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## ABBREVIATIONS

Source text	ST
Target text	TT
Source language	SL
Target language	TL
The subtitler	S
Audio - visual translation	AVT
The Harry Potter Series	HP
Harry Potter and the Deathly Hallows - original book	DH
Harry Potter and the Deathly Hallows part 1 – film part 1	DH (f)/1
Harry Potter and the Deathly Hallows part 2 – film part 2	DH (f)/2
Harry Potter and the Deathly Hallows part 1 and part 2 – film part 1 and part 2	DH (f)/1 and 2
Harry Potter og Dødstalismanene – Norwegian literary translation	DT (t)
Harry Potter og Dødstalismanene del 1 – film, Norwegian subtitles part 1	DT (s) (f)/1
Harry Potter og Dødstalismanene del 2 – film, Norwegian subtitles part 2	DT (s) (f)/2
Harry Potter og Dødstalismanene del 1 og del 2 – film, Norwegian subtitles part 1 and part 2	DT (s) (f)/1 and 2





## CHAPTER 1: INTRODUCTION

Literary works and film adaptations of those literary works could both be translated to the same target language (TL). This is the point of departure for this thesis. An issue that is rarely studied is the relationship between literary translation and subtitles of the “same” work. Literary translation and subtitling are very different. A literary translation is a written text, with a narrator telling the reader the story. Subtitling is constrained by auditory and visual channels and space and time limitations (Gottlieb, 2004: 15). By portraying the story through a visual and auditory channel, the viewer gets the information from the image and sound systems, like street names, written documents, the film’s photography and flow and the dialogue, background voices, background noises or instrumental music (Diaz Cintas and Remael, 2010: 47). These differences make a comparison between literary translation and subtitles difficult, but there are elements to literary translation and subtitling which are comparable. The elements in question are located on a lower level, single units and phrases, like culture specific items. The culture specific items that will be analysed in this MA thesis are the names, spells and invented words from the Harry Potter series by J. K. Rowling from both the literary translation and the subtitles of the films based on the books.

The author J.K Rowling is most famous for her literary series about *Harry Potter* (HP). HP is Rowling debut novel series, which she has won several literary awards for. Rowling is a triple winner of the Nestle Smarties book prize, in 1997, 1998 and 1999. She has won the British book Award, in many different categories, children’s book of the year in 1997 and 1998, book of the year in 2006, author of the year in 1999 and the lifetime achievement award in 2008 and the Whitaker’s Platinum book award in 2001, to name a few.<sup>1</sup> The idea of HP came to her on a train ride from Manchester to London in 1990.<sup>2</sup> According to Rowling, *Harry Potter* was an almost fully formed character when Rowling got the idea. The basic idea she work from was, a skinny little boy with black hair who had a weird looking scar on his forehead that she knew was a wizard, but the boy himself didn’t know he was. Then she had

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<sup>1</sup><http://harrypotter.bloomsbury.com/author/awards> last accessed Jan. 2014 and [http://www.jkrowling.com/en\\_GB/about-jk-rowling/honours-and-awards](http://www.jkrowling.com/en_GB/about-jk-rowling/honours-and-awards) last accessed Jan. 2014

<sup>2</sup> <http://harrypotter.bloomsbury.com/author/> last accessed Jan. 2014



to figure out his background, she had to explain why he did not know he was a wizard. She thought the best explanation was that his parents who were a witch and a wizard had died and *Harry* had been raised by *Muggles*, non-magical people.<sup>3</sup> *Harry Potter* is a wizard living in two different worlds, the wizarding world and the *muggle* world, the ordinary world. In the wizarding world he is quite famous for defeating the dark wizard *Lord Voldemort*, but in the *muggle* world he's considered a freak and a "nobody". It's a coming of age series where the readers follow *Harry* and his friends through his school years with the dark threat hanging over the wizarding world that *Lord Voldemort* can return, and if he does, how are they going to defeat him this time?

HP has become widely popular, not only has there emerged many studies, essays and books about the series, the film company Warner Bros. Entertainment Inc. has also made movies of it. Rowling wrote a book series of seven books, one for each year *Harry Potter* goes to school. The book series became popular and it was translated into 72 languages.<sup>4</sup> The movies are a part of a phenomenon and widen the literary success of HP. When researching *Harry Potter* studies, most of the studies, essays, and books written about the *Harry Potter* phenomenon seem to have been about the original or the translated books and not so much about the films. The focus of the books and articles written about the films are mostly directed towards film adaptation, how they are done in comparison to the book, what is left out, how they have solved the challenging parts about making this into a film. The comparison between the literary translation and subtitling of HP has been done before, but the main focus has been on the technical aspects, like differences in scenes and dialogue of the films and books, and one of the conclusions was that subtitling that follow the audio-visual translation (AVT) rules regarding subtitles correspond more to the literary translation (Reich, 2006: 39-40, 57).

Torstein Bugge Høverstad's literary translation is a big part of why the HP phenomenon is very popular in Norway. His translation has introduced the *Harry Potter* universe to Norway, in a way that fascinates, inspires and entertains the readers and especially young readers. His translation has received much attention, both good and bad for his translation choices of translating even the names, spells and invented words to Norwegian. Culture specific items,

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<sup>3</sup><http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm> last accessed Sept. 2013

<sup>4</sup> <http://harrypotter.bloombury.com/author> last accessed Jan. 2014



like names and culture bound expressions are usually transferred into the target text (TT).

Some people find Høverstad's translation too childish and destroy the original's unique characteristic while other people find his translations fun and entertaining to read.<sup>5</sup>

Høverstad has received the Norwegian Academy's literary award in honour of Thorleif Dahl. Høverstad's translation is according to the jury, ground breaking and inventive, he uses rich and accurate Norwegian to translate the text. The translation is characterized by a secure sense of language, creative ability and literary intellect.<sup>6</sup>

Those who read the translated books and watch the subtitled films will notice both similarities and differences between the translations. Many of the Norwegian names, spells and invented words in the subtitles were translated identically to the literary translation. Since the films portray the story of HP visually, it often focuses the plot on important storylines to tell the story and cut out other smaller storylines that are less significant. New information can also be added in the films, that suites the films' plot and a visual portrayal.<sup>7</sup> It was then interesting to find out if the differences in the translations were due to differences in source text (ST) or different translations.

This MA thesis is a comparative study between the Norwegian literary translation and the Norwegian subtitles of the 7<sup>th</sup> book *Harry Potter and the Deathly Hallows* (DH) and the films *Harry Potter and the Deathly Hallows Part 1 and Part 2* (DH (f)/1 and 2). The last book of the series was chosen because it includes many of the names, spells and invented words introduced earlier in the series and also some new ones. It gives the MA thesis a large quantity of material to analyse and DH is a book that is not much studied previously. The questions the thesis will focus on are: Does the Norwegian subtitler of *Harry Potter and the Deathly Hallows Part 1 and Part 2* base his subtitles on the Norwegian literary translation in relation to names, spells and invented words or does the subtitler create his own translations from the original words and phrases? What are the actual similarities and differences between the subtitles and the literary translation? Are there any patterns in the

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<sup>5</sup> [tpn.vg.no/intervju/tittel/44](http://tpn.vg.no/intervju/tittel/44) last accessed Oct. 2013

<sup>6</sup> <http://www.riksmallsforbundet.no/Ordet/Arkivet.aspx?PID=124&M=NewsV2&Action=1&NewsId=625> last accessed Jan. 2014

<sup>7</sup> Interview with the filmmakers and J.K. Rowling, Special Features on Caaron, Alfonso: 2004 *Harry Potter and the Prisoner of Azkaban* Warner Bros. Entertainment Inc. last viewed Des. 2012



similarities and differences? What are the ethical implications of leaning heavily on another translation?

To answer these questions the two translations were compared with each other focusing on the names, spells and invented words. Theo Hermans' (1988) translation procedures that concentrate on the translation of names, together with Lincoln Fernandes' (2006) article on translating children fantasy literature were used as tools to analyse the two translations. An interview with the subtitler was conducted via e-mail and questions were asked the publisher of the literary translation regarding their involvement in the translation process of the films, in order to get information that might help answer the research questions.

## Chapter Overview

**CHAPTER 2** gives an introduction to the different theories used to analyse and discuss the relationship between the two Norwegian translations. Jorge Diaz Cintas and Aline Remael (2010), Henrik Gottlieb (2004), Lincoln Fernandes (2006), Lawrence Venuti (1998) and (2002), and Christie A Merrill (2007) are some of the theorists who have discussed the main theories that are relevant for this MA thesis. The topics covered are AVT, literary translation, translation of children's literature and translation ethics.

**CHAPTER 3** presents the overall method used to analyse the relationship between the two translations. It gives an introduction to the translation procedures by Theo Hermans (1988) and Lincoln Fernandes (2006) that will be used as tools to analyse the Norwegian words and phrases. It also describes the procedure of conducting an interview with the subtitler and asking questions to the publisher of the Norwegian literary translation via e-mail and transcribing and collecting the names, spells and invented words. An evaluation of the method and the choices made are also provided.

**CHAPTER 4** presents the names, spells and invented words analysed. It gives a semantic background to the words and phrases, and study the orthography and phonology choices made by the translators of a selection of the names, spells and invented words that correspond in both book and films. The interviews and statements by Rowling, Høverstad



and the subtitler will, among other things, be used to back up these analyses. The analyses will also show indications about the relationship between the two Norwegian translations.

**CHAPTER 5** summarizes the results of the analysis and discusses them in light of the research questions, the theory presented in chapter 2 and other information gathered, like interviews with Høverstad, responses from his publisher, interview with the subtitler and HP studies.

**CHAPTER 6** outlines and sums up the discussion, the main answers to the research questions. Suggestions for further research on the relationship between literary translation and subtitling are given.







## CHAPTER 2: THEORETICAL BACKGROUND

Film adaptations of literary works are common. The literary series of Harry Potter has also been adapted. There will always be a relationship between the film adaptation and the literary work, but how elaborate this relationship is varies from case to case. The translation of these two different works and the relationship between them can also vary from no correspondence, partial correspondence to full correspondence. Researching the relationship between the subtitling and the literary translation of *Harry Potter and the Deathly Hallows*, a comparison between literary translation and audio-visual translation is useful. The theorist Peter Bush has studied practices of literary translation which is used in the comparison between AVT and literary translation. Jorge Diaz Cintas, Aline Remael and Henrik Gottlieb's studies on AVT are also presented. Jeremy Munday's study in translation studies is also useful in the comparison between the two different types of translation. The ethics of translation in relation to the translators' rights to their translations as intellectual property is also an issue that will be introduced. Christie A. Merrill, Lawrence Venuti and Rene Haeseryn are the bases for the ethical issues concerning the relationship between a literary translation and an AVT seemingly based on it. Other Harry Potter studies involving translation of names and cultural specific references, like Katrine Brøndsted and Cay Dollerup's article on names in Harry Potter, David Colbert's book on origins of names and other creatures, as well as May-Bente Norum Løkken's MA thesis, are valuable to the project.

### Literary translation vs. Audio-visual translation

Literary translation is the translation of a literary work, like a novel or another literary work (Bush, 1998: 127). Audio-visual translation is the translation of an audio-visual programme, a film, TV-show or documentary and the like (Diaz Cintas and Remael, 2010: 12). There are different types of AVT like, dubbing, voice-over, surtitles, audio description (Munday, 2008: 185) and fansubs (ibid.: 190), but the one focused on in this project is subtitling. Subtitling



translates the original dialogue of the speaker and sometimes other information which is conveyed either in the visual channel by written elements or the auditory channel by sound elements (Diaz Cintas and Remael, 2010: 8).

Both literary translation and subtitling can either be an intralingual or interlingual (Jakobson, 1959: 114). Roman Jakobson classified translation into three different types, intralingual, interlingual and intersemiotic. Intralingual translation means using the same language in the literary translation and the subtitles as in the original text and the dialogue. Interlingual translation means using a different language in the literary translation and the subtitles than the original text and the dialogue. Intersemiotic translation means using a different communication system than the original (ibid.) e.g. translating a written text into a drawing. There can also be bilingual subtitling. This is a subcategory of interlingual subtitling (Diaz Cintas and Remael, 2010: 18). This project's focus is interlingual translation in both the literary translation and the subtitles of HP films. An intralingual literary translation is mainly done to update the language of a literary work. The interlingual translation of a literary work is the most common type of literary translation. Both types of subtitles are more frequently used than in literary translation. Intralingual subtitles are mainly used for the deaf and hard of hearing, as a communication tool, giving them the same opportunity to watch an audio-visual programme as hearing people. The subtitles then often use three or four lines to give maximum information to the viewer (ibid.: 14). Other instances where intralingual subtitles are used are for language learning (ibid.: 15), sing along karaoke on musical films, to make people's accents understandable (ibid.: 16) and notices and announcements in undergrounds and public areas where sound can be disturbing (ibid.: 17).

In his paper "Texts, Translation and Subtitling - in Theory and in Denmark" Henrik Gottlieb compares subtitling with four other main types of translation: dubbing, drama translation, literary translation and simultaneous interpreting (Gottlieb, 2004: 16). Gottlieb defines subtitling as:

- A. Prepared communication
- B. Using written language
- C. Acting as an additive
- D. Synchronous semiotic channel



E. Transient

F. A polysemiotic text

Furthermore, he presents these in a table, as a point of comparison with other forms of translation:

Translation type	Prepared	Written	Additive	Synchronous	Transient	Polysemiotic
Subtitling	+	+	+	+	+	+
Dubbing	+	-	-	+	+	+
Drama translation	+	-	-	-	+	+
Literary translation	+	+	-	-	-	-
Simultaneous interpretation	-	-	-	0	+	-

In the table above subtitling is the only form of translation that includes every element, A to F. Focusing on literary translation there are more differences with subtitling than similarities. There are two similarities between literary translation and subtitling. They are both prepared communication and they both use the written mode. Subtitling changes oral language to written language and literary translation remains in the written mode (Gottlieb, 2004: 17). The differences between them are that subtitling becomes an additive to the original dialogue; it is synchronous with the semiotic channels, transient and a polysemiotic text considering multiple semiotic signs.

