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**Universidad de Valladolid**

FACULTAD de FILOSOFÍA Y LETRAS  
DEPARTAMENTO de FILOLOGÍA INGLESA

Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

Translation methods and procedures applied to *Fantastic Beasts and Where to find them* and *Quidditch Through the Ages* by J. K.

Rowling

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2015-2016



## ABSTRACT

This dissertation deals with the analysis of the translation of two books originally written by J. K. Rowling. For this purpose, we have studied translation procedures and translation methods, as well as redundancy and cohesion. We have taken into account experts in translation, such as Newmark, Amparo Hurtado Albir, and Lucía Molina. The aim of this paper is to have a further approach to translation and consequently, understand the process involved in this subject.

Key words: translation, cohesion, redundancy, procedures, methods, comparison

## RESUMEN

El presente trabajo se centra en el análisis de la traducción de dos libros escritos originalmente por J. K. Rowling. Por este motivo, hemos estudiado los procedimientos y métodos de traducción, así como la redundancia y la cohesión. Hemos tenido en cuenta a expertos en traducción, como Newmark, Amparo Hurtado Albir y Lucía Molina. El objetivo de este trabajo es abordar el estudio y análisis de la traducción y por lo tanto, comprender el proceso que conlleva esta materia.

Palabras clave: traducción, cohesión, redundancia, procedimientos, métodos, comparación

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## 1. Introduction

Translation has always been a challenge despite the subject of the translation; that is, regardless of the type of source (a book, a poem, a movie, etc.). Fantastic literature is not an exception.

This project deals with so-called fantastic literature, and more specifically, with an analysis focused on the translation of two books written by J. K. Rowling: *Fantastic Beasts and Where to find them* and *Quidditch Through the Ages*. Translators have to achieve a double aim: producing a faithful translation from the original source by means of providing the correct meaning, as well as maintaining the essence of the source language, so that it will be the closest possible translation. We have chosen fantasy literature because this genre has a vocabulary that is peculiar, unique in comparison to other literary genres that are more common, such as historical narratives, plays, drama, and so on. Our aim is to check the most frequent translation procedures used when translating these two aforementioned books into Spanish (see section 5).

There are several professionals who have offered us their vision regarding which methodology to follow in order to accomplish a correct translation. Thus, we find experts in Translation Studies, such as Peter Newmark, Amparo Hurtado Albir, or Lucía Molina, whose works regarding translation tools will allow us to take a closer look at this subject in this undergraduate dissertation. Besides, we have researched experts in Discourse Analysis, such as Halliday and Hasan (1985), whose work has familiarized us with the concept of lexical cohesion in English.

This dissertation is structured in 9 main sections (including the appendix). Section 1 comprises the introduction.

Section 2 deals with the concept of translation according to different authors. We briefly explain what ‘source text’ and ‘target text’ mean, since these terms, or rather their abbreviations (ST, TT) will appear throughout section 6. Next, we study the intention of the text and the author’s intention discussed by Vidal Claramonte and

Newmark, and also the problem of equivalence in translation according to Vidal Claramonte and Bassnett.

In Section 3 we analyze the difference between translation procedures and translation methods and explain each of them.

Section 4 deals with redundancy and cohesion in English texts. The authors who discuss this subject matter are: Wit and Gillette (1999), Halliday and Ruqaiya (1985), and Salkie (2006).

Then, in section 5 we state our hypothesis and the methodology we have used in the results section.

In section 6, a contrastive analysis is carried out between the original English books by J. K. Rowling and their corresponding Spanish translations, as well as possible alternatives to such translations, together with their corresponding justification. For this purpose, samples extracted from the original texts, as well as the Spanish translation, are provided, explained, and documented.

Finally, section 7 covers the conclusions derived from this dissertation, and in section 8 all the works consulted for this dissertation are included.

## **2. What is ‘translation’? The concepts of ‘source text’ and ‘target text’**

Before looking at the results of the analysis of the translation of *Fantastic Beasts and Where to find them* and *Quidditch Through the Ages*, we will now see a brief explanation of the concepts of ‘translation’, source text, and target text.

There are different definitions of translation formulated by different scholars, but the one that is useful for this dissertation is stated by Sáez (2012):

“1) Transferring a language to another. 2) Transfer of meaning in SL text into the TL text by replacing the form of the first language by the form of the second language –meaning itself is maintained. 3) Reproducing in the TL the natural equivalent of the SL message, first in term of meaning and second in term of style.”

Therefore, a translation is a text whose words have been changed from the original text into a different language in order to deliver the original message by means of respecting the form if possible. Words, together with that message, become a different text.

Besides, the translator needs to bear in mind he or she needs to interpret the text, since it is impossible to make an identical translation. For this reason, there are 5 factors the translator has to take into account:

- “(1) Accept that the untranslatability of the SL phrase in the TL on the linguistic level.
- (2) Accept the lack of a similar cultural convention in the TL.
- (3) Consider the range of TL phrases available, having regard to the presentation of class, status, age, sex of the speaker, his relationship to the listeners and the context of their meeting in the SL
- (4) Consider the significance of the phrase in its particular context— i.e. as a moment of high tension in the dramatic text.
- (5) Replace in the TL the invariant core of the SL phrase in its two referential systems (the particular system of the text and the system of culture out of which the text has sprung).” (Bassnett, 2002: 29-31)

Point number 3 has to do with the audience that the text is addressed to, which will be discussed in section 2.1 of this dissertation.

Besides, regarding the communicative relationship in the process of translation, the translator is both receiver and emitter, as we can see in the next diagram (Bassnett, 2002: 45):

Author—Text—Receiver=Translator—Text—Receiver

In section 6 we can observe the samples analyzed are separated by the abbreviations “ST” and “TT”, which mean, respectively, “Source Text” and “Target Text”. Moreover, we will notice that in the target text there will be changes in the form with respect to the original text, and we will also see how the translator has respected the meaning and cohesion of the original text (we will take a look at the concept of cohesion in section 4).

## 2.1 The intention of the text and the author’s intention

Now that we know what translating a text means, and also the difference between a source text (ST) and a target text (TT), we will see another factor to take into account when translating a text: the intention of the text and the author’s intention.

In Vidal Claramonte’s words:

“In the first case, in order to maintain such intention, he should leave the translation intact; (...) the translator will have to preserve that intention of the text whether he agrees with it or not. (...) Regarding the second case, the translator’s intention may change in certain circumstances in relation to the effect on the reader, cultural features, linguistic idiosyncrasy, etc. He may also be influenced by the type of receiver the information is intended to” (Vidal Claramonte, 1995: 21. The translation is mine)

Therefore, when dealing with the translation of a given text, it is important not only to convey the meaning of the original source, but also to respect the author’s intention, and to adapt the translation to the target audience.

Newmark (1988: 12-13) also discusses these intentions. Firstly, he says that the intention of the text is attached to understanding such text, and also that it depends on the author’s perspective with respect to the topic. Secondly, the translator’s and the author’s intention is generally the same. Thus, if there is a text addressed to an audience that is not cultured, the translator will have to adapt the original text, and therefore, the resulting text may be longer than the ST.

We have seen that both authors agree that in the translation of a text the author's intention has to be transmitted also in the target language, and also that the audience the text is addressed to has a significant role too. That is, a translator needs to know the characteristics of the recipients of the text; he or she must use the type of language that best suits the audience so that it will be comprehensible for them.

