance in table 16 is pretty similar to the ones provided in tables 14 and 15. J.K Rowling has used the expression ‘by an inch’ to describe a scene in which Hermione saves her life ‘by a small amount, distance, or degree’ (*Merriam-Webster, 2023*). Again, Gemma Rovira has used an expression in the target language that has a different metaphorical base (‘pelos’ as opposed to ‘inch’) but an equal overall meaning.

The PU > different PU technique is uncommon in the Spanish text, as the huge difference between its percentage and those of the previous translation techniques show. It seems that the translator has applied this technique when she has not found an exact equivalent expression in the target language, thus having to opt for a translation that keeps the overall original meaning at the expense of the metaphorical base.

The last translation technique found when analyzing the phraseological units is omission. This means that the translator has decided to omit the original phraseological unit in the target text. Examples of omission are provided in the following tables:

Source Text	Target Text	Translation Technique
in front of the castle, and as one , the Death Eaters raised their wands	los escalones de piedra, pero los mortífagos enarbolaron las varitas	OMISSION

Table 17. *Example 1 OMISSION.*

In the table above the expression ‘as one’, which in the context of the book means ‘in agreement with each other’ (*Merriam-Webster, 2023*) has been omitted in the target text. Translating the expression to the target language would sound unnatural within the context, as its translation would be ‘como uno’. Hence, Rovira has decided to omit the expression, as it would not fit in the context of the target.

Source Text	Target Text	Translation Technique
We could have been dead For all he knew	Podríamos estar muertos y él...	OMISSION

Table 18. *Example 2 OMISSION.*

Gemma Rovira has decided to omit a few phraseological units when translating since a lot of them do not have an equivalent in the target language. However, this technique is the less used by the translator, who generally speaking prefers to transfer the original phraseology into her target text, whenever possible.

3.4 Phraseological units in *Harry Potter y las Reliquias de la Muerte*

This section of the paper will focus on the analysis of phraseological units found in Gemma Rovira’s *Harry Potter y las Reliquias de la Muerte*.

When searching for phraseological units in the original text, it became apparent that the translated text also needed to be revised since the author had added phraseological units in parts of the text where the translation did not require any.

As previously shown, there has been found a total of 132 phraseological units, which 28 of them are from the target text. It should be noted that this result is quite significant number since it amounts to more than 20% of the total of phraseological units found in the texts. This addition of phraseology points to the fact that the translator could have tried to compensate for the loss of phraseological occurrences of the source text by adding others at different points of her translation.

Chapter	Total of PUs
El ascenso del Señor Tenebroso	6
La cierva plateada	11
El fallo del plan	11

Table 19. *Number of PUs per chapter in Harry Potter y las reliquias de la muerte.*

Logically, the chapters 1, 19, and 36 of *Harry Potter y las reliquias de la muerte* mirror the same differences in extension of their corresponding chapters in the English novel. Hence, the chapter 1 is shorter than chapters 19 and 36, which could explain the fact that it contains only six added phraseological units while the chapters *La cierva plateada* and *El fallo en el plan* contain eleven phraseological units each.

In the following tables, examples of the No PU > PU technique are provided

Source Text	Target Text	Translation Technique
Running	A toda pastilla	No PU > PU

Table 20. *Example 1. No PU > PU.*

Table 20 shows that the gerund ‘running’ of the source text has been translated in the Spanish version as a ‘toda pastilla’, a phraseological unit that means ‘very fast’ according to the definition found in the DRAE (*Diccionario de la Real Academia Española*).

Source Text	Target Text	Translation Technique
You must have been simply terrified	Debías de estar muerto de miedo.	No PU > PU

Table 21. *Example 2. No PU > PU.*

In the example provided in table 21, as well as in the instance shown in table 20, the translator has decided to add the expression ‘estar muerto de miedo’ in the target text. This expression, which means to be extremely afraid, equals the meaning of the adverb plus past participle ‘simply terrified’ of the source text. However, the English words do not form a phraseological expression as together they do not have an idiomatic meaning.

Source Text	Target Text	Translation Technique
Falling	que caían como moscas,	No PU > PU

Table 22. *Example 3. No PU > PU.*

Source Text	Target Text	Translation Technique
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Were folding under sheer weight	Caían como moscas	No PU > PU
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Table 23. *Example 4. No PU > PU.*

In the examples 3 and 4, it can be seen that two non-phraseological utterances ‘falling’ and ‘were folding under sheer weight’ are translated into Spanish with the same phraseological expression. In table 22, it is used to translate the gerund ‘falling’, which Rovira could have transferred simply as ‘que caían’. However, she has decided to add a phraseological unit possibly to make the translation sound more natural. Similarly, in table 23, she has decided to add the phraseological unit ‘caían como moscas’, possibly for the same reason.