The semiotic signs involved in a film are part of two fundamental systems, the image and the sound. These two systems work together with the subtitles to give the viewer a coherent story of the film. The image and the sound systems have different communicative channels to convey the semiotic signs contain in the different systems (Diaz Cintas and Remael, 2010: 45). The table below shows what kind of information the acoustic and the visual systems could contain (ibid.: 47).



	Verbal signs	Non-verbal signs
Acoustic system/channels	Dialogue, song lyrics, background voices	Instrumental music, background noises
Visual system/channels	Credit titles, street names, written documents	Film's photography and flow

The table shows that both systems contain verbal signs and non-verbal sign. These verbal and non-verbal signs are conveyed through auditory and visual communication channels. Different theorists have different names for these channels, Jorge Diaz Cintas and Aline Remael (2010) use Dirk Delabastita's classifications: acoustic presentation, verbal signs; acoustic presentation non-verbal signs; (Diaz Cintas and Remael, 2010: 46) visual presentation, verbal signs; visual presentation, non-verbal signs (ibid.: 47). Gottlieb (1998) has other terms for these channels: the verbal auditory channel; the non-verbal auditory channel; the verbal visual channel; the non-verbal visual channel (Gottlieb, 1998: 245).

A literary work has one channel of communication, because it uses the written mode, unless it is an illustrated literary work. A literary translator translates the whole source text without considering a visual communication channel system (ibid.). The medium differences between a literary work and an audio-visual programme influence the portrayal and translation of the action and interaction between people. The literary translation needs to explain the action and interaction between people more fully than subtitling, because the reader is not present in the situation. The visual communication channels in the film can show the audience the action and interaction between the speakers of a situation. Sometimes little elements of the interaction between people can be lost for the viewers, if the visual channel is insufficient and it is not explained in the subtitles (Gottlieb, 2004: 18). Subtitlers often let the visual channel convey the information of the story, giving space in the subtitles for other information (Diaz Cintas and Remael, 2010: 54).



## Challenges with subtitling

Jorge Diaz Cintas and Aline Remael (2010) brings up challenges subtitlers face when subtitling a film, in their book on audio-visual translation, subtitling. The change in mode from oral to written language, time and space limitation, humour, culture-bound references and marked speech and the multiplicity of language are some of the issues discussed by Diaz Cintas and Remael. These challenges are significant for this study in the comparison between the Norwegian subtitling translation and the Norwegian literary translation of DH and DH (f)/1 and 2. Translating humour, culture-bound references, marked speech and multiplicity of language are challenges that are similar in subtitling and literary translation. The similarity between these challenges can lead to borrowing from the literary translation.

### Change in mode from oral speech into written text.

As mentioned earlier the subtitles are the translated dialogue and sometimes other information conveyed through the acoustic and visual channels (Diaz Cintas and Remael, 2010: 8). The translation changes oral speech into written text. This means that the subtitles change the language of the dialogue to a more formal language, because it is going to be read (ibid.: 61). The subtitles linguistics is cleaned up and the grammar simplified. Interactional features and intonation can be shown in the subtitles by rhetorical questions, word order, interjections and incomplete sentences (ibid.: 63). The function of the dialogue in the subtitles will remain the same as the original (ibid.: 61).

### Space and time limitation

The format of the Audio-visual (AV) programme is significant for the time and space limitation of the subtitles. TV subtitles are 70 to 74 characters per six seconds on two lines (Diaz Cintas and Remael, 2010: 23) and cinema subtitles are 40 to 46 characters on one line. DVD subtitles can be longer because they have the ability to rewind (ibid.: 24). Six seconds is the maximum length the two line subtitles should stay on the screen. This is enough time for the viewer to read the subtitles. Subtitles exceeding six seconds on the screen will lead to



rereading and interfere with the reading flow of the viewer (Diaz Cintas and Remael, 2010: 89).

Text reduction of the subtitles is a result of these parameters and the change in mode of the language. The visual and acoustic channels can compensate for the lack of translated dialogue. An overlapping of information in the subtitles is not necessary when the information can be obtained through the visual and acoustic channels (Diaz Cintas and Remael, 2010: 145). It saves space in the subtitles for other information. The viewers' also benefit from text reduction, the time it takes a person to comprehend speech is quicker than reading. A subtitled AV-programme requires the viewers to multitask, watch the action on the screen, listen to the soundtrack and read at the same time (ibid.: 146). There are two types of text reduction, a partial and a total. The dialogue lines are condensed and more concise and reformulated in the subtitles with a partial reduction. Lexical items are omitted or deleted from the dialogue lines in the subtitles with total reduction and the dialogue line is reformulated (ibid.). The reduction can happen at every sentence level in the subtitles from words (ibid.: 151) to clauses or sentences (ibid.: 154). Omissions can also happen at every sentence level in the subtitles from words (ibid.: 163) to clauses or sentences (ibid.: 166). There is always a consideration of coherence in the subtitles for the narrative in the text and the image (ibid.: 171). Names are often omitted or shortened in the subtitles, which some of the names presented in the analysis will show.

## Humour and culture-bound references, marked speech

Translating humour (Diaz Cintas and Remael, 2010: 212), culture-bound references (ibid.: 200) and marked speech (ibid.: 196) can be challenging for both the subtitler and the literary translator. These features are very often rooted in the source culture (SC) (ibid.: 200). Translators use different strategies, e.g. borrowing, explicitation, transposition, lexical recreation, compensation or omission to translate such items and phrases (ibid.: 202). These items and phrases are culture and language specific, the more knowledge the target culture (TC) and TL have about these SL and SC features it helps the translators translate them into the TL and the target text (ibid.: 201). The translation of culture-bound references is the focus in this MA thesis. The invented words created by Rowling and analysed in this project



could be defined as culture-bound references, because they are culture-bound to the invented magical world Rowling has created.

## Language multiplicity

Multiplicity of languages can be encountered in a film and a literary work. In films the multiplicity of language is more evident, but it depends on the literary work. When translating multiple languages the translator and the subtitler have to consider the context and how much it is used (Diaz Cintas and Remael, 2010: 58). The second or third language needs to serve a significant narrative function to be translated into the subtitles of a film (ibid.: 59). The dialogue in the second or third language gets translated in two different languages, the original source language of the film and the TL of the subtitles. The expectation to the viewer's knowledge of different languages and dialects plays a part in the decisions of translating the multiplicity of language in a film (ibid.: 60).

## Subtitling and literary translation practice

The screenplay of a film is the source text used by subtitlers to translate the film. It can be a great tool for the subtitlers to help them determine what needs to be translated to tell the story. It also gives the subtitlers an insight into the structure of the film and the connection between people and events. Screenplays are not totally reliable, the dialogue or a scene could be altered in the process of shooting the film. The subtitler should always view the finished film to incorporate any significant changes made in the film into the subtitles (Diaz Cintas and Remael, 2010: 47).

The computer and computer programs designed for translation and especially subtitling has become a common tool for subtitlers to create the subtitles for a digitized copy of the film, but also for literary translators (ibid.: 70). With the use of the computer and subtitling programs the subtitler can have an overview of every process going on (ibid.: 70-71).

The internet is used frequently by translators and subtitlers to look up information about different subjects for the translation and the subtitles. The information gained from the



internet can be related to specific details from the films that the subtitlers can find in dialogue lists and scripts, other translations done on the subject or dictionaries, glossaries, specialized thematic websites and the like. Literary translators can also benefit from information gained through the internet (Diaz Cintas and Remael, 2010: 70). The subtitler of DH (f)/1 and 2 has used thematic websites with a list of translated names and items in different languages from the HP universe as guide when translating the subtitles.

The most significant factor in the practical process of subtitling is the deadline. The deadlines can vary from project to project. It depends on the media it is for and the popularity (ibid.: 38). Subtitling projects for DVD companies have a shorter deadline than projects for cinema and TV companies (ibid.: 38-39). This could be related to competition between the cinema and DVD companies for customers. Projects for film festivals can have the shortest deadlines, because the clients want to screen the film as soon as possible after shooting the film (ibid.: 39). Short deadlines can make borrowing from other translations, either earlier versions of the same film; other projects with the same subject or literary translations an option.

Peter Bush states that the literary translator's practical process varies from translator to translator, but every literary translator signs a contract with a publisher concerning payment, deadlines and copyright etc. (Bush, 1998: 128). Torstein Bugge Høverstad signed a contract with the publisher Damm og Søn AS, now Cappelen Damm AS before he started translating HP. Cappelen Damm AS signed strict contracts issued by The Blair Partnership about what can and cannot be done in the translation, to be allowed to translate and publish the series.<sup>8</sup> When translating the translator use their own interpretation, creativity and research on the topic, context and author. Collaboration with the author of the original work can also be a possibility for literary translators (ibid.: 129). The translator can also get inspiration or borrow from other translations of the same work or topic. This is called retranslation in translation studies (Brownlie, 2006: 146).

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<sup>8</sup> e-mail correspondence with Cappelen Damm AS Jan. 2014





## Translating children's literature

HP is considered to be children's fantasy literature, because it is a story about children who are witches and wizards learning about the magical craft in school and are surrounded by mythical creatures and legends. The series is also very popular with young adult and adults as well. Rowling wrote the series to herself, and could be a contributing factor to the popularity from all ages.<sup>9</sup>

According to Gillian Lathey (2011) children's literature is supposed to educate and be appropriate to the age range (Lathey, 2011: 200-201). This is important to consider when translating children's literature. Adaptation is used as a translation strategy to a greater extent than with other literature, like adult literature, because it is assumed that children have limited knowledge and experience to adapt to the unfamiliar and foreign. The story is adapted to make it easier for children to understand by localizing the names, culture references, food items and the setting (ibid.: 202). Censoring inappropriate events is also a strategy in order to be appropriate for children and highlighting didactic elements (ibid.: 201). Another aspect to consider is the narrative; children's literature can have an adult narrator telling the story (ibid.: 203). It is important for a translator to consider who is reading the story, is it the child reader or an adult reading aloud to the child, and adapt the text accordingly (ibid.: 204).

Someone who has written about how names can be translated in children's fantasy literature is Lincoln Fernandes (2006). His paper is significant to this thesis, since it is the names, spells and invented words from DH that will be analysed in the analysis. Names in children's fantasy literature have functions to convey semantic, social semiotic and sound symbolic meanings to the reader to indicate information about a character, place or object mentioned in the narrative. According to Fernandes there are four important issues to consider with translating names in children's literature: semantic meaning, semiotic meaning, sound symbolic meaning and readability. Semantic meaning is related to the name describing a certain quality of a character's personality. The semantic meaning can give the reader an indication of what they can expect from that character later in the story, and the progress of the storyline. Semantic meanings can also have a comic effect where the name

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<sup>9</sup><http://www.accio-quote.org/articles/1998/0798-telegraph-bertodano.html> last accessed Jan. 2014



exemplifies a semantic meaning the character conveys by for example their physical attributes. Semiotic meaning indicates often signs related to culture, like historical associations, gender, class, nationality, religious identity, intertextuality and mythology (Fernandes, 2006: 46). The culture-bound element related to semiotic meaning makes the translation of names conveying semiotic meanings challenging. The names are often translated by adapting them to the target culture. Some names showing semiotic meanings have an international character, e.g. the names are internationally known. These names do not need to be translated, because they have been adopted into the target culture and language. Sound symbolic meanings involve names with sound elements which gives the reader an associative meaning. Fernandes mentions two different types of sound symbolic meanings: The imitative sound symbol and phonesthetic sound symbol. Imitative sound symbols are sound elements conveyed by the name that is imitative of the character. Phonesthetic sound symbols are the phonemes or phoneme clusters in the names which gives the reader an associative meaning of the character (ibid.: 47).

Readability has two important issues to consider when translating children's literature, recognisability and memorability. The names should be recognisable to make it easier for children to read a foreign literary work. To improve readability for children the translated names should also be memorable, giving them a uniqueness using phonological and orthographic conventions of the target language (ibid.: 48). Fernandes uses ten translation procedures he proposed for the Portuguese-English Parallel Corpus of Children's Fantasy Literature, which are based on Theo Hermans' translation procedures to show examples of how translators can translate names in children's literature. The ten translation procedures are:

- Rendition, which involves translating the meaning of the name (ibid.: 50);
- Copy, meaning to borrow the ST name in the TT;
- Transcription, the name is transliterated or adapted orthographically or phonologically to the TL (ibid.: 51);
- Substitution, meaning that the TL name is a formally and/or semantically unrelated name;
- Recreation, which involves recreating an invented name in the ST to an invented name in the TT with a similar effect portrayed by the ST name (ibid.: 52);



- Deletion, removes a ST name or part of it in the TT;
- Addition, involves adding information to the original name to clarify any ambiguity about the name (Fernandes, 2006: 53);
- Transposition, means to change the structure, one word class is changed with another word class, while keeping the original meaning of the name;
- Phonological Replacement, the ST name is replaced with a TT name which echoes the ST name phonemically and graphologically (ibid.: 54);
- Conventionality, is used to translate historical and literary figures' names and geographical names, by using the TT name which is conventionally accepted by the TC (ibid.: 55).