As an example, if there is a book that needs to be adapted for an audience formed by children, a translator should not use complicated words in the translation text. Therefore, if they had to read a copy of *Don Quixote* that had not been adapted for children, they would not understand this narrative. The opposite case would be when the author intends to reach a young audience and therefore uses slang language in his or her book. In this case, if the translator did not respect the author's intention and instead made a translation using formal language, the author's and intention and the intention of the text would be lost.

## **2.2 The problem of equivalence**

However, translating is not an easy process due to the problem of equivalence. Not only it is necessary to respect the intention of the text and the author's intention, but also to change the form into the target text when it is not possible to maintain the form of the original text:

“The question regarding whether equivalence between two texts is possible, necessary or wanted is still to be resolved (...) What is essential is (...) that the receiver react before the translated message in the same way that the first receivers reacted before the original text. In order to do that, the translator will have to make all the necessary formal changes to convey the message according to the structural forms of the target language. The form will have to be changed to preserve the content,” (Vidal Claramonte, 1995: 25. The translation is mine)

Furthermore, Bassnett agrees with the idea that we have seen in the previous quote about the importance of making the translation as similar as possible to the source text. It is important to bear in mind that the audience of the target text should experience the same feeling when reading the translation as receivers of the source text:



“[T]he relationship between receiver and message should aim at being the same as that between the original receivers and the SL message.” Bassnett (2002: 34)

As an example, if we have a text whose function is to move the reader’s feelings, a translation that does not provoke the same emotion in the audience will not be accurate. The translator would have conveyed the message, but the readers of the source text and those of the target text will have a different relation with the text.

The problem of equivalence, as Bassnett (2002: 32) states, is especially notable in the case of idioms, like puns, and metaphors, as there would be changes in linguistic elements of the SL when translating them into the TL text. Therefore, the translator needs to transmit the meaning of idiomatic expressions by finding an equivalent which is similar regarding its meaning. By doing this, the form will be different because it is unachievable to find phrases which are syntactically and semantically equally in two different languages.

In other words, translation is the process through which a new text is created from a given text. Moreover, the translator should take into account the author’s intention and the intention of the text, and he or she has to transmit the message even if that means altering the form in the target text.

### **3. Translation tools: translation procedures and translation methods**

In translation we find two types of tools: translation procedures and translation methods. According to Newmark (1988: 81):

“While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language.”

We will see each of them explained below.

### 3.1 Translation procedures by Lucía Molina and Amparo Hurtado

#### a) Literal translation

According to Molina and Hurtado (2002: 499) translation procedures can be classified into direct or literal translation, and oblique translation. On the one hand, **literal translation** procedures include:

- **Borrowing:** (it) is a word that has been taken directly from another language. (Molina and Hurtado 2002: 499)
- **Calque:** (it) is a foreign word or phrase that has been translated and incorporated into another language. (Molina and Hurtado 2002: 499)
- **Literal translation:** (it) is a word for word translation. (Molina and Hurtado 2002: 499)

#### b) Oblique translation

On the other hand, **oblique translation** is formed by the following procedures:

- **Transposition:** (it) is a shift of word class. (Molina and Hurtado 2002: 499)
- **Modulation:** (it) is a shift in point of view; that is, a shift in cognitive categories. (Molina and Hurtado 2002: 499)
- **Equivalence:** (it) is used a completely different phrase, and (it) is used in the translation of proverbs or idiomatic expressions. (Molina and Hurtado 2002: 500)
- **Adaptation:** a shift in cultural environment. It can be used to express the message using a different situation. (Molina and Hurtado 2002: 500)
- **Compensation:** an item of information, or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT. (Molina and Hurtado 2002: 500)

- **Concentration vs. Dissolution:** on the one hand, concentration expresses a signified from the SL with fewer signifiers in the TL. On the other hand, dissolution expresses a signified from the SL with more signifiers in the TL. (Molina and Hurtado 2002: 500)
- **Amplification vs. Economy:** amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps. Economy is the opposite of this. (Molina and Hurtado 2002: 500)
- **Reinforcement vs. Condensation:** they are variations of amplification and economy that are characteristic of French and English. For example, there are English prepositions or conjunctions that are reinforced in French by a noun or a verb. (Molina and Hurtado 2002: 500)
- **Explicitation vs. Implication:** the former consists of introducing information from the ST that is implicit from the context or the situation. There is implication when the situation or context implies information that was explicit in the ST. (Molina and Hurtado 2002: 500)
- **Generalization vs. Particularization:** generalization is to translate a term for a more general one, while particularization is the opposite. (Molina and Hurtado 2002: 500)
- **Inversion:** it consists in moving a word or a phrase to another place in the sentence or a paragraph so that it reads naturally in the target language. (Molina and Hurtado 2002: 500)

Vázquez-Ayora (1977: 251) states that according to new theories, literal translation acquires two forms: the first is false translation, and the second one is a legitimate process of translation at a minimum level, or in other words, zero degree of translation. Then, we have oblique translation, which is closer to the ideal of the truthful translation. He makes reference to some of the procedures Molina and Hurtado distinguish, and he makes the following classification (the translation is mine):

- a) Main: transposition, modulation, equivalence, adaptation.
- b) Complementary: amplification, explicitation, omission, and compensation.

### 3.2 Translation methods by Peter Newmark

On the other hand, Newmark distinguishes between the following methods:

- **Word-for-word translation:** the SL word-order is maintained and words are translated individually according to their most common meanings; that is, they are translated out of context. (Newmark 1988: 45-46)
- **Literal translation:** the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. (Newmark 1988: 46)
- **Faithful translation:** it attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. Moreover, it tries to be completely faithful to the intentions and the text-realization of the SL writer. (Newmark 1988: 46)
- **Semantic translation:** what makes this method different from the faithful translation is that for semantic translation the aesthetic value (the sound of words) is more important, rather than the meaning of the text. (Newmark 1988: 46)
- **Adaptation:** this method is used in plays and poetry, keeping the themes, characters, and plots. Besides, there is a conversion of the SL culture into the TL culture, and the text is rewritten. (Newmark 1988: 46)
- **Free translation:** the content is translated losing the form of the original. It is usually a paraphrase that is much longer than the original. (Newmark 1988: 46-47)
- **Idiomatic translation:** it reproduces the original message but altering nuances of meaning through the use of colloquialisms and idioms that were not present in the original text. (Newmark 1988: 47)
- **Communicative translation:** it reproduces the exact contextual meaning of the ST in a manner in which both language and content are easy to understand by the audience. (Newmark 1988: 47)

#### 4. Redundancy and cohesion

In this section, we will see what redundancy and cohesion are. They are important in any written text, and we should take them into account when dealing with a translation.

Textual coherence and cohesion are necessary in order to make an accurate translation. There is coherence when all the parts of sentences, paragraphs, and essays are clearly connected. Then, cohesion takes place when transitional expressions and other devices are used to guide readers and show how the parts of a composition relate to another. (Sáez, 2012)

On the one hand, we have mechanisms for textual coherence. The first one is repetition, which repeats words in the same paragraph. Secondly, we have progression, which consists of giving new information, in adding new ideas after the previous ones. Thirdly, we have the so-called “no contradiction mechanism”, by which contents do not deny each other, and finally, we have the relation between elements that are either in the same text or out of that text. (Sáez, 2012)

On the other hand, mechanisms of textual cohesion include: references to external elements, meaning there is a reason behind the examples that the author has provided the readership with. There are also references to elements inside the text, which are useful to see how ideas are connected. Then, we have a manner by which we can connect ideas, known as parallelism or repetition. Lastly, connections help to see the way sentences are connected through: conjunctions, adverbs, and punctuation. (Sáez 2012)

In section 6 we will see the author has used synonyms as a cohesive device. A synonym is a word that has the same meaning as another one, but finding two words with an identical meaning is not easy. (Salkie, 2006: 9)

Next, in the next quote by Wit and Gillette (1999: 9) they state that the repetition of words in a redundant text is unnecessary:

“Contextual redundancy is the repetition of information that is, in a grammatical sense, nonobligatory. This repetition consists of the reproduction of identical elements of information or of elements that are only apparently identical.”