As these examples, show Gemma Rovira has added several phraseological units throughout the book. This could be because most English phraseological units could not be translated into Spanish. Hence, Rovira could have decided to include expressions in the target language to maintain the original phraseological component in her translation, as well as, to make it sound more natural for native speakers of Spanish.

4. CONCLUSIONS

Once the data have been classified and analyzed, I have been able to extract some relevant conclusions and provide answers to the three questions asked at the beginning of this TFG: which translation techniques has Gemma Rovira used the most to translate the phraseology in Rowling's *Harry Potter and the Deathly Hallows* into Spanish, which patterns are revealed by her use of these techniques and which global strategy has guided her work.

With regards to the techniques that Gemma Rovira has used when translating phraseological expressions, it can be stated that the most used technique is the translation of phraseological units as non-phraseological ones (PU> no PU). Also, she has translated the expressions into similar ones in a 31.73% of the occasions (PU> similar PU technique) and, to a lesser extent, into different phraseological units that have the same overall meaning (7.69%). Finally, she has omitted four phraseological expressions in the three chapters analyzed which amounts to a percentage of just 3.84% of the total.

With regards to the patterns that these figures reveal, I can confirm that Gemma Rovira shows an awareness of the importance of maintaining the phraseology of the source text in her translation, since she has been able to transfer almost 40% of the original phraseology.

It seems that Gemma Rovira prefers translating the source text expressions with a similar element in the target language and, if not possible, with a different one that keeps the same overall meaning. However, when this has not been possible due to the lack of a similar or different expression in the target language, she has opted for the use of a PU> no PU technique, which means that she transferred the semantic content of the English

expression with a non-phraseological element. This tendency to maintain the occurrences of phraseology in her translation is also supported by the fact that just a few phraseological units have been omitted by Rovira in the target language. The two instances of omission may be attributed to the absence of the expressions in the target language or because translating these phraseological units would break the pace of the translation and would not sound good to the readers.

It is important to mention that Rovira has decided to add some phraseological units in the translated text that were not expressions included in the original version. Josep Marco affirms that this is due to the use of a technique known as ‘compensation’, defined by Hervey and Higgins (1992 as cited in Klaudy, 2008) as the customary lexical transfer procedure in which the meanings of the source language that are lost during the translation process are expressed in the target language through alternative methods.

It seems that Gemma Rovira could have added 28 instances of phraseological occurrences to compensate for the loss of English phraseology. Additionally, another factor that explains this extra phraseology could be that she decided to add some instances to produce the desired level of naturalness

Taking all this data into account, it is possible to conclude that Gemma Rovira aimed at producing a translation that was as close as possible to the source text when it comes to the translation of phraseology. This conclusion is also supported by Rovira’s own words, since she herself has explained that she focused primarily on maintaining the loyalty to the original text, and producing a natural text. She also aimed to transport readers into the book by effectively conveying all the intricate details that were present in Rowling’s novel. (Sergio, 2021, para. 20).

To sum up, it appears that Gemma Rovira's *Harry Potter y las reliquias de la muerte* strives to maintain maximum loyalty to the original phraseological expressions. This has resulted in a cohesive and effective target text that Spanish readers can now fully appreciate and enjoy.

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6. ANNEXES

Tables of phraseological units in *Harry Potter and The Deathly Hallows*

CHAPTER 1. THE DARK LORD ASCENDING (page 1)

Source Text	Target Text	Technique
Out of nowhere 1	Aparecieron de la nada 1	PU> SIMILAR PU
Neither of them broke step2	Ninguno de los dos individuos se detuvo1	PU> NO PU
For the space of a heartbeat	un momento	PU> NO PU
Roaring fire 2	el gran fuego que ardía	PU> NO PU
Will play no further part in the protection 4	no volverá a participar en la protección de Harry Potter	PU> NO PU
He seemed to be lost in thought 4	absorto en sus pensamientos.	PU> NO PU
It is a start 5	Algo es algo	PU > DIFFERENT PU
We are at an advantage 6	En eso jugamos con ventaja, mi señor —	PU> SIMILAR PU
All the better 6	—Mucho mejor	PU> NO PU
By far 6	sí será más fácil	PU> NO PU
But I know better now 7	hacer; ahora entiendo cosas que antes no entendía.	PU> NO PU
At first glance	a primera vista,	PU> SIMILAR PU
Let's see 7	Veamos...	PU> SIMILAR PU

To make eye contact 9	de establecer contacto visual con él.	PU > NO PU
That means a great deal 9	Eso significa mucho viniendo de ti, Bellatrix	PU > NO PU
Have never set eyes on our sister 10	no hemos vuelto a mirar a nuestra hermana	PU > NO PU
Has nothing to do with either of us 10	no tiene nada que ver con nosotras	PU > SIMILAR PU
What say you	¿Qué dices tú, Draco?	PU > SIMILAR PU
Caught his mother's eye 10	y luego buscó la de su madre	PU > NO PU
Came to life with 11	Entonces la figura cobró vida,	PU > SIMILAR PU