These translation procedures will be dealt with in more detail in the next chapter.

## Ethics of translation

This study focuses on the relationship between two translations that are close, which necessitates a consideration of ethics. The notion of ethics of translation encompasses many different issues. Andrew Chesterman (1997) mentions some of those that are most frequently discussed: a) The concept of loyalty both to the text and to the people involved in the translation; b) Freedom in the translation process and the translator's right or obligation to change, correct or improve the original; c) The translator's invisibility in concern to neutrality or anonymity; d) The translator's right to refuse to translate a text they find unethical; e) The translator's rights to the translation as intellectual property compared with the rights of the original authors; f) The translation commissioner's power and ideology in the selection of text to be translated (Chesterman, 1997: 147). Issue e) is the one that is most relevant to this project because it focuses on the translator's right to their work. The project discusses the issue of the legal and ethical aspects of HP subtitles borrowing very freely from Høverstad's translation, which is considered as an unusually creative and visible translation.

Rene Haeseryn (1994) states some of the translator's duties and rights in the paper "International Federation of Translators and its Role in the Arab World" on the International



Federation of Translators and UNESCO's recommendation for improvement of translator's rights and legal protection worldwide. The duties of the translator concerns the responsibility the translator has to the translation, the integrity for the original, for themselves and the profession (Haeseryn, 1994: 212). The translator must also accept the obligations to the author of the original and respect the rights assigned to the author. The translator should have the right to legal protection of the translations, and the copyright with the same rights both legal and moral, over the translations as the author has to the original work. The rights also extend to recognition for their work and the right to prohibit any attempt to destroy, alter or discredit him or her, or the translation. Translators should have the exclusive right to the use of the translation and any use of the translation in public, regardless of form, must be agreed by the translator who is entitled to payment of a fixed rate by contract or law (ibid.: 213).

According to UNESCO's 1976 *Recommendation on the legal protection of translators and translations and the practical means to improve the status of translators* the translator's name should appear on a visible place on all published copies of the translation, in all type of promotional material and in connection with radio and television broadcasts and in the credit titles of films. This acknowledgement can be renounced by the subtitler in order to preserve the invisibility norm which is part of subtitling, but also if the subtitler disagrees with changes made to the subtitles after revision. The invisibility norm is based on the following idea. The quality of the subtitles strive to be good enough for viewers not to realise they are present in the film. This is why many subtitlers and subtitling companies are not credited for their work in the beginning or end of the AV-programmes, but it varies from country to country. One negative side to the invisibility is that it affects the copyright of their work, and the social recognition of subtitlers (Diaz Cintas and Remael, 2010: 39-40).

The copyright law has always protected the author of a literary work. It has given them power over their work and also power over the translations done of their work (Venuti, 2002: 8). The translators' rights have been ambiguous, defining translators as authors of their translations, but not authors. The translators have also been granted copyright as authors, but were not protected legally as authors, because the legal rights of the work belongs to the author of the original work (ibid.: 9). It is not until the 1980s translators got an increasing recognition for their work of producing a translation, by giving them the



copyright to the text in their name as translators (Venuti, 2002: 11). This also improved the financial part of the work for the translators (ibid.: 12).

According to Venuti (1998) the copyright laws for translators have been inconsistent. Translations and translators have not been protected by the copyright law, because it saw the author and the original work as a priority, giving the authors privileges over the translation of the work. The translator can get copyright of the translation under the copyright of derivative works, but the copyright of the author who created the original, which also governs the translations, will be intact (Venuti, 1998: 49). Seeing translation as derivative works the translator becomes an author. The translation becomes a new expression, but has the same form of the original with a different language. The copyright has seen authorship as original expression, with an original form of the work; translations will not have an original form, only original ideas. A literary work's original form stays the same in a translation, but when the language changes the translation becomes an original idea. This is why the copyright law can see translators as both authors and not authors (ibid.: 50).

Venuti suggests that the copyright law protects the individualistic concept of authorship. The author of a work articulates personal thoughts and feelings in the work giving it identity and originality. The translation is imitative, with no individualistic personality seeping through. The author has exclusive rights in derivative works because regardless of the formal change done in translations the literary form expresses an author's personality (ibid.).

In France, Germany and Scandinavian jurisdictions the copyright law also has a moral protection aspect concerning respect for the work and the author, where the work is considered a part of the author's personal characteristics (ibid.: 51). The moral rights seem to restrict the translator's right even more, because it is only considered in relation to the author of the original work, not the translation (ibid.: 52). The moral aspect of the copyright law is still considered in the Norwegian copyright law today.<sup>10</sup> The moral rights held by the creator of the work include rights of acknowledgement and to object to any form of prejudice to him or her and the reputation or individuality of the work. The moral rights never expire.

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<sup>10</sup> <http://www.clara.no/dokumenter/clara-brochure.pdf> last accessed Jul. 2013



Christie A Merrill (2007) discusses the debates on intellectual property. A viewpoint regarding literary translation in relation to intellectual property is that both the author and the literary translator of a work have right to ownership of that work. The work has two originals, the translator's original, which is a copy of the author original, in a different language and the author's original work (Merrill, 2007: 136). This is also true for a subtitler of a film. His or her translation becomes their rightful intellectual property, a second original, while the creator of the manuscript should have a right to the first original. Merrill also discusses the responsibility a translation brings with it, an example involving the translation of a written story that was originally an oral story, where she herself was translator. The writer of the written story has the responsibility of author, and the translating writer, Merrill gets the translator responsibility of the work. There is also another aspect to this story; it was originally an oral story, told to the person writing down the story. The fact that this story was originally oral makes it more difficult to determine which person has the exclusive rights the ownership to it, because there is not a clear distinction between the texts. The story does not exclusively belong to the author of the written story, but to the person who originally create it. The original oral story makes the other stories possible (ibid.: 137).

In this example there is a change in mode from oral to written, which is similar to the subtitles focused on in this MA thesis. The original oral story in the example by Merrill is similar to the original literary work of HP by Rowling. The oral story in the example was told once more staying in the same mode, like the literary translation of HP by Høverstad. The written story becomes the manuscript of the films of HP in the original language. The subtitling translation of HP is similar to Merrill's translation. Looking at HP from Merrill's point of view on rights of ownership, Rowling had the exclusive rights to ownership of this work, before she sold the movie rights to Warner Bros., because she is the original creator. Høverstad gets the responsibility as owner of his translated version, the translation of the work. The creator of the screenplay has the responsibility as author of his film version of the work, and the subtitler becomes the translator and gets the responsibility of ownership for his work. Every version of this work is based on the original work by Rowling. Høverstad and the subtitler use the same language in their versions of this work. The subtitler has relied on Høverstad's translation as well as the manuscript of the films when translating the films. The difference in medium related to the HP works and how these two mediums are different



makes it easier to distinguish between the texts. The fact that they are all based on the original literary work by Rowling makes the different versions in some ways intertwined. Every writer of a version of HP should have ownership of this work, with their respective versions, but since Rowling is the original creator of the literary series she is consulted about decision making concerning HP.

There is very little literature on translation ethics as it pertains to the relationship between two translations. Merrill's paper on translation as intellectual property is the closest literature concerning a relationship between different types of texts where a line can be drawn to translation. Merrill's paper discusses works that are based on one story or work, that are in some way based on the work before it, as with the two HP translations. The subtitled translation is also in some ways based on the literary translation. Given that the story in Merrill's example was oral, it is very likely that there would be changes made to the story, using different terms than the original. The story was told many times orally before it was written down. A similarity relating to changes made to the story is also shown with the two HP translations, because they are made for two different types of mediums. Similarities and differences between the two HP translations are also connected to the contract the translators have signed.

## Harry Potter studies on translation

There are many studies done on the literary series of Harry Potter, both on the translations and other topics, like children's literature and topics discussed by Rowling in the series. David Colbert's (2001) book is an example of this; it brings up different magical creatures, legends and myths, and discussing their origins. Some of the names J. K. Rowling uses, have semantic or historical origins which according to Colbert echo her characters in either characteristics or events, e.g. *Draco Malfoy* and *Hermione Granger*. The name *Malfoy* comes from the Latin *maleficus*, which means evil doer. It has a long history dating back to medieval time (Colbert, 2001: 129). The word has been preserved in many languages, the English *maleficent* means to be *harmful* or *evil in intent* or *effect* (ibid.: 130). *Draco* is a "bully" and his family are huge supporters of *Lord Voldemort*. *Hermione Granger's* first name is a



reference to William Shakespeare's *A Winter's Tale*, where a character named *Hermione* becomes a statue. *Hermione Granger* becomes a statue after she is attacked by the basilisk in the Chamber of Secrets (Colbert, 2001: 148). Colbert also gives semantic origins to some of the spells Rowling has created, which originate from Latin. Many of the charms, spells and curses are simply Latin words for the desired effect, e.g. *Lumos*, making a light appear out of the wand, which is the Latin word for *light* (ibid.: 123). *Expecto Patronum*, which comes from *expecto*, meaning *to throw out*; and *patronus* meaning *guardian*. This spell produces a guardian (ibid.: 125-126).

The studies done on translations mainly involved the literary translations, for example Katrine Brøndsted and Cay Dollerup's (2004) article "the names of Harry Potter" and May-Bente Norum Løkken's (2010) MA thesis. Brøndsted and Dollerup discuss the translation of Harry Potter names in several languages, and how they are translated in relation to the origins of the original names. Many of the translations use the original names and some try to echo the semantic origin of the original names. Torstein Bugge Høverstad's Norwegian translation is the one translation that is the most original in terms of translating the names, and has managed to keep some of the semantic origins of the original names (Brøndsted and Dollerup, 2004: 69-70). Some of his translations e.g. *Laffen Styx* change the references of the original names giving the Norwegian translations other connotations. *Styx* gives associations to the Greek river in the underworld, as opposed to *Jordan* which is the name of a river in the middle-east (ibid.: 62).

Løkken's (2010) MA thesis, focuses on the translation of names primarily of the first book, but also a couple of significant characters from book 2-5, in relation to the connotations Høverstad's translation brings and what consequences they might have e.g. becoming more childish, considering he translated the books for children (Løkken, 2010: 8-9). Løkken has identified six strategies of translation that create connotations to children's literature and a childish universe, they are: descriptive names, phonological adjustment, nativization, silly names, childish activities and connotations to animals (ibid.: 74). Creating descriptive surnames and silly names, using phonological adjustment and giving characters native names are the most frequent strategies used by Høverstad when translating the names to Norwegian. This has according to Løkken resulted in connotations that are more childish than the connotations created by the original names (ibid.: 78).





These three studies which concentrate on the ST and relationship between ST and the TT are useful to this project when studying the relationship between the Norwegian literary translation and the subtitling translation of DH and DH (f)/1 and 2, in concern to the names, spells and invented words, because it gives background about the ST and can help show what happens in the translations.

The comparison between a literary translation of HP and a subtitling translation of HP is done before, but from a different perspective; the technical differences between them (Reich, 2006). Reich has studied the differences between the Czech literary translation and the films with Czech subtitling, from differences in scenes, dialogue, and culture to differences with the translation (Reich, 2006: 51, 55). He also briefly mentioned the translation of the names, spells and neologisms. He found in relation to the subtitling, comparing official subtitles with unofficial subtitles done by fans, that when the subtitler followed the AVT rules, the subtitles were more similar to the literary translation (ibid.: 57).





## CHAPTER 3: METHOD

The fictional works analysed are the novel *Harry Potter and the Deathly Hallows* by J.K. Rowling and the films *Harry Potter and the Deathly Hallows Part 1 and Part 2* directed by David Yates. The analysis focuses on all of the names, spells and invented words created by Rowling used in DH and how these words and phrases are translated to Norwegian in both the book and the films. Invented words consist of magical objects and phrases that refer to groups of people, creatures and occupations, e.g. *Snitch* and *Death Eaters*. Focusing on names, spells and invented words is related to the fact that these are more likely to correspond in both book and films than other single units and phrases, because the names, spells and invented words are very characteristic of the literary series, making the story both familiar and unique. Most of the names are common English names, and some of them are invented. The spells and invented words together with the invented names complement the magical world Rowling has created. These single units and phrases are not that much subjected to reduction in the subtitles.

The main focus is on comparing the two Norwegian translations to reveal the relationship between them. When comparing the two translations the ST will also be looked at to identify similarities and differences with the TTs. In this chapter an introduction is given of the tools used to analyse the two Norwegian translations to uncover the relationship between them, such as Theo Hermans' (1988) and Lincoln Fernandes' (2006) translation procedures. Hermans' and Fernandes' translation procedures are used as a guide when comparing ST names, spells and invented words from both the book and the films with the Norwegian translations. Hermans' translation procedures were chosen because they are tailor made for names. Fernandes' translation procedures are well-matched for the analysis since they are specifically developed for the translation of children's fantasy literature and in his paper he uses Rowling's names and other children's fantasy literature names as examples to explain the procedures.



An e-mail interview with the subtitler about the subtitles was conducted and this interview was used to present the translator's own perspective on the translation procedures applied to the subtitles. The analysis will uncover challenges regarding use of more than one translation procedure in one single unit by the translators, which gives a more complex analysis of the Norwegian words and phrases; the semantic origins to some of the original names, spells and invented words and some of the Norwegian names are difficult to trace and the information received from the e-mail interview with the subtitler will also be challenged in the analysis. The circumstances of the interview will be presented in more depth at the end of this chapter.