However, depending on the context, redundancy may not be superficial; that is, it may not be incorrect to use it in official situations. As an example, in a trial, the sentence “the truth, the whole truth and nothing but the truth” (Wit and Gillette, 1999: 14) contains a repetition of the word “truth”, which appears three times, but in this case, the use of redundancy is justified.

In the sixth section of this paper we will see the translator has used synonyms in two samples in order to avoid redundancy when it would be incorrect to have a repetition of the same terms.

With regard(s) to cohesion, Halliday and Ruqaiya (1985: 8-11) say about cohesion that:

“Cohesive relations have (...) nothing to do with sentence boundaries. Cohesion is a semantic relation between an element in the text and some other element that is crucial to the interpretation of it (...). But the cohesive relations themselves are the same whether their elements are within the same sentence or not (...) Where the interpretation of any item in the discourse requires making reference to some other item in the discourse, there is cohesion.”

We understand, from the information above, that it is not necessary to have specific elements in the same sentence to have cohesion. It says as well that cohesion is a question of meaning, and as long as this semantic relation is present in the text, cohesion will also be inferred. This leads to the matter of redundancy we have seen before: when a translator tries to avoid redundancy, he or she removes the terms that were repeated in the source text without causing a loss of the meaning of the source text in the target text.

In other words, if, as Halliday and Ruqaiya stated, cohesion focuses on the meaning of the sentence rather than in the presence of elements in that sentence, the omission of those elements by the translator does not alter the connotations of the original text. Consequently, the final translation will preserve the sense that the original author gave to the text, which is a significant factor we discussed in the second section of this dissertation.

## 5. Hypothesis and methodology

My hypothesis is that the most frequent techniques of translation used will be amplification and free translation, respectively. Considering that we generally use more words in Spanish than in English for any given sentence, amplification will probably be one of the most used procedures in these translations. Likewise, Spanish is a Romance language, whereas English is a Germanic language, which means they are very different regarding their structure. Because of this, it is natural to assume that translations into Spanish will maintain the meaning, but at the same time they will lose part of the original text form. Thus, free translation may be the most frequent method of translation used in the source texts. Therefore, based on the results derived from the analysis, we will check if the mentioned translation procedures and methods are indeed the ones that appear more frequently in the translation of *Fantastic Beasts and Where to find them* and *Quidditch Through the Ages*.

This dissertation deals, as we have seen in the introduction, with a comparison between the original two books by J. K. Rowling and their Spanish translations. We have analyzed samples by looking carefully at the differences between the ST and the TT. Then, by consulting different sources, we have studied the different procedures and methods of translation according to the distinguished authors mentioned in section 3.

First, we will organize all the samples from the ST and TT in a table without any context so that we can see the exact sentences that will be analyzed. Second, we will provide those samples in English and Spanish and justify which methods and procedures were applied by the translator in the target language. The context has been provided along with these examples in this second part, since the context always need to

be taken into account when translating any text to avoid any possible misinterpretation. These samples have been extracted from the beginning, middle and final chapters of *Fantastic Beasts and Where to find them* and *Quidditch Through the Ages* so that the result would be significant.

After that, an alternative translation will be provided in those cases we have considered it was possible. We will also provide a table that comprises all the results. In order to do this, we have taken into account not only the procedures and methods used, but also the number of samples there are of each type.

## **6. Results: Translation methods and procedures applied to *Quidditch Through the Ages* and *Fantastic Beasts and Where to find them*. A comparison between the English and Spanish versions.**

In this section, we are going to analyze examples extracted from the books *Quidditch Through the Ages* and *Fantastic Beasts and Where to find them* by J. K. Rowling, as well as their corresponding Spanish translations. First, we will provide a table showing the specific excerpts in both languages. Then, I will explain the different translation procedures and methods that take place in the different samples. Besides, I will provide an alternative translation for some samples.

### **6.1 Quidditch Through the Ages**

Sentences in the ST and TT

ENGLISH	SPANISH
from all walks of life (Rowling 2001a: vii)	de toda condición (Rowling 2001c: ix)



Muggle readers (...) (which, funnily enough,...) (Rowling 2001a: vii)	Los lectores muggles (Rowling 2001a: x)
Animagi (Rowling 2001a: 1)	animagos (Rowling 2001c: 1)
may take to the air (Rowling 2001a: 1)	pueden volar (Rowling 2001c: 1)
every wizarding household in Britain owns (Rowling 2001a: 1)	de que haya (...) en todos los hogares de magos de Inglaterra (Rowling 2001c: 1)
International Statute of Wizarding Secrecy (Rowling 2001a: 2)	Estatuto Internacional del Secreto de los Brujos (Rowling 2001c: 2)
A.D. 962 (Rowling 2001a: 2)	año 962 de la era Cristiana (Rowling 2001c: 2)
buttocks (Rowling 2001a: 2)	posaderas (Rowling 2001c: 2-3)
from the badly spelled Saxon of the original (Rowling 2001a: 7)	del original, redactado en un sajón con muchas faltas de ortografía (Rowling 2001c: 11)
in windy conditions. (Rowling 2001a: 8)	cuando hiciera mucho viento. (Rowling 2001c: 12-13)

The invention of the Golden Snitch is credited to the wizard Bowman Wright of Godric's Hollow (Rowling 2001a: 14)	La invención de la snitch dorada se atribuye al mago Bowman Wright de Godric's Hollow (Rowling 2001c: 22)
flying tests (...) exacting written examination (...) prove, (...) that (...) offensive players (Rowling 2001a: 31)	pruebas de vuelo (...) examen escrito muy exigente (...) para demostrar que (...) a los jugadores que los insulten (Rowling 2001c: 45)
Quidditch League (...) League's history. (Rowling 2001a: 32)	La Liga de Quidditch (...) historia de la competición (Rowling 2001c: 52)
Featured in Butterbeer advertisements (...) (I'm just batty...!). (Rowling 2001a: 33)	en la publicidad de la marca de cerveza de mantequilla Butterbeer ("¡Me chifla...!"). (Rowling 2001c: 52-53)
of varying quality (Rowling 2001a: 47)	cuya calidad variaba mucho (Rowling 2001c: 69)
The Moontrimmer, which was first created (...) in 1901, (...) a leap forward (...) ashandled brooms... (Rowling 2001a: 48)	En 1901, Gladys Boothby creó la Moontrimmer (...) progreso importante (...) escobas con mango de fresno (Rowling 2001c: 70)

Sentences in context

According to the Cambridge Dictionary<sup>1</sup>, the first example shown in the previous table, “from all walks of life”, is an idiom, which leads to an **idiomatic translation** in the next excerpt:

### ST

“Quidditch unites witches and wizards **from all walks of life**, bringing us together to share moments of exhilaration, triumph, and (for those who support the Chudley Cannons) despair.” (Rowling 2001a: vii)

### TT

“El quidditch aglutina a brujas y magos **de toda condición**, nos reúne para compartir momentos de regocijo, triunfo y (para aquellos que apoyan a los Chudley Cannons) desesperación.” (Rowling 2001c: ix)

Regarding the next sample, on the one hand, the word “muggle” would be a **transferred word**, since Newmark states that they “keep only one sense of their foreign nationality (...) they may be common to several languages” (Newmark 1988: 147). This word has been kept in every translation of the Harry Potter books. On the other hand, “funnily enough” is an English idiom, and the translator has decided to omit the whole parenthesis, including such idiom. My translation would include this parenthesis, and I would try to be as faithful as possible by adding the country of this organization, as in the SL. The result would be:

“Los lectores muggles no necesitarán una presentación del trabajo de Comic Relief **de Reino Unido** (que, **por extraño que parezca**, no está relacionada con la organización americana que lleva el mismo nombre),...”