SPANISH VERSION CHAPTER 1

Source Text	Target Text	Technique
Turned back to Snape	cómo le dirigía de nuevo la palabra a Snape:	NO PU > PU
Before I act	antes de que yo entre en acción.	NO PU > PU
The gesture was not missed	no le pasó por alto	NO PU > PU
Glanced quickly at Voldemort	echó un vistazo fugaz a Voldemort	NO PU > PU
No doubt	No cabe duda	NO PU > PU
Staring down into his lap	Tenía la mirada clavada	NO PU > PU

CHAPTER 19. THE SILVER DOE (page 363)

Source Text	Target Text	Technique
Harry's feet parted company	los pies de Harry se separaron	PU > NO PU
Their escape from () had been so narrow	Al haber logrado huir por los pelos	PU > SIMILAR PU
He was on the point of taking out 365	El muchacho se disponía a coger el mapa	PU > NO PU
He could not throw off the feeling	OMISIÓN	PU > NO PU
He might have been suspended in limbo	suspendido en un limbo	PU > SIMILAR PU
Filled with wonder	Miró a la criatura maravillado,	PU > NO PU
He would have staked his life for it 366	Habría puesto la mano en el fuego por ello	PU > DIFFERENT PU
She came to a halt 366	la criatura se detuvo	PU > NO PU
His heart skipped into his mouth	Le dio un vuelco el corazón	PU > SIMILAR PU
He dropped to his knees 368	Se dejó caer de rodillas	PU > SIMILAR PU
Thinking hard about	Record	PU > NO PU
To do it in his stead	para que realizara lo que estaba a punto de hacer él	PU > NO PU
Gathered all his courage	Se armó de valor	PU > SIMILAR PU
Drenched to the skin	calado hasta los huesos	PU > SIMILAR PU
Why the hell	¿Por qué demonios	PU > SIMILAR PU
He lost sight of him 371	no le quitó el ojo de encima	PU > SIMILAR PU
How come you're here 372	—¿Qué haces aquí?	PU > NO PU
You know	Ya sabes	PU > SIMILAR PU
He had just saved Harry's life	Acababa de salvar a Harry	PU > NO PU
Once and for all	de una vez por todas	PU > NO PU

He led the way 373	y echó a andar.	PU > NO PU
Will put up a fight 374	intentará defenderse.	PU > NO PU
He had always known it deep down	pensó que la sabía de antemano,	PU > SIMILAR PU
I'm not making excuses 374	No pretendo justificar mi actitud	PU > NO PU
I'd get my head on straight	se me pasaba	PU > NO PU
Second best 376	Siempre el segundón	PU > SIMILAR PU
You are nothing to him 377	No eres nada, nada, nada comparado con él	PU > NO PU
Harry got to his feet again	Poniéndose en pie,	PU > NO PU
He could not wait to wake Hermione	Estaba deseando despertar a Hermione	PU > NO PU
Attempted to blend in with the canvas 379	intentó confundirse con la lona de la tienda.	PU > NO PU
Punching every inch of him 380	empezó a propinarle puñetazos por todo el cuerpo.	PU > NO PU
Lose control	la había visto perder las casillas	PU > DIFFERENT PU
Rack your brains 381	Busca en tu cerebritito	PU > NO PU
Considered this a low blow 382	aquello era un golpe bajo	PU > SIMILAR PU
For all he knew	OMISSION	PU > OMISSION
Harry's all over The prophet	En El Profeta no se habla más que de Harry	PU > DIFFERENT PU
To be honest	No eran muy listos, que digamos	PU > DIFFERENT PU
They had a row	Organizaron una bronca	PU > NO PU
In knew this was it	Supe que había llegado el momento	PU > NO PU
I thought you'd have to show yourselves	¡Pensé que no os quedaría más remedio que dejaros ver	PU > DIFFERENT PU

Hermione got to her feet	Hermione se levantó	PU > NO PU
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SPANISH VERSION CHAPTER 19

Source Text	Target Text	Technique
Running	A toda pastilla	NO PU > PU
I thought it was you doing it	¡Creí que eso era cosa tuya!	NO PU > PU
I can't handle it.	¡Es superior a mis fuerzas!	NO PU > PU
Everything's fine; more than fine.	Estoy la mar de bien;	NO PU > PU
I am great	Mejor que nunca	NO PU > PU
eyes wide	los ojos como platos	NO PU > PU
Trying to earn gold by	Se ganan la vida	NO PU > PU
You must have been simply terrified	Debías de estar muerto de miedo.	NO PU > PU
One of you would show yourselves	Alguno daría señales de vida	NO PU > PU
Missed us by a second	Escapamos por los pelos	NO PU > PU
You... complete... arse	Eres tonto de remate	NO PU > PU