## Theo Hermans' translation procedures

Theo Hermans' (1988) translation procedures are specifically focused on the translation of proper names, but are also applicable for the other two categories, spells and invented words dealt with in the analysis chapter. The procedures are generalized descriptions of translation methods to change the names, which can also be used on culture specific expressions. Hermans' focus on names is primarily the reason why his translation procedures were chosen as a tool for the analysis of this MA thesis.

Hermans divides proper names into two different categories, conventional names which have no meaning and loaded names which are motivated, like the suggestive and expressive names. Hermans identifies four approaches to transferring proper names into a different language, namely, Copy, Transcription, Substitution and Translation/Rendition. Deletion and Replacement are two other procedures which seem to be used often when translating names, according to Hermans (Hermans, 1988: 13-14).

### Copy

Copy is a procedure which is used when the ST name is exactly reproduced in the target text (TT) (Hermans, 1988: 13). This procedure leaves the ST name intact in the translation



creating a foreignizing element (Venuti, 2002: 20). An example of this from the analysis is for instance: DH/DH (f)/1 and 2: *Draco* DT (t)/DT (s) (f)/1 and 2: *Draco*.

## Transcription

Transcription is adapting or transliterating an ST name to similar orthography or phonology in the TT (Hermans, 1988: 13). This is a domestication procedure, domesticating the ST name to the target language (Venuti, 2002: 20). An example of this is: DH/DH (f)/1: *Gregorovitch* DT (t)/DT (s) (f)/1: *Gregorovitsj*.

## Substitution

The substitution procedure involves replacing the ST name with a completely different and unrelated TT name (Hermans, 1988: 13). This also entails domesticating the ST name, like the Transcription procedure, but on the structural level and the semantic level. An example of this is: DH/DH (f)/2: *Carrow* DT (t)/DT (s) (f)/2: *Misfall*.

## Translation/Rendition

Translation/Rendition involves translating the meaning of the name (ibid.). The Rendition procedure focuses on the message of the ST. Example: DH /DH (f)/2: *Filch* DT (t)/DT (s) (f)/2: *Nask*. The ST name *Filch* means to *pilfer or steal*.<sup>11</sup> The Norwegian word *naske*, then, has the same meaning as the ST name.<sup>12</sup>

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<sup>11</sup> <http://www.oxforddictionaries.com/definition/english/filch?q=filch> last accessed Nov. 2013

<sup>12</sup> <http://www.nob-ordbok.uio.no/perl/ordbok.cgi?OPP=naske&bokmaal=+&ordbok=begge> last accessed Nov. 2013



## Deletion

Deletion is a procedure which according to Hermans is common for literary translation. The ST name is deleted from the TT (Hermans, 1988: 14). A ST name which is challenging to translate and does not have a narrative function is often deleted from the TT. Deletion in subtitling is obviously more common, but for other reasons, like time and space restrictions. An example of this procedure is: DH/DH (f)/1: *Jean* DT (t): ∅.

## Replacement

Replacement entails exchanging a ST name for a TT name which keeps a formal characteristic of the ST name (ibid.). The TT name has a similarity to the ST name on a phonological or orthographical or graphological level, but also sometimes on a semantic level. An example of phonological Replacement from the analysis is: DH/DH (f)/1: *Dudley* DT (t)/DT (s) (f)/1: *Dudleif*.

## Lincoln Fernandes' translation procedures

Hermans' translation procedures do not cover every translation procedure used by Høverstad and the subtitler. Lincoln Fernandes' translation procedures are also like Hermans' translation procedures well suited for the analysis because it deals with names, and Fernandes uses specifically some of Rowling's names as examples. In Fernandes' (2006) paper on the translation of names in children's fantasy literature he has developed ten translation procedures for the Portuguese-English Parallel Corpus of Children's Fantasy Literature which are based on Hermans' procedures, mentioned above (see pp. 27-29). Fernandes' ten translation procedures are: Rendition, Copy, Transcription, Substitution, Recreation, Deletion, Addition, Transposition, Phonological Replacement and Conventionality (see pp. 17-18). Hermans' procedures and two of Fernandes' translation procedures Recreation and Conventionality are chosen as tools because these translation procedures are useful to the type of material in this thesis. Fernandes' Addition and



Transposition procedures are not suited to use as a guide when analysing the Norwegian names, spells and invented words, because the Addition procedure adds information, like gender and Transposition changes the TT name's word class. There were no names, spells or invented words in *Harry Potter og Dødstalismanene* (DT (t)) or *Harry Potter og Dødstalismanene del 1 og del 2* (DT (s) (f)/1 and 2), where these procedures were used.

## Recreation

Recreation is a procedure where an invented name in the ST is recreated in the TT. The TT name has to reproduce a similar effect in the TT as the ST name does in the ST. The name is not a real name in the SL or in the TL (Fernandes, 2006: 52). This procedure has both elements of domestication and foreignization, because it reproduces the name or phrase in the TL, but it is still an invented name or phrase in the TL. An analysis example is the DH/DH (f)/1 invented word: *Quidditch* DT (t)/DT (s) (f)/1: *rumpeldunk*.

## Conventionality

Conventionality involves using an accepted translation of a SL name or title in the TT. The names translated with this translation procedure are often historical or literary figures or geographical locations (Fernandes, 2006: 55). An example of this taken from the analysis is the DH/DH (f)/1 and 2 title: *Professor* DT (t)/DT (s) (f)/1 and 2: *professor*. Teachers of Hogwarts are referred to as Professor.

## Material and Method

Rowling's HP is very popular and there are many studies written about HP. The subtitling of the film series is a topic which is not that much studied. HP contains seven books, the seventh book *Harry Potter and the Deathly Hallows* is one of the books that are less studied compared to the earlier books of the series. DH's plot also contains many of the characters,



spells and invented words that are introduced early in the series. The choice of looking at names, spell and invented words are connected to the correspondence between book and films as mention earlier, single units and phrases are more likely to correspond in both book and films than other items.

The films dialogues and subtitles were transcribed to identify the names, spells and invented words. All the ST and the TT's names, spells and invented words that correspond in both the book and films were analysed in each category examined. A selection was made for further analysis. The reason for this is the large number of words and phrases in each of the categories.

All the names, spells and invented words were placed in tables. It is easier to compare the different single units and phrases when it is presented visually in a table rather than only written description. The tables have four different columns, namely Original, Literary translation, Subtitles and Translation procedures. Each table has a heading indicating the relationship between the two Norwegian translations, like full overlap, partial overlap, no overlap and no translation. The names, spells and invented words placed under Original are taken from the book, but where there is a difference in ST book and film dialogues the original names are presented twice in the column with (lit) and (sub) as indication. People in the films are often referred to using only their first or surname. The names translated in the subtitles, and placed in the subtitles column are the ones used in the dialogue. Under the translation patterns partial overlap and no overlap Høverstad and the subtitler sometimes used different procedures. In these cases more than one translation procedure is placed in the translation procedure column, with (lit) and (sub) behind them to indicate which translation procedure was used by Høverstad and the subtitler.

When analysing the names, spells and invented words, the original words and phrases are examined, since having information about the original names, spells and invented words makes it is easier to identify what happens in the translations. The Norwegian literary translation was studied first. The Norwegian literary words or phrases were compared to the original English words or phrases looking for and identifying similarities and differences between the original and the translation. The Norwegian words and phrases and their origins were examined and held up to Hermans' and Fernandes' translation procedures to





categorize the translation procedures used by Høverstad. Afterwards the Norwegian subtitles were examined with the same method as the literary translation. A comparison was then done between the literary translation and the subtitles, detecting similarities and differences between the two translations. The similarities and differences were then placed in tables, as described, under the different translation patterns full overlap, partial overlap, no overlap and no translation.

Determining what translation procedures were used by Høverstad and the subtitler to translate the names, spells and invented words comes with some challenges. Finding the origins of the original and the Norwegian words and phrases was difficult, and the origins of some of the original words and phrases as well as some of the Norwegian words and phrases was not found. Unidentified semantic origins of names, spells and invented words played a part in the challenges of classifying the translation procedures used by Høverstad and the subtitler. Most of the original names and invented words seem to have been chosen to give readers additional information about the characters and invented words, like characteristics and connotations, with for example these: *Albus, Longbottom, Voldemort, Severus, Hagrid, Granger* and *Muggle*. The translators have tried to give the Norwegian readers and viewers a similar perception of the names, spells and invented words as the original gives to English readers and viewers. This is done by finding Norwegian words and phrases that gives a similar association as the original English words. Achieving this, and translating the words and phrases into Norwegian resulted in many of the names, spells and invented words being translated by Høverstad and the subtitler with a combination of two or more translation procedures. This is, of course, not surprising when dealing with names, spells and invented words that consist of two or more words. Høverstad and the subtitler also used a combination of translation procedures when translating one name or spells and invented words with only one word. Faced with several translation procedures in one name, spell and invented word, made it difficult to keep the analysis and the tables simple. Many of the Norwegian names are invented which made it challenging to identify the translation procedures, like *Styrfeder* and *Krynkel*. Names and spells with unusual orthography and phonology were tough to determine the translation procedures of, because there could be more than one. In those cases, Hermans' and Fernandes' translation procedures were



repeatedly consulted to find the procedure that seemed best to cover what was going on in the translation of the Norwegian names and spells.

## The Interview

Insight into the subtitler's own perceptions of his process was considered valuable. Getting in contact with the subtitler proved to be a tricky process, especially, getting the subtitler's contact information. An interview with the Norwegian subtitler of the films *Harry Potter and the Deathly Hallows Part 1 and Part 2* was nevertheless finally conducted via e-mail. The subtitler's name will not be mentioned in this MA thesis and he will be referred to as S in the remainder of the paper. Since the subtitles were done a couple of years ago and S has worked on several other projects since then, S did not remember the details of the translations. S commented on different preliminary observations made from the gathering of data, about the similarities and differences between the two Norwegian translations. S answered overall to the questions and gave information about the reasons for the translation choices. The differences and similarities between the two translations, according to the subtitler, were mostly due to how well known the name, spell or invented word was in the series. The deadline for the subtitles also played a role in the differences between the translations. Guidelines regarding the literary translation were also a significant factor for the amount of similarities between the two translations. Questions regarding ethical issues were commented less on by S. In the interview S gave a subjective answer to the initial research question of this MA thesis "Does the subtitler of *Harry Potter and the Deathly Hallows part 1 and part 2*, base his Norwegian subtitles on the Norwegian literary translation in relation to names, spells and invented words or does the subtitler create his own translation of these words from the original words and phrases?" The answer threw an interesting light on the relationship between the two Norwegian translations, as shall be seen later in this thesis.



## CHAPTER 4: ANALYSIS

The initial research question was formulated as follows: “Does the subtitler of *Harry Potter and the Deathly Hallows part 1 and part 2*, base his Norwegian subtitles on the Norwegian literary translation in relation to names, spells and invented words or does the subtitler create his own translation of these words from the original words?” In the following chapter, the translators and their translation strategies will be introduced first as an introduction. The three different categories will then be examined starting with Names, Spells and ending with Invented words. Each of the categories shows four different patterns labelled full overlap, partial overlap, no overlap and no translation uncovering the relationship between the two Norwegian translations.

### The literary translation

Torstein Bugge Høverstad is the Norwegian literary translator of the Harry Potter series. He is an author as well as a literary translator. He debuted in 1967 with the lyrical collection *Astrokart*. Høverstad has also translated *the Lord of the Rings* by Tolkien and several plays by Shakespeare to Norwegian.<sup>13</sup> In interviews Høverstad has stated his main aim with the HP translation was to make it understandable for Norwegian children. Most of the original names are descriptive or characterize the person. It would be difficult to understand for Norwegian readers if the original names and phrases were used in the Norwegian translation. Høverstad has tried to find corresponding words, orthography or phonology in Norwegian that could give a similar meaning as the original.<sup>14</sup> The original names, words and phrases invented by Rowling are chosen carefully. The phonology and descriptive elements of the words and phrases give the English readers signals as well as associations about the nature of the persons, spells and magical objects. Høverstad and the Norwegian publisher wanted

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<sup>13</sup> [http://snl.no/Torstein\\_Bugge\\_H%C3%B8verstad](http://snl.no/Torstein_Bugge_H%C3%B8verstad) last accessed Oct. 2013

<sup>14</sup> [aftenprofetenblogg.no/127714545\\_intervju\\_med\\_torstein.html](http://aftenprofetenblogg.no/127714545_intervju_med_torstein.html) last accessed Oct. 2013



to give the Norwegian readers the same opportunity as the English readers to understand these signals.<sup>15</sup> Høverstad has tried to find a middle ground when translating, by avoiding borrowing the original names, spells and invented words, and using sociolectal Norwegian names or phrases, unless it contributes to a specific effect of the name or to symbolize a characteristic of that person, spell or object. His name choices often allude to real names and a name tradition. Høverstad has also considered the multicultural and multilingual society Rowling has created when translating the names. Høverstad has translated Norwegian names, spells and invented words to make them as independent as possible and not be perceived as translations (Høverstad, 2002: 65). The original names are descriptive and characteristic and give the English children specific associations, but it would be difficult for Norwegian readers to understand more than the sounds (ibid.: 62). Høverstad decided together with the Norwegian publisher to change the names to Norwegian, giving them corresponding phonology and content function as the original, to keep one significant and special feature of the books (ibid.: 62-63). Høverstad could have made a different translation strategy and translated like the Swedish translator, by conventionalising the English words and names, but then in Høverstad's opinion the Norwegian readers would not be able to understand all the different semantic layers English readers have the opportunity to understand and it breaks down the uniqueness of each language. The phenomenon of the series has brought with it a commercializing where the question of copyright is present. Both Rowling and Høverstad have copyright to their respective work. Rowling has created the names of the characters, but Høverstad has created the Norwegian names which are familiar to the Norwegian readers. In Høverstad's opinion he would be the first and the last translator with as much artistic freedom he had when translating a literary work which is international commercialised (ibid.: 66).