### ST

“**Muggle** readers will need no introduction to the work of Comic Relief U. K. (which, **funnily enough**, has nothing to do with the American organization of the same name), so I now repeat my explanation...” (Rowling 2001a: vii)

### TT

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<sup>1</sup> <http://dictionary.cambridge.org/dictionary/english/walk-of-life> (accessed date 09/11/2015)

“Los lectores **muggles** no necesitarán una presentación del trabajo de Comic Relief, pero ahora voy a repetir la explicación...” (Rowling 2001a: x)

The next translation technique we can see is **calque**, which is a literal translation from the original language (Molina and Hurtado, 2002). According to the etymology of this term, “animagus” is formed by “anima”<sup>2</sup> (soul) and “magus”<sup>3</sup> (magician).

In Spanish, the literal translation would be “almamago” for singular, and *almamagos* for plural. A possible explanation to the final translation, “animago”, may be the need to avoid cacophony.

### ST

“Those few **Animagi** who transform into winged creatures may enjoy flight, but they are a rarity. (latin plural form). *Sing.* Animagus.” (Rowling 2001a: 1)

### TT

“Aquellos pocos **animagos** que se transforman en criaturas aladas pueden disfrutar del vuelo, pero son una rareza. *Sing.* Animago.” (Rowling 2001c: 1)

As for the next example, while we have the verb “take” and the noun “air” in English, there has been a change in the grammatical categories of the last word in Spanish (noun to verb) from “air” to “volar”. For this reason, we can say that **transposition** takes place in the following example:

### ST

“The witch or wizard who finds him- or herself transfigured into a bat **may take to the air**, but...” (Rowling 2001a: 1)

### TT

“Cuando una bruja o un mago se ven transformados en murciélago, **pueden volar**. No obstante...” (Rowling 2001c: 1)

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<sup>2</sup> <http://latin-dictionary.net/definicion/3497/anima-animae> (accessed date 10/11/2015)

<sup>3</sup> <http://latin-dictionary.net/definicion/26207/magus-magi> (accessed date 10/11/2015)

After that, we find **inversion** in the example below. Inversion occurs when a word (or phrase in this case) is placed in another part of the sentence or paragraph in the target language (Molina and Hurtado, 2002).

### ST

“We are so accustomed these days to the fact that **every wizarding household in Britain owns** at least one flying broomstick that we rarely stop to ask ourselves why.” (Rowling 2001a: 1)

### TT

“Hoy día estamos tan acostumbrados al hecho **de que haya** al menos una escoba voladora **en todos los hogares de magos de Inglaterra** que rara vez nos detenemos a preguntarnos el motivo.” (Rowling 2001c: 1)

My suggested translation is word-by-word:

“Hoy día estamos tan acostumbrados al hecho de que **en todos los hogares de magos de Inglaterra** haya al menos una escoba voladora que rara vez nos detenemos a preguntarnos el motivo.”

If we look at the next fragments, we will appreciate a **semantic translation**, since the aesthetic value of the term is maintained and at the same time, the translator has been quite faithful to the original meaning. (Newmark 1988: 46)

### ST

“Shrewd enough to see that their Muggle neighbours would seek to exploit their powers if they knew their full extent, witches and wizards kept themselves to themselves long before the **International Statute of Wizarding Secrecy** came into effect.” (Rowling 2001a: 2)

### TT

“Las brujas y los magos eran lo bastante perspicaces para darse cuenta de que sus vecinos muggles tratarían de utilizar sus poderes si llegaban a conocer todo su alcance, de modo que los ocultaron mucho antes de que se aprobara el **Estatuto Internacional del Secreto de los Brujos**.” (Rowling 2001c: 2)

Besides, there is a slight difference regarding the word “Estatuto”. In a previous example belonging to *Fantastic Beasts and Where to find them* this term was used for the translation of the term “Estatute” (Rowling 2001c: 2). However, in the example below it is also used for the translation of the term “Code”:

### ST

“In 1750, Clause 73 was inserted in the **International Code of Wizarding Secrecy**, to which wizard ministries worldwide conform today:” (Rowling 2001b: xvi)

### TT

“En 1750, se insertó la cláusula número 73 en el **Estatuto Internacional del Secreto de los Brujos**, a la que se ajustan los Ministerios de Magia del mundo entero:” (Rowling 2001d: xxii)

In the Harry Potter saga, these two words (Statute and Code) are synonyms, since they have the same meaning. As a consequence, the same Spanish equivalent is maintained for both terms (“Statute” and “Code” would both mean “Estatuto”).

Now, we have **explicitation**, since the translator specifies information from the ST (in this particular example, “de la era Cristiana”) (Molina and Hurtado, 2002)

### ST

“Records show that witches and wizards in Europe were using flying broomsticks as early as **A.D. 962.**” (Rowling 2001a: 2)

### TT

“Existen documentos que demuestran que brujas y magos de Europa ya usaban escobas voladoras en el **año 962 de la era Cristiana.**” (Rowling 2001c: 2)

My suggested translation would be a word-by-word one:

“Existen documentos que demuestran que brujas y magos de Europa ya usaban escobas voladoras en el **962 a. C.**”

Next, **faithful translation** is the translation method we can see in the next sentences, since the original meaning is precisely transmitted in the target language

(Newmark 1988: 46). Moreover, the term “buttocks” corresponds to a formal register, which has been respected in the Spanish translation by using the word “posaderas”:

### ST

“Scottish wizard writing in 1107, spoke of the “splinter-filled **buttocks** and bulging piles” he suffered after a short broom ride from Montrose to Arbroath.” (Rowling 2001a: 2)

### TT

“Guthrie Lochrin, un mago escocés, escribía en 1107 que tenía “las **posaderas** llenas de astillas y hemorroides hinchadas” después de un corto viaje en escoba voladora desde Montrose hasta Arbroath.” (Rowling 2001c: 2-3)

In the sample below we have an **inversion** because some words have been moved a different place in the Spanish translation. These words would be “of the original”, which were at the end of the sentence, and in the Spanish version they appear before the verb “redactado”.

### ST

“The excerpts below have been translated **from the badly spelled Saxon of the original.**” (Rowling 2001a: 7)

### TT

“Los pasajes que siguen a continuación han sido traducidos **del original, redactado en un sajón con muchas faltas de ortografía.**” (Rowling 2001c: 11)

I suggest an alternative translation in which I would respect the translator’s decision of using the inversion procedure, but I would also be faithful to the number of words used in the ST, which uses fewer words in the part that says “from the badly spelled Saxon”:

“Los pasajes que siguen a continuación han sido traducidos **del original, que estaba escrito en un mal Sajón.**”

We find a **transposition** in the text below, since in the source example the sentence structure is formed by a preposition, an adjective and a noun. However, in the

target language there is an adverbial phrase formed by an adverb, a verb, a second adverb and finally a noun.