CHAPTER 36. THE FLAW IN THE PLAN (page 724)

Source Text	Target Text	Technique
Stuffed out of sight 725	Escondida	PU > NO PU
That will do	—Ya basta	PU > NO PU
Seemed to be getting to his feet	Se estaba levantando	PU > NO PU
A helpful hand 725	una solícita mano	PU > NO PU
Is dead by my hand 726	He matado a Harry Potter	PU > NO PU

Forcing his way through	OMISSION	PU> NO PU
You lay down your lives for him 728	vosotros entregabais su vida por él.	PU> SIMILAR PU
Signs of life	Alguna señal de vida	PU> SIMILAR PU
The Death Eaters came to a halt 729	Los mortífagos se detuvieron	PU > NO PU
The crowd of survivors took up the cause	La multitudine de supervivientes hizo suya su causa	PU > SIMILAR PU
When hell freezes over 731	el día que se congele el infierno!	PU > SIMILAR PU
On your head (...) be it 732	La responsabilidad es tuya	PU > NO PU
As one	OMISSION	PU > OMISSION
Burst into flames 732	Le prendió fuego	PU> NO PU
Rooted to the spot 732	clavado en el suelo	PU> SIMILAR PU
He sent curses flying left and right	a diestro y siniestro	PU > SIMILAR PU
All within reach	atacando a todo el que se le pusiera a tiro	PU > DIFFERENT PU
But fought his way nearer	fue abriéndose paso hacia él	PU > SIMILAR PU
Everyone who could walk forced their way inside	se dirigían hacia allí como una riada.	PU> NO PU
At Flitwick's hands	atacado por Flitwick	PU > NO PU
She missed death by an inch 735	que se salvó de la muerte por los pelos...	PU > DIFFERENT PU
He changed course 736	El muchacho decidió atacar a Bellatrix	PU > NO PU
Roaring with laughter at the sight	soltó una carcajada al ver	PU > NO PU
Out of my way!	—¡¡Apartaos de aquí!!	PU > NO PU
Both women were fighting to kill	peleaban a muerte.	PU > SIMILAR PU

One of us is about to leave for good 737	y uno de los dos está a punto de despedirse para siempre...	PU > NO PU
Was pulling the strings 737	Dumbledore movía los hilos	PU > SIMILAR PU
Behind the skirts of greater men and women	bajo las faldas de hombres y mujeres mejores que tú	PU > SIMILAR PU
That's what did it	y con eso ha bastado	PU > NO PU
You don't learn from your mistakes	Pero no aprendes de tus errores	PU > SIMILAR PU
He kept him (...) at bay 738	retenido por	PU > NO PU
It all makes sense	Todo tiene sentido	PU > SIMILAR PU
Get your hands on it	antes de que le pusieras las manos encima	PU > SIMILAR PU
It's all you've got left 741	Es lo único que te queda	PU > NO PU
Who never even laid a hand on it 742	alguien que nunca llegó siquiera a tocarla	PU > NO PU
It makes no difference to 743	—¿Y qué importancia tiene eso?	PU > NO PU
The dead centre of the circle 743	en el mismo centro del círculo que estaban describiendo	PU > NO PU
and got to his feet	Y levantarse de la mesa.	PU > NO PU
Feel free	—Adelante	PU > NO PU
Played its part 747	ha participado en este acontecimiento!	PU > NO PU
But Harry had eyes only for the man	Pero Harry sólo tenía ojos para el hombre	PU > SIMILAR PU
The portraits fell respectfully silent	los retratos, respetuosos, guardaron silencio	PU > NO PU
Is more trouble than it's worth	Esa varita genera más problemas que beneficios	PU > NO PU

Source Text	Target Text	Technique
He could only lie there	No tenía más remedio que quedarse allí	NO PU > PU NO PU > PU
Yelled Ron, and the charm broke	Sus palabras hicieron trizas el hechizo	NO PU > PU
By the retreating crowd	Al batirse en retirada	NO PU > PU
Falling	que caían como moscas,	NO PU > PU
Maintaining the same distance from each other	Manteniendo las distancias	NO PU > PU
Knew enough not to do what you've done	para no caer tan bajo como tú.	NO PU > PU
But at the moment	llegaría a su debido tiempo	NO PU > PU
You must have been simply terrified	y muerto de sueño,	NO PU > PU
If this did not work, nothing would	No habría ningún remedio	NO PU > PU
Were folding under sheer weight	Caían como moscas	NO PU > PU
Pierced him like a physical wound	Le traspasaba el corazón	NO PU > PU