## The film translation

The subtitler (S) has worked as a translator and subtitler since 1981. He is a translator from ADH which is now the University of Agder. S's answers to the interview questions were short and generic. In the e-mail interview S revealed that his guidelines regarding initial strategy

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<sup>15</sup> [tpn.vg.no/intervju/tittel/44](http://tpn.vg.no/intervju/tittel/44) last accessed Oct. 2013



was to base the subtitles on Høverstad's translation, meaning borrowing Høverstad's words and phrases in most cases. S also created his own translations of words and phrases, because of the strict deadline and the lack of time to find Høverstad's translations. The names, spells and invented words which S created are characters and phrases which have only played a small part in earlier books of the series or are first introduced in *Harry Potter and the Deathly Hallows*. When creating his own translations S used websites he felt was reliable with an overview of names and phrases in different languages related to the Harry Potter Universe. S did not share what kind of websites he used. The HP films have a recommended appropriate age for the viewers, but according to S, he has not considered the age recommendation when translating the films. S finds that the subtitles differs most from Høverstad's in *Harry Potter og Dødstalismanene part 1* (DT (s) (f)/1). Further questions regarding guidelines, like, what his guidelines included and who gave it to him were not answered by S.<sup>16</sup>

The information received from S partially answered the projects research question and introduced other questions which would be interesting to explore. What are the actual similarities and difference between the two translations? Are there any patterns in the similarities and differences of the two translations? What are the ethical implications of choosing to lean heavily on another translation?

## The analysis

The original phrases and words are a good starting point when analysing how these words and phrases are translated, and it will be done, as stated (see pp. 31-33) by using Theo Hermans' translation procedures and Lincoln Fernandes' Recreation and Conventionality procedures. J. K. Rowling has stated in several interviews that she gets her inspiration for the names from maps, her favourite names, literature, gravestones, dictionaries and some names are invented by her.<sup>17</sup> She gets her inspiration from mythology<sup>18</sup> and folklore<sup>19</sup> and

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<sup>16</sup> E-mail interview with the subtitler 18.1. 2013

<sup>17</sup> [www.accio-quote.org/articles/1999/0099-amazone-staff.htm](http://www.accio-quote.org/articles/1999/0099-amazone-staff.htm) last accessed Sept. 2013

<sup>18</sup> [www.accio-quote.org/articles/1999/1099-pressclubtransc.htm](http://www.accio-quote.org/articles/1999/1099-pressclubtransc.htm) last accessed Sept. 2013



she has also used the Latin language when she has created her magical world. She said: “I enjoy feeling that wizards would continue to use this dead language in their everyday life”.<sup>20</sup> The origins of the names, spells and invented words from J. K. Rowling’s world can be helpful in determining how these phrases and words are translated into Norwegian.

According to Katrine Brøndsted and Cay Dollerup, Torstein Bugge Høverstad’s Norwegian literary translation of the names, spells and invented words are very creative and inventive (Brøndsted and Dollerup, 2004: 69). May-Bente Norum Løkken agrees with Brøndsted and Dollerup about his translation and that it is suited for young children. Høverstad’s translation resembles the trend of translating children’s literature, where the focus is aimed at making the story and including the names and other culture specific items entertaining for children. This is often done by choosing words that children find funny or strange (Løkken, 2010: 69). His choices also make it easier for children to read and relate to the children characters by giving them relatable native names (ibid.: 78).

The comparison of the two Norwegian translations shows that there are both similarities and differences between them. There is evidence of four different patterns, full overlap, partial overlap, no overlap and no translation in every category examined. A list is provided for each of the four different patterns in every category.

## NAMES

The names category will include the names of people and magical creatures. The first pattern that has emerged in the comparison between the two Norwegian translations is full overlap.

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<sup>19</sup>[www.accio-quote.org/articles/1999/1299-wamu-rehm.htm](http://www.accio-quote.org/articles/1999/1299-wamu-rehm.htm) (transcribed by Jimmi Thørgersen) last accessed Sept. 2013

<sup>20</sup>[www.accio-quote.org/articles/2000/1000-scholastics-chat.htm](http://www.accio-quote.org/articles/2000/1000-scholastics-chat.htm) last accessed Sept. 2013



## Full overlap

Table 1

Original	Literary translation	Subtitles	Translation procedure
Voldemort	Voldemort	Voldemort	Copy
Harry Potter	Harry Potter	Harry Potter	
Gellert Grindelwald	Gellert Grindelwald	Gellert Grindelwald	
Dolohov	Dolohov	Dolohov	
Ariana Dumbledore	Ariana Humlesnurr	Ariana	
Fleur Isabelle Delacour	Fleur Isabelle Delacour	Fleur	
Professor Filius Flitwick	Professor Filius Pirrevimp	Filius	
Mafalda Hopkirk	Mafalda Hopstokk	Mafalda	
Cho Chang	Cho Chang	Cho	
Albus Severus Potter	Albus Severus Potter	Albus Severus Potter	
Nagini	Nagini	Nagini	
Fred Weasley	Fred Wiltersen	Fred	
Sirius Black	Sirius Svaart	Sirius	
Bogrod	Grofnok	Grofnok	
Kreacher	Krynkel	Krynkel	
Ron	Ronny	Ronny	phonological Replacement
Lucius Malfoy	Lucifus Malfang	Lucifus	
Dudley Dursley	Dudleif Dumling	Dudleif	
Dawlish	Dandel	Dandel	
Goyle	Gurgel	Gurgel	
Ginny Weasley	Gulla Wiltersen	Gulla	
Luna Lovegood	Lulla Lunekjær	Lulla	



Neville Longbottom	Nilus Langballe	Nilus Langballe	Rendition
Dean Thomas	Tommy Ding	Tommy Ding	
Pansy Parkinson Miss Parkinson	Petrea Parkasen	Frøken Parkasen	
Hagrid	Gygrid	Gygrid	
Rufus Scrimgeour	Rufus Grimst	Grimst	
Nymphadora Tonks	Nymfadora Dult	Dult	
Fenrir Greyback	Fenris Vargar	Vargar	
Dirk Cresswell	Dirik Mosegrom	Mosegrom	
Mr Filch	herr Nask	Nask	
Dobby	Noldus	Noldus	
River	Rio	Rio	
Alastor Mad-Eye Moody	Alastor Galøye Bister	Galøye	
Wormtail	Ormsvans	Ormsvans	
Griphook	Klotak	Klotak	
You - Know – Who	Han - du - vet	Han - du – vet	
the Grey Lady	Den grå damen	Den grå damen	
Ted Tonks	Teddy Dult	Dult	
Hedwig	Hedvig	Hedvig	Transcription
Mr Ollivander	herr Olivander	herr Olivander	
Gregorovitch	Gregorovitsj	Gregorovitsj	
Narcissa Malfoy/ Cissy	Narsissa Malfang/ Sissi	Sissi	
Alecto and Amycus Carrow	Argel og Alekto Misfall	Misfallene	Substitution
George Weasley	Frank Wiltersen	Frank	
Remus John Lupin	Remus Johannes Lupus	Remus Lupus	Copy and phonological Replacement
Bathilda Bagshot	Bathilda Bang	Bathilda Bang	





Rita Skeeter	Rita Slita	Rita Slita	
Severus Snape	Severus Slur	Severus Slur	
Draco Malfoy	Draco Malfang	Draco Malfang	
Tom Riddle	Tom Venster	Tom Venster	Copy and Substitution
Professor Minerva McGonagall	professor Minerva McSnurp	professor McSnurp	
Bellatrix Lestrange	Bellatrix DeMons	Bellatrix DeMons	
Mundungus Fletcher	Mundungus Styrfeder	Mundungus Styrfeder	
Helena Ravenclaw	Helena Ravnklo	Helena Ravnklo	
Aberforth Dumbledore	Abriam Humlesnurr	Abriam Humlesnurr	phonological Replacement and Rendition
Rowena Ravenclaw	Rasla Ravnklo	Rasla Ravnklo	
Penelope Clearwater	Pernille Klarvang	Pernille Klarvang	
James Potter	Jakob Potter	Jakob Potter	phonological Replacement and Copy
Dolores Umbridge Dolores Jane <sup>21</sup> Umbridge	Dolorosa Uffert	Venke <sup>21</sup> Dolorosa Uffert	phonological Replacement and Substitution
Lily Evans Potter	Lilly Eving Potter	Lilly Potter	Transcription, phonological Replacement and Copy (lit) Transcription and Copy (sub)
Godric Gryffindor	Gudrik Griffing	Gudrik Griffing	Transcription and orthographical Replacement

<sup>21</sup> Jane is Dolores Umbridge's middle name chosen by Rowling in *Harry Potter and the Order of the Phoenix* (Rowling, 2004: 157), but it is not used in DH. Venke is Høverstad's translation, from *Harry Potter og Føniksordenen* (Rowling, trans. by Høverstad, 2003: 149), but it is not used in DT (t). (see abbreviation list, p. viii).



Hermione Granger	Hermine Grang	Hermine Grang	Transcription and phonological Replacement
Bill Weasley	Rulle Wiltersen	Rulle Wiltersen	Substitution and phonological Replacement
Seamus Finnigan	Jokum Finnimann	Jokum Finnimann	

As table 1 show most of the names used in both the book and the films are identical in the two Norwegian translations. The translation procedures in this table are governed by the subtitles, meaning that the translation procedure refers to the ones used on the names in the subtitles. As mentioned earlier, people are often referred to only by their first name in the films and the subtitles. Some of the names in the table have been translated by Høverstad and borrowed from Høverstad's translation by S using a combination of different translation procedures. This is usually with names consisting of two or more names, but some names containing only one name are also translated with a combination of two different translation procedures. Determining the translation procedures used by Høverstad and S has been challenging in light of this, but Hermans' translation procedures covers the translations done by Høverstad and borrowed by S in this table except for the names *Bogrod* and *Kreacher* which are translated using Fernandes' Recreation, an invented ST name is recreated in the TT, trying to give a similar association as the original (see p. 30). As mentioned S's initial strategy was to use Høverstad's translation of the names, making the names identical to Høverstad's Norwegian names (see pp. 35-36). The names listed in table 1 are translated by Høverstad using translation procedures, such as those labelled by Hermans and Fernandes. The names analysed from table 1 are *Voldemort*, *Fleur*, *Ron*, *Lucius*, *Hagrid*, *Hedwig*, *Griphook*, *Professor McGonagall* and *Tom Riddle*. The names *Voldemort* and *Fleur* are translated by Høverstad using a copying translation procedure. Hermans' Copy procedure entails directly transferring the original name into the TT (see, p. 27). The character *Voldemort* is often referred to with the title *Lord* earlier in the series, but also in DH then mostly as *My Lord* and he is mostly referred to without the title *Lord* in the films or as *My Lord*. The title *Lord* is translated to *fyrst* by Høverstad using the Rendition procedure. The Norwegian *fyrst* is a loosely equivalent to the original *Lord*. Two definitions of a *fyrste*



are a member of the aristocracy or member of the monarchy.<sup>22</sup> A *Lord* is a title given to a baron. *Lord* can also refer to a master or ruler.<sup>23</sup> S used the copying translation procedure and transferred the original *Lord* into the subtitles. The name *Voldemort* is an invented name.<sup>24</sup> In French *Vol-de-mort* means flight from death.<sup>25</sup> Høverstad stated in his article he wanted to keep special effects of names that symbolizes a characteristic of the character (Høverstad, 2002: 65). The consequence of copying the name makes it more significant than other names, but it can also prevent the reader to comprehend the connotation Rowling gives the English readers.

The character Fleur is only referred to by her first name in the films. S has translated the dialogue of the films by borrowing Høverstad's translation, but only the first name used in the films. The book uses Fleur's full name and this is why Høverstad has also translated her full name. The character Fleur is French and the name *Fleur* means flower in French (Colbert, 2001: 149). Høverstad's choice to keep the original name has to do with him wanting to preserve the multicultural and multilingual society Rowling has created (Høverstad, 2002: 65).