### ST

“Firstly, the ball that landed in her cabbage patch was made of leather, as is the modern Quaffle – naturally, the inflated bladder used in other broom games of the period would be difficult to throw accurately, particularly **in windy conditions.**” (Rowling 2001a: 8)

### TT

“En primer lugar, la pelota que aterrizó en su huerta de coles estaba hecha de cuero, como la Quaffle moderna; naturalmente, la vejiga inflada que se utilizaba en otros juegos de escoba de aquella época sería difícil de arrojar con precisión, sobre todo **cuando hiciera mucho viento.**” (Rowling 2001c: 12-13)

The closest translation would be:

“En primer lugar, la pelota que aterrizó en su huerta de coles estaba hecha de cuero, como la Quaffle moderna; naturalmente, la vejiga inflada que se utilizaba en otros juegos de escoba de aquella época sería difícil de arrojar con precisión, sobre todo **en condiciones ventosas.**”

In the next example there is **literal translation** of the whole sentence, which is not very common, since it is difficult to translate word-by-word a sentence structure between any two given languages:

### ST

“The invention of the Golden Snitch is credited to the wizard Bowman Wright of Godric’s Hollow.” (Rowling 2001a: 14)

### TT

“La invención de la snitch dorada se atribuye al mago Bowman Wright de Godric’s Hollow.” (Rowling 2001c: 22)

There are several aspects I would like to comment about the following example. First, there is **transposition**, because the translator has used different grammatical categories regarding the original text. Hence, in English we have “flying tests”, which is formed by an adjective and the noun it modifies, whereas in Spanish the translation is



“pruebas de vuelo” (a noun, a preposition, and another noun). The next transposition takes place between the original “exacting written examination” and the Spanish translation “examen escrito muy exigente”. In this case the grammatical categories in English are an adjective, a past participle and a noun. Then, in the translation they change to a noun, a past participle, an adverb and an adjective.

Secondly, the translator has used the procedure known as **compensation** for “prove (...) that”. Consequently, in the Spanish translation the equivalent “para demostrar que” appears in a different place in the sentence.

Thirdly, we can find **amplification** in the last part of the sentence, as the translator has used more words in the Spanish version. This way we observe in the English version that there are two words (an adjective modifying a noun), while in Spanish the number of words used is bigger “a los jugadores que los insulten”.

## ST

“They have to take rigorous **flying tests** and an **exacting written examination** on the rules of Quidditch and **prove**, through a series of intensive trials, **that** they will not jinx or curse **offensive players** even under severe pressure.” (Rowling 2001a: 31)

## TT

“Deben pasar rigurosas **pruebas de vuelo** y aprobar un **examen escrito muy exigente** sobre las reglas del Quidditch; también deben superar una serie de pruebas exhaustivas **para demostrar que** no lanzarán embrujos ni maleficios **a los jugadores que los insulten**, aun bajo la presión más severa.” (Rowling 2001c: 45)

In the sample below the translator has used the **generalization** procedure, because a “competition” is a general word to refer to “League” in order to avoid redundancy (see section 4 of this dissertation for further details) in the Spanish translation. Otherwise, in the TT we would have “la Liga de Quidditch” and also “historia de la Liga”:

## ST

“Northern Ireland’s most celebrated Quidditch team has won the **Quidditch League** a total of twenty-seven times to date, making it the second most successful in the **League’s history**.” (Rowling 2001a: 32)

### TT

“El equipo de Quidditch más famoso de Irlanda del Norte ha Ganado **la Liga de Quidditch** un total de veintisiete veces hasta la fecha, lo que le convierte en el Segundo equipo con más éxito en la **historia de la competición**.” (Rowling 2001c: 52)

The translator has used **amplification** and changed the plural number of “advertisements” to singular “publicidad” in the sample below. It is also a **free translation** because the translator has used a paraphrase longer than the original one. Moreover, she has maintained the meaning of Rowling’s pun “batty” (bat), although in the Spanish translation this wordplay cannot be translated either in form or meaning. Thus, in Spanish the literal translation would be something non-existent like “¡Estoy murcielagueado por la Butterbeer!” which would make no sense. For this reason, the translator has chosen to transmit the message but lost the form. Besides, the original proper noun of this beer has been maintained, and the translator has added “de la marca de la cerveza de mantequilla” because otherwise there would be redundancy of the term “Butterbeer”. Consequently, the TT sounds natural to the reader.

### ST

“Their famous mascot Barny the Fruitbat is also well-known as the bat **featured in Butterbeer advertisements** (*Barny says: **I’m just batty** about Butterbeer!*).” (Rowling 2001a: 33)

### TT

“Su famosa mascota, Barny, el murciélago de la fruta, es también conocida **porque aparece en la publicidad de la marca de cerveza de mantequilla Butterbeer** (Barny dice: “¡**Me chifla** la Butterbeer!”).” (Rowling 2001c: 52-53)

Then, in the following example, there is **transposition**, since in the original excerpt the sentence structure is formed by the following grammatical categories: preposition, adjective, and noun. However, in the Spanish version, the sentence is formed by a pronoun, noun, verb, and adverb:

## ST

“Until the early nineteenth century, Quidditch was played on day brooms **of varying quality.**” (Rowling 2001a: 47)

## TT

“Hasta principios del siglo XIX se jugó al Quidditch con las mismas escobas que se utilizaban a diario, **cuya calidad variaba mucho.**” (Rowling 2001c: 69)

In the next sample, we can see there is an **inversion** of the year when the broom Moontrimmer was invented. Next, there is **amplification** regarding the term “ashandled”; as we can see, the translator has used more words when translating the material of this type of broom.

## ST

“The **Moontrimmer**, which was first created by Gladys Boothby **in 1901**, represented a **leap forward** in broom construction, and for a while these slender, **ashandled** brooms were in great demand as Quidditch brooms.” (Rowling 2001a: 48)

## TT

“**En 1901**, Gladys Boothby creó la **Moontrimmer**, que supuso un **progreso importante** en la fabricación de escobas, y por un tiempo esas delgadas escobas **con mango de fresno** tuvieron gran demanda como escobas de Quidditch.” (Rowling 2001c: 70)

Now, in the translation I will provide below, I would leave the year in the same place as in the original text. I would also use a closer equivalent to “leap forward”:

“La **Moontrimmer**, que Gladys Boothby creó **en 1901**, supuso **un paso adelante** en la fabricación de escobas, y por un tiempo esas delgadas escobas con mango de fresno tuvieron gran demanda como escobas de Quidditch.”

## 6.2 *Fantastic Beasts and Where to find them*

Sentences in the ST and TT

ENGLISH	SPANISH
in the extreme (Rowling 2001b: vi)	a más no poder (Rowling 2001d: vi)
has caused controversy (Rowling 2001b: x)	ha sido objeto de controversia (Rowling 2001d: xiii)
International Code of Wizarding Secrecy (Rowling 2001b: xvi) (This sample has been already analyzed in contrast with another one in the previous section <i>Quidditch Through the Ages</i> )	Estatuto Internacional del Secreto de los Brujos. (Rowling 2001d: xxii)
believed to be (...) a “loony.” (Rowling 2001b: xvii)	ha perdido la chaveta. (Rowling 2001d: xxiv)
only in heavy rain (Rowling 2001b: 3)	sólo cuando llueve mucho (Rowling 2001d: 3)
as a home weather forecaster, (Rowling 2001b: 3)	como recurso casero para predecir el tiempo, (Rowling 2001d: 4)
Herpo the Foul, (Rowling 2001b: 4)	Herpo el Loco, (Rowling 2001d: 4)