Hermans' Replacement procedure is used by Høverstad when translating some of the names. Replacement is a procedure which focuses on similarity between ST and TT in phonology, morphology and orthography (see p. 29). This procedure is used with the name *Ron*. The name *Ron* is an abbreviation of the name Ronald. *Ron* means advisor to the king. Ron is the advisor to King Arthur in the legend of King Arthur.<sup>25</sup> Høverstad has translated *Ron* to *Ronny* and S has borrowed Høverstad's translation. Høverstad has copied the root of the name and given it the common Norwegian suffix *y* (Brøndsted and Dollerup, 2004: 61). *Ronny* is also a common Norwegian abbreviation for the name *Ronald*.<sup>26</sup>

In the films *Lucius Malfoy's* first name is the only one used to refer to him. As with *Fleur*, S has borrowed Høverstad's translation of the dialogue name. Høverstad has translated the

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<sup>22</sup> <http://www.nob-ordbok.uio.no/perl/ordbok.cgi?OPP=fyrste&begge=+&ordbok=begge> last accessed Nov. 2013

<sup>23</sup> <http://www.oxforddictionaries.com/definition/english/lord?q=lord> last accessed Nov. 2013

<sup>24</sup> [www.accio-quote.org/articles/1999/1099-connectiontransc2.htm](http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm) last accessed Sept. 2013

<sup>25</sup> [www.mugglenet.com/books/name\\_origins\\_characters.shtml](http://www.mugglenet.com/books/name_origins_characters.shtml) last accessed Aug. 2013

<sup>26</sup> [www.norskenavn.no/navn.php](http://www.norskenavn.no/navn.php) last accessed Aug. 2013



character's full name, because his full name is used in the original book. The name *Lucius* sounds like *Lucifer* which has become the name for the devil. *Lucius* is a powerful Death Eater, which makes the name appropriate (Colbert, 2001: 130). Høverstad has translated the name to *Lucifus* using Replacement, specifically phonological Replacement. *Lucifus* is a combination of *Lucifer* and *Lucius* and is similar in orthography and phonology to the original *Lucius*. *Lucifus* is very similar to the original name, only one letter is changed. The choice of *Lucifus* compared to copying the original is probably related to, as mentioned earlier (see pp. 34-35), his choice of domesticating the name to make it easier for Norwegian children to understand the associations and connotations the original name gives the English readers.

The name *Hagrid* which is the character's surname is most frequently used to refer to him both in the books and the films of the series. He is only referred to as *Hagrid* in DH (f)/1 and 2. *Hagrid* is originally an invented name from the old English dialect word and phrase *if you were Hagrid* which means you had a bad night. *Hagrid* is a big drinker.<sup>27</sup> The Norwegian name *Gygrid* is a Rendition of *Hagrid* according to Hermans' translation procedure Rendition. Rendition involves considering the semantic meaning of the original name and rendering it into the TT name (see p. 28). Høverstad has considered the root of the name *Hag* which can have different meanings. One meaning is a witch, or the Norwegian term *troll-kjerring*. To be *hagridd* can also mean *appearing worn or distraught*. In Norwegian folklore a *Gyger* or *Gygra* is a *troll-kjerring*.<sup>28</sup> Høverstad has combined the Norwegian term *Gyger* with the original suffix *rid* to get the name *Gygrid*.

Hermans' translation procedure Transcription is used by Høverstad when translating some of the names. *Hedwig* is translated by Høverstad and borrowed of Høverstad by S using Transcription, the Norwegian name becomes *Hedvig*. The Transcription procedure adapts the name to fit into the target language system, on a morphological, phonological or grammatical level (see p. 28). *Hedwig* is the name of a German saint from the twelfth and thirteenth centuries. St. Hedwig became the patron of an order of nuns who worked to educate orphaned children. *Hedwig* is the name of Harry's owl (Colbert, 2001: 151). The Norwegian name *Hedvig* has been used in literature before, the drama *Vildanden* by Henrik

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<sup>27</sup> [www.accio-quote.org/articles/1999/1099-connectiontransc2.htm](http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm) last accessed Sept. 2013

<sup>28</sup> [tpn.vg.no/intervju/tittel/44](http://tpn.vg.no/intervju/tittel/44) last accessed Oct. 2013



Ibsen. By referring to literature, Høverstad has maintained some element of Rowling's references, some of Rowling's names refers to literature.

*Griphook* is translated by Høverstad using Rendition. He has translated the meaning of the name (see p. 28), while S has borrowed Høverstad's translation. Høverstad has translated the affix of the name to a Norwegian lexical equivalent *tak* and the suffix of the name to a Norwegian synonym of the original *hook*. He has changed the word order of the name to *Klotak*. A literal translation of this name would have been *Takklo* which is difficult to pronounce and does not make sense. The Norwegian word *tak* ends with the letter *k*, which is the beginning letter of *klo*, having two consonants follow each other. This affects the stresses of the syllables and the pronunciation. Changing the word order of the Norwegian name makes it easier to pronounce.

Some of the single names in table 1 are translated by using a combination of two translation procedures, like *Professor McGonagall* and other names like *Tom Riddle* are translated using one procedure for each name. Høverstad have translated these names to *Professor McSnurp* and *Tom Venster*, while S borrowed his translations. Høverstad has used two different translation procedures, Copy and Substitution. Hermans' Substitution procedure entails substituting a SL name with a TL name which has no form or semantic significant relation with each other (see p. 28). The character *Professor Minerva McGonagall* is mostly referred to as *Professor McGonagall* in the books and films of the series. In DH she is referred to by her full name as well as the title *Professor*. In *Harry Potter and the Deathly Hallows part 2* (DH (f)/2) which is the only film of the two DH films she is present in, she is referred to as *Professor McGonagall*. *McGonagall* is a name that refers to literature and specifically a very bad Scottish poet. J.K. Rowling loves the name.<sup>29</sup> Sir William Topaz McGonagall (1825-1902) is sometimes known as Scotland's worst poet.<sup>30</sup> The original title is copied, or conventionalised, using an accepted term in Norwegian (see p. 30). Høverstad has kept the affix of the name *Mc* to keep the special effect of the Scottish name, and added a completely different name at the end of it. *Snurpe* is the Norwegian verb for purse up, which is a way to make students be quiet or trying to intimidate them by expressing discontent. According to

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<sup>29</sup> [www.accio-quote.org/articles/1999/1099-connectiontransc2.htm](http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm) last accessed Sept. 2013

<sup>30</sup> [www.hp-lexicon.org/muggle/encyc/muggle-m.html](http://www.hp-lexicon.org/muggle/encyc/muggle-m.html) last accessed Jan. 2013



Høverstad, in Norwegian it is often associated with strict supervision by elderly women (Brøndsted and Dollerup, 2004: 63).

The name *Tom Riddle* is translated with a connection to a previous event in the series, book two *Harry Potter and the Chamber of Secrets*. The surname is translated considering the original names' ability to reproduce the phrase *I am lord Voldemort* with his full name, *Tom Marvolo Riddle* (Rowling, 1998: 337). Høverstad translated *Tom Riddle's* full name to *Tom Dredolo Venster*, and translated the phrase to *Voldemort den store* in *Harry Potter og Mysteriekammeret* (Rowling, trans. by Høverstad, 2000: 282). *Tom Riddle's* middle name is not mentioned in DH or in DH (f)/1 and 2, which eliminates the possibility to visualize the connection between the original and the Norwegian translations.

## Partial Overlap

Some of the names are translated partly differently by the two Norwegian translators. The partial overlap between the translations could be the result of individual choices, but when it comes to the names it is most likely, judging from the original names that S borrows Høverstad's translations.

Table 2

Original	Literary translation	Subtitles	Translation Procedure
Harry James Potter	<b>Harry Jakob Potter</b>	<b>Harry Jacob Potter</b>	Copy and Rendition
Hermione Jean Granger	<b>Hermine Grang</b>	<b>Hermine Jean Grang</b>	Transcription, Deletion and phonological Replacement (lit) Transcription, Copy and phonological Replacement (sub)
Ronald Bilius	<b>Ronald Kolerius</b>	<b>Ronald Bilius</b>	Copy and



Weasley	<b>Wiltersen</b>	<b>Wiltersen</b>	phonological Replacement
Regulus Arcturus Black	<b>Regulus</b> Arkturus <b>Svaart</b>	<b>Regulus</b> Arcturus <b>Svaart</b>	Copy, Transcription Rendition (lit) Copy and Rendition (sub)
Elphias Doge	Elifas <b>Dogger</b>	Elfias <b>Dogger</b>	phonological Replacement (lit) Transcription and phonological Replacement (sub)
Xenophilius Lovegood	Xenofilius <b>Lunekjær</b>	Xenophilius <b>Lunekjær</b>	Transcription and Rendition (lit) Copy and Rendition (sub)
Ignotus Peverell	Dunkert <b>Peffermell</b>	Ignotus <b>Peffermell</b>	Rendition and phonological Replacement (lit) Copy and phonological Replacement (sub)
Antioch Peverell	Antiokus <b>Peffermell</b>	Antioch <b>Peffermell</b>	phonological Replacement (lit)
Cadmus Peverell	Kadmon <b>Peffermell</b>	Cadmus <b>Peffermell</b>	Copy and phonological Replacement (sub)
Albert Runcorn	<b>Albert</b> Mortmann	<b>Albert</b> Runcorn	Copy and Substitution (lit) Copy (sub)
Alfred Cattermole	<b>Alfred</b> Mulevarp	<b>Alfred</b> Femund	Copy and Rendition



Mary Elizabeth Cattermole	Marie <b>Elisabet</b> Mulevarp	Mary <b>Elisabeth</b> Femund	phonological Replacement, Transcription and Rendition (lit) Copy, Transcription and Rendition (sub)
Albus Percival Wolfric Brian Dumbledore	<b>Albus Parsifal Ulfrik</b> <b>Brian Humlesnurr</b>	<b>Albus Persifal Ulfrik</b> <b>Brian Humlesnurr</b>	Copy, Transcription and Rendition
Gornuk	<b>Kornuk</b>	<b>Gornuk</b>	phonological Replacement (lit) Copy (sub)
You - Know - Who	<b>Han - De - vet</b>	<b>Han - dere – vet</b>	Rendition

Table 2 shows the names translated with a partial overlap in the two Norwegian translations. The overlap is highlighted in bold letters. *Harry James Potter*, *Hermione Jean Granger*, *Ronald Bilius Weasley* and *Regulus Arcturus Black* have middle names translated differently by Høverstad and S. *Harry Potter's* middle name *James* is translated to *Jakob* by Høverstad. *Jakob* is the Norwegian equivalent to the English *Jacob* which is a variation of *James*.<sup>31</sup> S has translated the name *James* to *Jacob*, which is the English variation of *James*. Both Høverstad and S have used a procedure similar to the Rendition translation procedure which involves translating the ST name (see p. 28). When translating *James*, they have considered the names origin which stems from the name *Jacob*. They have chosen different language variations of the same name. The other two names *Harry Potter* are copied from the original. *Hermione Granger's* middle name *Jean* is not translated in the literary translation. Høverstad has used a Deletion procedure. Hermans' Deletion procedure involves deleting a ST name or part of it in the TT. This procedure is often used if the name is not important for the narrative (see p. 29). S copied the original name *Jean* into the Norwegian subtitles, copying the dialogue of *Harry Potter and the Deathly Hallows part 1* (DH (f)/1). *Hermione* was translated by using Transcription to *Hermine* which is adapted to Norwegian orthography.

<sup>31</sup> [www.norskenavn.no/navn.php](http://www.norskenavn.no/navn.php) last accessed Aug. 2013





*Granger* became *Grang* using phonological Replacement. The Norwegian name is similar in phonology to the original. *Ronald Weasley* and *Regulus Black's* middle names are translated by S using the Copy procedure. Høverstad translated *Ronald's* middle name *Bilius* to *Kolerius* which is similar phonetically to the original making the translation procedure phonological Replacement. *Ronald* is copied from the original and the surname *Weasley* gives as an association to the Weasel, according to J. K. Rowling's old website,<sup>32</sup> in Britain and Ireland weasels have a bad reputation for being an unfortunate malevolent animal. The Weasley family is unfortunate because they are poor. Rowling has a fondness for the animal and find them to be more criticized for being bad than what they actually are.<sup>33</sup> In the series the Weasley family are criticized for being bad purebloods. Høverstad has translated *Weasley* to *Wiltersen*, while S has borrowed Høverstad's translation. Høverstad has used the root *wilter* and added the suffix *sen* which is a common Norwegian suffix used in surnames (Brøndsted and Dollerup, 2004: 61), making the Norwegian name similar in phonology and connotative to the behaviour of the animal to be wild, in Norwegian *vilter*. The *w* as a first letter is not that common in Norway, but it keeps a feature from the original name. *Regulus's* middle name *Arcturus* has Høverstad translated to *Arkturus* using Hermans' Transcription. *Arkturus* is adapted to Norwegian orthography. *Regulus* is copied from the original and the surname is translated to the Norwegian lexical equivalent *Svart*, only Høverstad has adding another *a*. The extra *a*, is most likely added to make a distinction between the colour and a name and it gives the name an archaic feature that can allude to a long family heritage.

Already here with these names there is evidence of a trend in the translation procedure choices of S. S seems to use the Copy procedure when translating differently than Høverstad. This is also the case with the other names in table 2 with the exception of the name *Percival* and the compound name *You - Know - Who*.

*Elphias Doge*, *Xenophilius Lovegood*, *Ignotus Peverell*, *Antioch Peverell* and *Cadmus Peverell* all have identical surnames in the two translations, Høverstad has translated them to Norwegian and S has borrowed Høverstad's translations. S has copied all the first names from the original, except the name *Elphias* and the surnames are borrowed from the literary

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<sup>32</sup> [www.jkrowling.com](http://www.jkrowling.com) last accessed Oct. 2012

<sup>33</sup> [www.mugglenet.com/books/name\\_origins\\_characters.shtml](http://www.mugglenet.com/books/name_origins_characters.shtml) last accessed Aug. 2013



translation. The name *Elphias* has been translated to *Elfias* which is a Transcription, making the name suited to Norwegian on an orthographical and phonological level. Høverstad has translated the names using different translation procedures. *Elphias Doge* has become *Elifas Dogger* which is a phonological Replacement. The Norwegian name is similar to the original in phonology and orthography. The name *Xenophilus Lovegood* has Høverstad translated to *Xenofilus Lunekjær*. This translation is a combination of Transcription and Rendition. *Xenofilus* is adapted to Norwegian orthography (see p. 28). The surname *Lunekjær* gives a similar meaning and associations in Norwegian as the original *Lovegood*. The *Peverell* brothers' first and surnames are translated by Høverstad using phonological Replacement, except *Ignotus*. *Ignotus* has been translated to *Dunkert* which is a Rendition. *Ignotus* is Latin for *unknown, obscure* and *ignoble*.<sup>34</sup> The name *Dunkert* renders the origin *obscure*. *Antiokus* and *Kadmon* are phonologically similar to *Antioch* and *Cadmus*. The surname *Peffermell* translated by Høverstad and borrowed by S, is also similar to *Peverell* in phonology.

In Norwegian the two names *Albert Runcorn* and *Alfred Cattermole*, are identical in the first name in DH and DH (f)/1. The two characters are only present in DH (f)/1. Since these first names are also used in Britain as well as in Norway the names are also identical to the original. Here is the exception to Høverstad's previous statement about borrowing the ST (see p. 35), but the most likely explanation is that these names are known to Norwegian readers. S has chosen to copy the surname of *Albert Runcorn*, making it different from Høverstad's translation. Høverstad has chosen to translate the name to *Mortmann*. *Runcorn* is an industrial town in North West England in Cheshire.<sup>35</sup> The Norwegian *Mortmann* is a Substitution which is most likely done because it is a domesticating procedure and Høverstad's translation strategy was to domesticate the names. The surname *Cattermole* is translated by S using Rendition. The surname *Cattermole* is an unusual name. The name's origin goes back to the 1640s in Norfolk. It is also found in Suffolk and London. *Cattermole* has two possible origins, one East Anglian descriptive topographical term and one possible origin from Low German or Flemish Huguenot. The East Anglian term denotes *the dweller at the dyke or bank*. The Flemish Huguenot name was thought to be brought to England in the

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<sup>34</sup> [www.encyclo.co.uk/define/ignotus](http://www.encyclo.co.uk/define/ignotus) last accessed Aug. 2013

<sup>35</sup> [www.oxforddictionaries.com/definition/english/Runcorn?q=Runcorn](http://www.oxforddictionaries.com/definition/english/Runcorn?q=Runcorn) last accessed Aug. 2013



immigration of religious refugees in Europe in the late 16<sup>th</sup> century.<sup>36</sup> S rendered a similar semantic message with the East Anglican term *the dweller at the dyke or bank* by translating the name to *Femund* which is the third largest lake in Norway. Høverstad's translation is also a rendering, but it seems to be a literal translation with a twist of the original name.

*Mulevarp* is a lexical equivalent of *mole*, but he has changed the spelling an e instead of d which is the correct lexical equivalent. Høverstad has only used the second part of the surname when translating it into Norwegian.

The name *Mary Elizabeth Cattermole* is translated by Høverstad as *Marie Elisabet Mulevarp*. The first name *Marie* is similar to the original *Mary* on a phonological level and has a similar formal characteristic to the ST name. The middle name is adapted to Norwegian orthography by the Transcription procedure and the surname translates the meaning of the original as mentioned above with the name *Alfred Mulevarp*. S translated the name by copying the first name *Mary* into the subtitle, transcribing the middle name with a little twist to *Elisabeth*, combining a Norwegian orthography with the original by changing the z to an s which is the Norwegian orthography and keeping the original suffix *beth*. The surname is translated by the Rendition procedure to *Femund* as mentioned above with the name *Alfred Femund*.

*Albus Dumbledore's* name is complex because of his many names, *Albus Percival Wulfric Brian Dumbledore*. The Norwegian translations are a combination of the translation procedures Copy, Transcription and Rendition. The only difference between Høverstad's and S's translation is one letter in the middle name *Percival*. The names *Albus* and *Brian* are copied from the original by Høverstad and borrowed from Høverstad's translation by S. The name *Albus* is the Latin word for *white*, which describes *Dumbledore* as a character. He is a white haired man and he fights the dark lord. The colour *white* has connotations to being good and wise which is how he is portrayed by Rowling (Colbert, 2001: 70). The middle names *Percival* and *Wolfric* are translated by Høverstad to *Parsifal* and *Ulfrik* by domesticating them to a Norwegian phonology and orthography. S translated the middle name *Percival* to *Persifal* using the same translation procedure as Høverstad, Transcription. S has domesticated the name, by transcribing it to Norwegian orthography, but by using very

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<sup>36</sup> [www.surnamedb.com/surname/cattermole](http://www.surnamedb.com/surname/cattermole) last accessed Aug. 2013



similar orthography as the ST name. The name Wolfric is borrowed from Høverstad's translation by S as *Ulfrik* using the Transcription procedure adapting it to Norwegian orthography. The name *Dumbledore* is translated to render the name's origin (see p. 28). *Dumbledore* is an old English word for *bumblebee*. *Dumbledore* has a love for music, and hums to himself.<sup>37</sup> Høverstad felt that to call him *Humle* denoted a kind and dependable person, but it was too short a name. He added *snurr* as a suffix to the name (Høverstad, 2002: 64). Løkken writes in her MA thesis that Høverstad thought the suffix *dore* was the sound bumblebees make. The Norwegian lexical equivalent is *surr*, but this word would give an inaccurate connotation to the character of *Dumbledore*, that he is forgetful. Høverstad added an *n* resulting in the name *Humlesnurr* (Løkken, 2010: 39). Løkken's MA thesis is focused as mentioned earlier on the connotations the names give. Her opinion is that by adding *snurr* the name can give associations to being intoxicated but most likely gives associations to the bumblebee (ibid.). Brøndsted and Dollerup (2004) states in their article that Høverstad has understood Rowling's reference of *Dumbledore* and made it more visible with *Humlesnurr* (Brøndsted and Dollerup, 2004: 62-63). Høverstad's translation of this name and others e.g. *Filch - Nask* resemble more Rowling's by his choices to translate similar references (ibid.: 69).

*Gornuk* is copied from the original by S and Høverstad has translated *Gornuk* to *Kornuk* making the overlap between the two translations in the suffix of the name. *Kornuk* is similar to *Gornuk* in phonology. Høverstad's choice of *Kornuk* instead of copying the original *Gornuk* could be related to his overall strategy of translating for children. The pronunciation of *Gornuk* can be challenging, and *Kornuk* is easier to pronounce. The name *Kornuk* is more appropriate in the Norwegian language than the original *Gornuk*. The phonology of *Gornuk* is foreign in Norwegian, since the phonemic clusters are not used in the Norwegian language.

The descriptive and compound name *You Know Who* is translated by S as *Han - Dere - Vet*. Høverstad has translated the same name to *Han - De - Vet*, making the overlap between the translations in the beginning and end of the phrase. Both of the translators use a Rendition procedure, but there is a slight difference between them. There is only a change of a few letters. S translated the phrase as a plural form of you, and Høverstad translated the phrase as a formal form of you.

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<sup>37</sup> [www.accio-quote.org/articles/1999/1099-connectiontransc2.htm](http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm) last accessed Sept. 2013



No overlap

Some of the names are translated completely differently in the two translations.

Table 3

Original	Literary translation	Subtitles	Translation Procedure
Yaxley	Øxodd	Jugullus	Substitution (lit) Substitution (sub)
Pius Thicknesse	Trivius Ffjoth-Ffjolne	Fromme	phonological Replacement and Rendition (lit) Rendition (sub)
Charity Burbage	Carita Borre	Hierta Aabel	phonological Replacement (lit) Rendition and Substitution (sub)
Travers	Trassel	Tverke	phonological Replacement
Thorfinn Rowle	Torfinn Røwle	Roll	Transcription (lit) phonological Replacement (sub)
Reginald Cattermole	Mons Mulevarp	Roonald Femund	Substitution and Rendition (lit) phonological Replacement and Rendition (sub)
Maisie Cattermole	Maiken Mulevarp	Marit Femund	phonological Replacement and Rendition (lit) Rendition (sub)



Ellie Cattermole	Elly Mulevarp	Ella Femund	Transcription and Rendition (lit) phonological Replacement and Rendition (sub)
Arkie Alderton William Alderton	Almar Oldermann	William Gammlegaard	phonological Replacement and Rendition (lit) Copy and Rendition (sub)
Vernon Dudley	Wiktor Dudleff	Vernon Dudley	phonological Replacement (lit) Copy (sub)

Table 3 shows the names that are translated differently in the two translations. According to S the names mentioned in this table and most of the names in table 2 are translated differently because they have first been introduced in DH or briefly earlier in the series (see p. 36). The translation procedures used on these names by the translators are Substitution, phonological Replacement, Rendition, Transcription and Copy. As the table shows the most frequent translation procedure used by Høverstad is phonological Replacement. Brøndsted and Dollerup (2004) also find that Høverstad translates with a focus on the phonological level, adapting names to Norwegian phonetics (Brøndsted and Dollerup, 2004: 70). This reflects what Høverstad has stated in interviews regarding translating the series (see p. 34). Løkken (2010) found that Høverstad's use of translation procedures that affects the phonological level often results in invented names that sounds silly. Invented names are according to Løkken a typical characteristic in Norwegian children's literature (Løkken, 2010: 69-70). The use of this kind of procedure is also common in translating children's literature because it makes the names easier to pronounce for children whom are often less skilled readers (ibid.: 78). S has often used Rendition in the subtitles. The names analysed from table 3 are *Yaxley*, *Pius Thicknesse*, *Charity Burbage*, *Reginald*, *Maisie* and *Ellie Cattermole* and *Arkie/William Alderton*. Both translators used Substitution as the translation procedure



when translating the name *Yaxley*. *Yaxley* is a geographical name,<sup>38</sup> which is most likely why they have chosen to substitute it with a semantically unrelated name (see p. 28). Høverstad translated the name to *Øxodd*; the first part *Øx* is similar to the affix of the original on a phonological level. S translated *Yaxley* to *Jugullus* which could give an association to the Norwegian word *Juggel* which means fake,<sup>39</sup> but it is also identical to Høverstad's previous translation of *Yaxley*, in book 6 (Rowling, trans. by Høverstad, 2005: 34). Here it seems like Høverstad has chosen to translate the name differently from the previous translation in book 6. Høverstad has changed a translation before with the name *Cornelius Fudge*. A possible explanation can be that Høverstad felt *Øxodd* suited the character more than *Jugullus* which was the case with *Cornelius Fudge* or it could be an oversight, the name is only mentioned a few times in the series.

Høverstad translated the name *Pius Thicknesse* to *Trivius Fjjoth Fjfolne*. The first name is translated using phonological Replacement, *Pius* and *Trivius* are similar to each other on a phonological level (see p. 29). The surname is rendered with a similar semantic meaning of the original name *Thicknesse*, which is pronounced *Thick-ness* according to Carol Braun. Thick is slang for stupidity. S's Norwegian translation *Fromme* is a Rendition of *Pius* which originates from Latin *Pius*, meaning a willingness to obey and be religious.<sup>40</sup>

Høverstad used phonological Replacement when translating Carita Borre, the name shares a formal characteristic to the original *Charity Burbage*, and is similar on a phonological level. S's translation *Hierta* provides a similar message as the name *Charity*, being charitable and showing kindness.<sup>41</sup> The surname *Burbage* is a geographical name,<sup>42</sup> which is most likely why S used Substitution as a translation procedure using a semantically unrelated Norwegian name *Aabel* as the surname.

The names Reginald, Maisie and Ellie Cattermole are translated by Høverstad as *Mons*, *Maiken* and *Elly Mulevarp*. He has used the Substitution procedure when translating

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<sup>38</sup> <http://www.surnamedb.com/Surname/Yaxley> last accessed Aug. 2013

<sup>39</sup> <http://www.nob-ordbok.uio.no/perl/ordbok.cgi?OPP=juggel&bokmaal=+&ordbok=bokmaal> last accessed Oct. 2013

<sup>40</sup> [www.hp-lexicon.org/wizards/thicknesse.html](http://www.hp-lexicon.org/wizards/thicknesse.html) last accessed Oct. 2013

<sup>41</sup> [www.meaning-of-names.com/names/c-names-35.asp](http://www.meaning-of-names.com/names/c-names-35.asp) last accessed Aug. 2013

<sup>42</sup> <http://www.surnamedb.com/Surname/Burbage> last accessed Aug. 2013



Reginald to Mons. There is no orthographical or semantic relation between *Reginald* and *Mons*, but Høverstad's Norwegian surname *Mulevarp* could have a connection to the name choice of *Mons*. Rowling uses a lot of literary devices like alliteration and Høverstad has transferred this into his translation. Høverstad's translation *Mulevarp* starts with the letter *M* and to be able to use the alliteration device the character's first name had to start with the letter *M*, choosing the name *Mons*. The Norwegian name *Maiken* is translated using phonological Replacement, meaning it is similar to the original on a formal and phonological level. The Norwegian name *Elly* is transcribed to Norwegian orthography from the original *Ellie*. The Norwegian surname *Mulevarp* is, as mentioned earlier, a literal translation with a slight change of the suffix of *Cattermole*. S translated the names to *Roonald*, *Marit* and *Ella Femund*. S has used the Rendition procedure when translating the surname and *Marit*, the names *Roonald* and *Ella* are translated using phonological Replacement. *Roonald* is similar to *Reginald* on a formal and phonological level. The similarity could indicate that S uses the auditory channel as guide. The name *Maisie* is rendered in Norwegian to *Marit*. This type of rendering is similar to the translation of James. The origin of the name *Maisie* is a nick name for *Margret*.<sup>43</sup> *Marit* is a Nordic variant of *Margareta*. The name *Margret* also originates from the same meaning.<sup>44</sup> The Norwegian name *Ella* has a similar formal characteristic as the name *Ellie* and is similar on a phonological level. As mentioned earlier, *Femund* gives a similar message as the East Anglican definition of the name *Cattermole*.