the gaze of its large yellow eyes (Rowling 2001b: 4)	la Mirada (...) sus grandes ojos amarillos (Rowling 2001d: 5)
to catch Billywigs (...) for days on end,... (Rowling 2001b: 4-5)	atraparlos (...) durante días;... (Rowling 2001d: 6)
half an inch long (...) its speed is such that (Rowling 2001b: 4)	veinticinco centímetros de largo (...) gracias a su velocidad (Rowling 2001d: 6)
The centaur (...) a horse's body (Rowling 2001b: 6)	Los centauros (...) cuerpo de caballo (...) de las razas equinas. (Rowling 2001d: 9)
(see page 16) (...) The Doxy's wings (...) curved, (Rowling 2001b: 10)	(véase más adelante) (...) Sus alas (...) convexas (Rowling 2001d: 14)
Fwoopers may be (...) The Fwooper (...) lays (...) eggs (Rowling 2001b: 18)	los hay (...) Este animal (...) llaman la atención (...) cáscara (Rowling 2001d: 25)
is found, (...) when bitten. (Rowling 2001b: 42)	viven, (...) cuando les muerde uno de ellos. (Rowling 2001d: 33)
fifteen feet in height (...) in purest white hair. (Rowling 2001b: 58)	cuatro metros y medio (...) por un pelaje blanco como la misma nieve. (Rowling 2001d: 59)

Sentences in context

First, we find a **transposition** in the sample below since in the ST the sentence structure is formed by a preposition, a determiner, and a noun, whereas in the TT we have a preposition, two adverbs and a verb.

### ST

“After two years at the Office for House-Elf Relocation, years he describes as “tedious **in the extreme**,” he was transferred to the Beast Division,” (Rowling 2001b: vi)

### TT

“Después de dos años en la Oficina para el Realojamiento de los Elfos Domésticos, años que describe como “tediosos **a más no poder**”, fue destinado a la División de Bestias,” (Rowling 2001d: vi)

Now, my alternative translation would be:

“Después de dos años en la Oficina para el Realojamiento de los Elfos Domésticos, años que describe como “tediosos **en extremo**”,”

In the following example, according to Molina and Hurtado (2002: 499) we have **modulation** since ‘there has been a change of the cause for the effect’:

### ST

“The definition of a “beast” **has caused controversy** for centuries.” (Rowling 2001b: x)

### TT

“La definición de “bestia” **ha sido objeto de controversia** durante siglos.” (Rowling 2001d: xiii)

Regarding the mentioned modulation, while in the original text the term “beast” is causing controversy, in the Spanish translation this term receives the effect of being an object of controversy.

There are two different aspects I would like to comment about the following translation:

## ST

“If any Muggle is unwise enough to confide in another that he has spotted a Hippogriff winging its way north, he is generally **believed to be** drunk or a **“loony.”** (Rowling 2001b: xvii)

## TT

“Si un muggle es lo bastante imprudente para confiarle a otro que ha divisado un hipogrifo que volaba hacia el norte, lo más normal es que el otro piense que está borracho o que **ha perdido la chaveta.**” (Rowling 2001d: xxiv)

As we can see, the translator has used the **amplification** procedure, since there are more words than there are in the ST (Molina and Hurtado, 2002). She has substituted the word “loony” in English for “perder la chaveta” in Spanish. However, since “loony” is a crazy or foolish person, I would personally use only one term to convey this meaning, thus maintaining the number of words of the ST, since that is possible:

“Si un muggle es lo bastante imprudente para confiarle a otro que ha divisado un hipogrifo que volaba hacia el norte, lo más normal es que el otro piense que está borracho o **loco.**”

Next, we have a **transposition**, since there is a shift of word class:

## ST

It is intensely shy, nests in bramble and thorn, eats large insects and fairies, flies **only in heavy rain**, and otherwise remains hidden in its tear-shaped nest. (Rowling 2001b: 3)

## TT

“Es sumamente tímido, anida en zarzas y espinos, y come insectos grandes y hadas. Vuela **sólo cuando llueve mucho**; si no, permanece escondido en su nido, que presenta forma de lágrima.” (Rowling 2001d: 3)

As we can see in the examples above, in the ST we have an adverb, “only”, an adjective, “heavy”, and a noun “rain”. However, the sentence construction is formed by an adverb, “cuando”, a verb, “llueve”, and another adverb, “mucho” in the TT. Besides, the translator separates the sentence after “hadas”, while in the original language the sentence continues.

If we take a look at the following fragment, we will notice that there is **amplification**. The translator has decided again to use more words than in the ST to transmit the meaning of the original sentence:

### ST

“The Augurey has since enjoyed a vogue **as a home weather forecaster**, though...” (Rowling 2001b: 3)

### TT

“Desde entonces, el augurey está de moda **como recurso casero para predecir el tiempo**, aunque...” (Rowling 2001d: 4)

I would suggest a different translation that is faithful to both the meaning and the number of words employed in the TL. “Meteorólogo personal” would convey the original meaning of having this creature at one’s home, and the number of words would be reduced:

“Desde entonces, el augurey está de moda **como meteorólogo personal**, aunque...”

In the next translated sentence, there are two aspects to comment on:

### ST

“The first recorded Basilisk was bred by **Herpo the Foul**, a Greek Dark wizard and Parselmouth, who discovered after much experimentation that...” (Rowling 2001b: 4)

### TT

“El primer basilisco del que hay constancia fue criado por **Herpo el Loco**, un mago tenebroso de Grecia que hablaba pársel. Después de muchos experimentos, Herpo descubrió que...” (Rowling 2001d: 4)



First, the translator has used the adjective “Loco” as an **equivalent** of “Foul” but this man was not “crazy”; he was evil and thus the translation of his name is not accurate. The name of this wizard designates what he is: he killed people in order to achieve something. Because of that, another possible translation would be **Herpo el Cruel**, which is a faithful translation, since it shows the exact meaning of a quality of this wizard. She has also separated the words “pársel” from “después”, which I would have left in the same place as in the English version. Thus, the final result would be:

“El primer basilisco del que hay constancia fue criado por **Herpo el Cruel**, un mago tenebroso de Grecia que hablaba pársel, y quien tras muchos experimentos, descubrió que...”

After that, we see there is **inversion** in the following paragraph:

### ST

“It has exceptionally venomous fangs but its most dangerous means of attack is **the gaze of its large yellow eyes**. Anyone looking directly into these will suffer instant death.” (Rowling 2001b: 4)

### TT

“Tiene colmillos excepcionalmente venenosos, pero su arma más mortífera es **la Mirada**. Cualquiera que mire directamente a **sus grandes ojos amarillos** morirá al instante.” (Rowling 2001d: 5)

An alternative translation would be:

“Tiene colmillos excepcionalmente venenosos, pero su arma más mortífera es **la mirada de sus enormes ojos amarillos**. Cualquiera que los mire directamente morirá al instante.”

In the next paragraphs, the translator has used a **literal translation** (Newmark 1988: 46) regarding the example “catch Billywigs”, but at the same time, she has omitted the name of the creature to avoid repetition, since in the sentence previous to that one the Billywig had already been named:

### ST

“Those who have been stung by a Billywig suffer giddiness followed by levitation. Generations of young Australian witches and wizards have attempted to **catch Billywigs** and provoke them into stinging...” (Rowling 2001b: 4-5)

### TT

“Quienes sufren la picadura de un billywig experimentan mareos seguidos de levitación. Todas las generaciones de jóvenes magos y brujas australianos han tratado de **atraparlos** y obligarlos a picar...” (Rowling 2001d: 6)

With respect to the next sample, the translator has adapted the metrical system from inches to meters. Then, for the rest of the text there is **transposition**; whereas in the original text, there is a pronoun, a noun, a verb, an adverb, and a conjunction. Besides, in the Spanish translation, there is an adverbial phrase, a determiner, and a noun. Since the translator has used fewer words in her translation, there is also **condensation**:

### ST

“The Billywig is an insect native to Australia. It is around **half an inch long** and a vivid sapphire blue, although **its speed is such that** it is rarely noticed by Muggles and often not by wizards until they have been stung.” (Rowling 2001b: 4)

### TT

“El billywig es un insecto nativo de Australia. Mide **alrededor de un metro y veinticinco centímetros de largo** y es de un azul zafiro muy llamativo, aunque **gracias a su velocidad**, rara vez es detectado por los muggles o incluso por los magos, hasta que los pican.” (Rowling 2001d: 6)

If we take a look at the following text, we will notice that the translator has used a plural number instead of a singular one, as it was in the original text. Moreover, there is **literal translation** regarding “horse’s body”, as well as **explicitation**, since there is a specification about the colors of the centaur regardless that it was implicit in the text:

## ST

“**The centaur** has a human head, torso, and arms joined to **a horse’s body** which may be any of several **colours**.” (Rowling 2001b: 6)

## TT

“**Los centauros** tienen cabeza, torso y brazos humanos unidos a **un cuerpo de caballo** que puede tener cualquiera de los diversos **colores de las razas equinas**.” (Rowling 2001d: 9)

## ST

“The Doxy is often mistaken for a fairy (see page 16) though it is a quite separate species. Like the fairy, it has a minute human form, though in the Doxy’s case this is covered in thick black hair and has an extra pair of arms and legs. **The Doxy’s wings** are thick, **curved**, and shiny, much like a beetle’s.” (Rowling 2001b: 10)

Now, in the ST below, the writer indicates the exact page in which the definition of fairy appears. However, the translator has chosen to be less specific and has simply indicated that it appears later on (we checked the Spanish translated book and the corresponding page is page number 30). This means there is **implication** in the Spanish translation. Next, while in the source text the name of the creature appears, in the target text there is **omission**, since the translator has not translated it. Regarding the translation of the adjective “curved”, the literal translation of this term is “curvas”; however, she has used a synonym, “convexas”. Nevertheless, it is still a **literal translation** because the meaning is exactly the same and the grammatical category has not been changed either.

## TT

“La doxy es a menudo confundida con un hada (**véase más adelante**), pese a que se trata de dos especies bien distintas. Como el hada, posee una diminuta figura humana, si bien la de la doxy está cubierta por un tupido pelaje negro, y tiene otro par más de piernas y brazos. **Sus alas** son gruesas, **convexas** y brillantes, muy parecidas a las de un escarabajo.” (Rowling 2001d: 14)

In the next sample we can notice the name of the creature is omitted in the translation the second and third times it originally appears. Thus, the translator has used

instead the pronoun “los” when the text refers to the colors of this creature. Then, the next time the Fwooper appears, she has substituted it by “este animal” in order to avoid repetition. The next thing I would like to comment on is the fact that the translator has changed the expression “lay eggs” by an **amplification** in that sentence and a change of the noun “eggs” by “cáscara”. This way instead of using the Spanish equivalent “poner huevos” in the Spanish translation the translator has added “llaman la atención”.

### ST

“The Fwooper is an African bird with extremely vivid plumage; **Fwoopers** may be orange, pink, lime green, or yellow. **The Fwooper** has long been a provider of fancy quills and also **lays** brilliantly patterned **eggs**.” (Rowling 2001b: 18)

### TT

“El Fwooper es un pájaro africano que exhibe plumajes de colores intensos; **los** hay anaranjados, rosados, verde lima y amarillos. **Este animal** ha sido durante mucho tiempo proveedor de plumas de fantasía y sus huevos también **llaman la atención** por los dibujos de vivos colores de la **cáscara**.” (Rowling 2001d: 25)

My suggested translation would be different in the last part of the text:

“The Fwooper ha sido durante mucho tiempo proveedor de plumas de fantasía, y además pone huevos de brillantes motivos.”

With respect to the sample below, we are going to point out several things. In first place, we can see there is a change of verb in the Spanish translation, since instead of using the equivalent of the verb “find”, the translator has decided to use the verb “vivir”. Secondly, there is **explicitation**, since the translator has added information about who bites those humans, which is implicit in the original text. This explicitation may be due to the ambiguity found in the ST since an alternative translation (such as “se les muerde”) could imply that either humans or werewolves are bitten.

### ST

“The werewolf **is found** worldwide, though it is believed to have originated in northern Europe. Humans turn into werewolves only **when bitten**.” (Rowling 2001b: 42)

## TT

“Los hombres lobo **viven** por todo el mundo, aunque se cree que surgieron en el norte de Europa. Las personas se transforman en hombres lobo sólo cuando **les muerde uno de ellos.**” (Rowling 2001d: 33)

Finally, in this last sample, as we have seen in the translation about the Billywig, the translation has converted the inches into meters. Then, there is **amplification** at the end of the sentence, from “in purest white hair” to “por un pelaje blanco como la misma nieve”, since as we can see the translator has used more signifiers in the TT.

## ST

“Up to **fifteen feet** in height, it is covered head to foot **in purest white hair.**” (Rowling 2001b: 58)

## TT

“Miden hasta **cuatro metros y medio** y están cubiertos de pies a cabeza **por un pelaje blanco como la misma nieve.**” (Rowling 2001d: 59)

The next table comprises the number of samples there are for each translation method or procedure in order to show which of them are most frequently used.

<b>Idiomatic translation</b>	1
<b>Transfer</b>	1
<b>Calque</b>	1
<b>Transposition</b>	6
<b>Inversion</b>	4
<b>Semantic translation</b>	2
<b>Explicitation</b>	3
<b>Faithful translation</b>	1
<b>Modulation</b>	1
<b>Amplification</b>	7
<b>Equivalent</b>	1

<b>Literal translation</b>	4
<b>Condensation</b>	1
<b>Explicitation</b>	3
<b>Implication</b>	1
<b>Omission</b>	1
<b>Free translation</b>	1
<b>Generalization</b>	1
<b>Compensation</b>	1

## 7. Conclusion

From the analyzed samples we can see that transposition (which has been applied 6 times) and amplification (we have found 7 samples) are the most frequent procedures when translating the two books by J. K. Rowling. Vidal Claramonte (1995: 25-26) states that:

“The question on equivalence between two texts being possible, necessary or wanted is still to be resolved (...) the translator will have to do all these necessary, formal changes to reproduce the message according to the own structural forms of the receptive language. It will be necessary to change the form to keep the content, but this change will be as big as it is the linguistic and cultural distances between the ST and the TT.”

That is, it is unlikely, if not impossible, to reproduce both the form and the content of the ST, as there are differences among languages that do not allow for a translation that is equal in content and form to the original text. In the collected examples analyzed in this paper, we observe that in most cases there are more words used in the Spanish translation than in the original English text.

For this reason, the translator has decided to use more frequently the procedure known as amplification, since it was not possible to convey the message without losing the form, or it would have sounded unnatural in the translation. In other cases, the translator has changed the grammatical category of the words; that is, she has used transposition since it was not possible to translate word-by-word the original text. By

doing so, the translator provided a translation that transmitted the meaning, and at the same time, made the reader feeling closer to the text.

Broadly speaking, it is important to respect the form of the original text whenever possible; however, if that is unachievable, it is more significant to convey the meaning even if that means we will have to make some changes in the form, so that the final result is closer to the target language. From the point of view of experts in translation, we have learned that losing the form, or even omitting specific words in a text is not incorrect. On the contrary, in most cases the target text is improved because of the decision of the translator to convey the message by means of making a translation that sounds as natural as possible to the target audience and consequently, making them feel the same reaction towards the text as the audience of the source text do.

After carrying out this research, we have learned that when we have a translation that is more literal than another one, this does not make it be a better translation. In fact, the result of the former may be a redundant text that will not cause the appropriate effect in the reader that a translation free of redundancy would transmit. Indeed, it is the job of a translator to provide the readers with the original meaning by respecting the author's intention and therefore, the intention of the text by using any method or procedure that fulfills those purposes. Finally, in order to make a text coherent, it is possible to use synonyms, or even repeat some words to add variety to the text and therefore make it richer, while respecting the original text.

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## 9. Appendix

All the previous examples that have been analyzed are grouped in the table below along with the translation method or procedure used for each of them.

From all walks of life (Rowling 2001a: vii)	de toda condición (Rowling 2001c: ix)	<b>Idiomatic translation</b>
Muggle readers (...) (which, funnily enough,...) (Rowling 2001a: vii)	Los lectores muggles... (Rowling 2001a: x)	<b>Transfer</b>

Animagi (Rowling 2001a: 1)	Animagos (Rowling 2001c: 1)	<b>Calque</b>
May take to the air (Rowling 2001a: 1)	pueden volar (Rowling 2001c: 1)	<b>Transposition</b>
That every wizarding household in Britain owns (Rowling 2001a: 1)	De que haya (...) en todos los hogares de magos de Inglaterra (Rowling 2001c: 1)	<b>Inversion</b>
International Statute of Wizarding Secrecy (Rowling 2001a: 2)	Estatuto Internacional del Secreto de los Brujos. (Rowling 2001c: 2)	<b>Semantic translation</b>
International Code of Wizarding Secrecy, (Rowling 2001b: xvi)	Estatuto Internacional del Secreto de los Brujos, (Rowling 2001d: xxii)	<b>Semantic translation</b>
A.D. 962 (Rowling 2001a: 2)	año 962 de la era cristiana (Rowling 2001c: 2)	<b>Explicitation</b>
Buttocks (formal form of <i>butt</i> ) (Rowling 2001a: 2)	posaderas (formal form of <i>nalgas</i> ) (Rowling 2001c: 2-	<b>Faithful translation</b>

has caused controversy (Rowling 2001b: x)	ha sido objeto de controversia (Rowling 2001d: xiii)	<b>Modulation</b>
believed to be drunk or a “loony.” (Rowling 2001b: xvii)	que el otro piense que está borracho o que ha perdido la chaveta. (Rowling 2001d: xxiv)	<b>Amplification</b>
only in heavy rain (Rowling 2001b: 3)	sólo cuando llueve mucho (Rowling 2001d: 3)	<b>Transposition</b>
as a home weather forecaster, (Rowling 2001b: 3)	como recurso casero para predecir el tiempo, (Rowling 2001d: 4)	<b>Amplification</b>
Herpo the Foul, (Rowling 2001b: 4)	Herpo el Loco, (Rowling 2001d: 4)	<b>Equivalent</b>

<p>the gaze of its large yellow eyes. Anyone looking directly into these will suffer instant death. (Rowling 2001b: 4)</p>	<p>es la Mirada. Cualquiera que mire directamente a sus grandes ojos amarillos morirá al instante. (Rowling 2001d: 5)</p>	<p><b>Inversion</b></p>
<p>Generations of young Australian witches and wizards have attempted to catch Billywigs (...) for days on end,... (Rowling 2001b: 4-5)</p>	<p>Todas las generaciones de jóvenes magos y brujas australianos han tratado de atraparlos (...) durante días;... (Rowling 2001d: 6)</p>	<p><b>Literal translation</b></p>
<p>in the extreme (Rowling 2001b: vi)</p>	<p>a más no poder (Rowling 2001d: vi)</p>	<p><b>Transposition</b></p>
<p>half an inch long (...) its speed is such that (Rowling 2001b: 4)</p>	<p>veinticinco centímetros de largo (...) gracias a su velocidad (Rowling 2001d: 6)</p>	<p><b>Transposition Condensation</b></p>
<p>The centaur (...) a horse's body (...) colours (Rowling 2001b: 6)</p>	<p>Los centauros (...) cuerpo de caballo (...) colores de las razas equinas. (Rowling 2001d: 9)</p>	<p><b>Literal translation Explicitation</b></p>

(see page 16) (...) The Doxy's wings (...) curved, (Rowling 2001b: 10)	(véase más adelante) (...) Sus alas (...) convexas (Rowling 2001d: 14)	<b>Implication</b> <b>Omission</b> <b>Literal translation</b>
it is covered head to foot in purest white hair. (Rowling 2001b: 58)	están cubiertos de pies a cabeza por un pelaje blanco como la misma nieve. (Rowling 2001d: 59)	<b>Amplification</b>
from the badly spelled Saxon of the original. (Rowling 2001a: 7)	del original, redactado en un sajón con muchas faltas de ortografía. (Rowling 2001c: 11)	<b>Inversion</b>
in windy conditions. (Rowling 2001a: 8)	cuando hiciera mucho viento. (Rowling 2001c: 12-13)	<b>Transposition</b>
the League's history. (Rowling 2001a: 32)	la historia de la competición. (Rowling 2001c: 52)	<b>Generalization</b>
in Butterbeer advertisements (...) <i>I'm just batty...!</i> . (Rowling 2001a: 33)	en la publicidad de la marca de cerveza de mantequilla Butterbeer (Barny dice: "¡Me chifla...!"). (Rowling 2001c: 52-53)	<b>Amplification</b> <b>Free translation</b>

<p>Fwoopers may be orange, pink, lime green, or yellow. The Fwooper has long been a provider of fancy quills and also lays brilliantly patterned eggs. (Rowling 2001b: 18)</p>	<p>los hay anaranjados, rosados, verde lima y amarillos. Este animal ha sido durante mucho tiempo proveedor de plumas de fantasía y sus huevos también llaman la atención por los dibujos de vivos colores de la cáscara. (Rowling 2001d: 25)</p>	<b>Amplification</b>
<p>The werewolf is found worldwide, (...) Humans turn into werewolves only when bitten. (Rowling 2001b: 42)</p>	<p>Los hombres lobo viven por todo el mundo, (...) Las personas se transforman en hombres lobo sólo cuando les muerde uno de ellos. (Rowling 2001d: 33)</p>	<b>Explicitation</b>
<p>The invention of the Golden Snitch is credited to the wizard Bowman Wright of Godric's Hollow. (Rowling 2001a: 14)</p>	<p>La invención de la snitch dorada se atribuye al mago Bowman Wright de Godric's Hollow. (Rowling 2001c: 22)</p>	<b>Literal translation</b>
<p>They have to take rigorous flying tests and an exacting written examination (...) and prove, through a series of intensive trials, that (...) offensive players... (Rowling</p>	<p>Deben pasar rigurosas pruebas de vuelo y aprobar un examen escrito muy exigente (...) para demostrar que (...) a los jugadores que los insulten... (Rowling 2001c: 45)</p>	<b>Transposition Compensation Amplification</b>

2001a: 31)		
The Moontrimmer, which was first created by Gladys Boothby in 1901, represented a leap forward (...) as handled brooms... (Rowling 2001a: 48)	En 1901, Gladys Boothby creó la Moontrimmer, que supuso un progreso importante (...) escobas con mango de fresno... (Rowling 2001c: 70)	<b>Inversion</b> <b>Amplification</b>