The name *Arkie Alderton* was translated by Høverstad as *Almar Oldermann* using phonological Replacement as a procedure. *Almar* and *Arkie* share a similarity on a formal and phonological level. The surname *Alderton* is translated to *Oldermann* with a combination of a phonological Replacement of *Alder* and adding the suffix *mann* which is a Norwegian suffix of names. S translated the name *William Alderton* to *William Gammelgaard*, the surname renders a similarity to the origin of the name *Alderton*. *Alderton* is a locational name meaning *the ton (enclosure or village) of the Alder's people*.<sup>45</sup>

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<sup>43</sup> [www.meaning-of-names.com/english-names/maisie.asp](http://www.meaning-of-names.com/english-names/maisie.asp) last accessed Aug. 2013

<sup>44</sup> [www.norskenavn.no/navn.php](http://www.norskenavn.no/navn.php) last accessed Aug. 2013

<sup>45</sup> [www.surnamedb.com/Surname/Alderton](http://www.surnamedb.com/Surname/Alderton) last accessed Aug. 2013





## No Translation

Some names are not translated in the subtitles. The possible reasons for this are related to the technical differences between literature (book) and film as explained in the table.

Table 4

Original	Literary translation	Subtitles	Possible Reason
Percival Dumbledore	Parsifal Humlesnurr		The name is written on a document shown in the visual channel
Kendra Dumbledore	Kendra Humlesnurr		
Kingsley Shacklebolt	Nestor Bindebolt		The name is used in the dialogue, but does not appear in the subtitles. Time and space restriction is the most likely reason why it is not translated.
Molly Weasley	Molly Wiltersen		
Arthur Weasley	Arthur Wiltersen		The name is written on a document shown in the visual channel and the person is shown in the visual channel
Mr Granger	herr Grang		The name is not used in the dialogue, but the person is shown in the visual channel
Mrs Granger	fru Grang		
Petunia Dursley/ Tuney Evans	Petunia Dumling/ Tunia Eving		
Vernon Dursley	Wiktor Dumling		



Auntie Muriel	tante Murre		
Professor Horace Slughorn	professor Horatsion Snilehorn		
Percy Weasley	Perry Wiltersen		
Professor Pomona Sprout	professor Pomona Stikling		
Scabior	Skabber		
Lavender Brown	Lavender Bruun		
Padma Patil	Padma Patil		
Parvati Patil	Parvati Patil		
Katie Bell	Katti Bull		
Madam Pomfrey	Madam Pomfrit		
Professor Trelawney	professor Rummelfield		
Lily (Luna <sup>46</sup> )Potter	Lilly Potter		
James (Sirius <sup>46</sup> ) Potter	Jakob Potter		
Rose Weasley	Rosa Wiltersen		
Hugo Weasley	Hugo Wiltersen		
Scorpius Malfoy	Scorpio Malfang		
Professor Quirrell	professor Krengle		The name is not used in the dialogue, but the person is shown in the visual channel via a memory

Table 4 shows the names that are not translated in the subtitles. The possible reasons for this are related to the technical differences between literature and film. The two first names in the table above, *Percival Dumbledore* and *Kendra Dumbledore* are not translated. When there is a chance to give information through the visual channel, it is not always necessary to

<sup>46</sup>The middle names are collected from J.K. Rowling's old website, [www.jkrowling.com](http://www.jkrowling.com) last accessed Oct. 2012.



translate it (see p. 11). As Hermans' Deletion procedure states if names are not significant for the narrative they do not get translated (Fernandes, 2006: 53). The names *Kingsley Shacklebolt* and *Molly Weasley* are used in the dialogue, but did not end up in the subtitles. As mentioned earlier, the subtitles have a time and space restriction of minimum 74 characters per 6 seconds on two lines (Diaz Cintas and Remael, 2010: 23). Studying the dialogue when their names were mentioned it is most likely that the information following their name was more important for the narrative, and S decided to translate this information rather than the names of the characters. The people are shown in the visual channel, giving the viewer time to comprehend who are having a conversation. The name *Arthur Weasley* is written on a document displayed in the visual channel and he is a character interacting on the screen. As mentioned earlier with the two first names in the table, everything shown in the visual channel is not translated. The largest difference between names in literature and names in films are that every time a person speaks in literature, the narrator informs the reader who is speaking. In a film there is often no need to inform the viewer who is speaking in the subtitles, because the person is portrayed in the visual channel. The remaining names in the table are names not used in the dialogue but the people are shown on the screen.

## **SPELLS**

The category of spells includes incantations, names of magic preformed, curses, jinxes and charms. J.K. Rowling has invented most of the spells, but some have a basis in what people used to believe worked.<sup>47</sup> The pattern of full overlap is also present when it comes to the translations of spells.

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<sup>47</sup><http://www.accio-quote.org/articles/1999/0099-amazon-staff.htm> last accessed Sept. 2013



## Full overlap

Table 5

Original	Literary translation	Subtitles	Translation procedure	
Avada Kedavra	Avada kadavra	Avada kadavra	Copy and Transcription	
Petrificus Totalus	Petrificus totalis	Petrificus Totalis		
reducio	redusio	Redusio	Transcription	
Confringo	Brekkivrakio	Brekkivrakio	Rendition	
Accio	Apporto	Apporto		
Expulso	Disintegratio	Disintegratio		
Obliviate	Forglemmiarum	Forglemmiarum		
Imperio	Befalio	Befalio		
Cruciatus Curse	Martyrius-forbannelsen	Martyrius-forbannelsen		
Patronus	skytsverge	Skytsverge		
Engorgio	Svulmio	Svulmio		
Gemino Curse	tvillingforbannelse	tvillingforbannelse		
Expecto patronum	Forvento vergum	Forvento vergum		
Expelliarmus	Exitarmus	Exitarmus		phonological Replacement
Muffliato	Surrusorlio	Surrusorlio		Substitution
Lumos	Lumos	Lumos	Copy	
Apparate	immivere	immivere	Recreation	
Disapparate	eksivere	eksivere		

Table 5 shows the spells that are translated identically in both of the Norwegian translations, meaning S borrowed Høverstad's translations and the most frequently used translation procedure is Rendition. Most of the spells have origins from the Latin language, and most of the Norwegian translations by Høverstad are matched to have Latinate element. The spells



analysed from table 5 are *Confringo*, *Expulso*, *Accio*, *Imperio*, *Cruciatus Curse*, *Obliviate*, *Apparate* and *Disapparate*. Both the Norwegian spells *Brekkivrakio* and *Disintegrato* are Norwegian synonymous renderings of the original *Confringo* and *Expulso*. *Confringo* is Latin for *smash, crush, to ruin*;<sup>48</sup> *Expulso* is also Latin for *expel* or *drive out*.<sup>49</sup> The Norwegian translation *Disintegrato* resembles the English word *disintegrate* which means *to fragment as a result of impact or decay*.<sup>50</sup> It also has a similarity with the Norwegian *disintegrere* which means to fall apart or be divided.<sup>51</sup> *Accio* which is Latin for *to call* or *summon* (Colbert, 2001: 124) is rendered to the Norwegian *Apporto*. *Apport* is a command used on dog to get them to retrieve an object which is thrown.<sup>52</sup> The Norwegian spell *Befalio* presents the same message as the original *Imperio*, a Latin word for *order*, or *command* (ibid.). *The Cruciatus Curse* has its origin from the Latin word *crucio* meaning *to torture* or *torment* (ibid.). The Norwegian phrase *Martyrius-forbannelse* renders the semantic message of the original. The Incantation *Obliviate*, is Latin for *oblivio*, or the English *oblivion*, meaning *forgetfulness* (ibid.: 126). *Forglemmiarium* presents the original incantation with a Latinate twist. Høverstad has also used Recreation as a translation procedure with the magic phrases *Apparate* and *Disapparate*, which S has borrowed from Høverstad. *Apparate* has its origin from the Latin word *Appearo*, meaning *to appear*.<sup>53</sup> *Disapparate* is Latin for the opposite of *Appearo*, *apart*.<sup>54</sup> The Norwegian *immivere* and *eksivere* are translated using Recreation to describe the original magical act.

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<sup>48</sup> [www.hp-lexicon.org/magic/spells/spells\\_c.html](http://www.hp-lexicon.org/magic/spells/spells_c.html) last accessed Oct. 2013

<sup>49</sup> [www.hp-lexicon.org/magic/spells/spells\\_e.html](http://www.hp-lexicon.org/magic/spells/spells_e.html) last accessed Oct. 2013

<sup>50</sup> [www.oxforddictionaries.com/definition/english/disintegrate?q=disintegrate](http://www.oxforddictionaries.com/definition/english/disintegrate?q=disintegrate) last accessed Oct. 2013

<sup>51</sup> <http://snl.no/.search?query=disintegrert&search=%E2%86%92> last accessed Nov. 2013

<sup>52</sup> [snl.no/.search?query=apport](http://snl.no/.search?query=apport) last accessed Oct. 2013

<sup>53</sup> [www.hp-lexicon.org/magic/spells/spells\\_a.html](http://www.hp-lexicon.org/magic/spells/spells_a.html) last accessed Oct. 2013

<sup>54</sup> [www.hp-lexicon.org/magic/spells/spells\\_d.html](http://www.hp-lexicon.org/magic/spells/spells_d.html) last accessed Oct. 2013



## Partial overlap

Some spells are translated with a partial overlap between the two translations. Also here there is the possibility of individual overlapping, but considering the phrases it is most likely that S has borrowed Høverstad's translations were they overlap.

Table 6

Original	Literary translation	Subtitles	Translation Procedure
Undetectable Extension Charm	umerkelig forlengnings <b>formel</b>	Uoppdagelig utvidelses <b>formel</b>	Rendition
Stinging Jinx	stikk <b>våde</b>	etsev <b>våde</b>	
Piertotum locomotor	locomotor <b>simulacra</b>	Lokomotor <b>simulacra</b>	Copy and Substitution (lit) Transcription and Substitution (sub)
Finite Incantatem	Finito <b>incantatem</b>	Finite <b>Incantatem</b>	Transcription and Copy (lit) Copy (sub)

The Norwegian spells above have identical last words, which are highlighted in bold letters. S has not used Høverstad's translations when translating three of the four spells. He has considered the original and used other HP translations found on websites (see p. 36). *The Undetectable Extension Charm* is self-explanatory. Høverstad has translated this charm with Rendition, *umerkelig forlengningsformel*. S has also used Rendition, using Norwegian synonyms for the original words, *Uoppdagelig Utvidelsesformel*. The Danish translation of *Undetectable Extension Charm* in the subtitles is *Uopdagelig Udvidelsesbesværgelse*, which is semantically identical with S's translation. This indicates that S used the Danish translation as guide when translating differently than Høverstad. Both translators have used the same procedure, but used different words to describe the same meaning. The translators have



used the translation procedure Rendition to translate *Stinging Jinx*, but Høverstad has chosen an equivalent and S a Norwegian synonym to render the semantic meaning. Høverstad's *stikkvåde* is an equivalent of the phrase *Stinging Jinx*. The word *Jinx* means to bring bad luck to someone or something.<sup>55</sup> The Norwegian *våde* means danger or bad luck.<sup>56</sup> S's *etsevåde* is a Norwegian synonym of the original *Stinging* and an equivalent of *Jinx*. The incantations *Piertotum locomotor* and *Finite Incantatem* are translated by Høverstad using Copy and Substitution and Transcription and Copy. The spell incantation *Piertotum locomotor* makes the stone statues come to life. It can then be assumed that *Piertotum* is a compound word, and a combination of a Transcription of a French word and Latin word. The French word *pierre*, means *stone*<sup>57</sup> and *totum* is Latin for *all*.<sup>58</sup> The word *loco* is Latin, meaning *to place*<sup>59</sup> and *motor* has its origin from the Latin *motus* which means *in motion*.<sup>60</sup> Høverstad has changed *Piertotum locomotor* to *Locomotor simulacra*. *Simulacra* have its origin from the Latin *Simulacrum* meaning *spirit or ghost* in Norwegian.<sup>61</sup> S's phrase *Lokomotor simulacra* is a Transcription of the original and a Substitution of *Piertotum* and almost identical to Høverstad's translation and *Finite Incantatem* is a Copy of the original. *Incantatem* means incantation or spell (Colbert, 2001: 126). S's translation of these spells and Høverstad's are almost identical, with the spell *Finite Incantatem* the only difference is the last letter of the first word *Finite* which Høverstad translated to *Finito*. This word could be originated from the Latin *Finio*, meaning *to end*<sup>62</sup> and Høverstad has made a twist adding the t before the end letter, transcribing the first word of original spell. The spell *Piertotum locomotor* is different in the last word. Høverstad used Copy as a translation procedure transferring the word into the TT, and S used Transcription, transcribing *locomotor* by domesticating it to the Norwegian *Lokomotor*. Here it seems that S and Høverstad has changed translation trends using Copy and a domesticating procedure like Transcription. Høverstad used more frequently domesticating procedures, like Transcription while S used more frequently foreignizing procedures, Copy.

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<sup>55</sup> <http://www.oxforddictionaries.com/definition/english/jinx?q=jinx> last accessed Mar. 2014

<sup>56</sup> <http://www.nob-ordbok.uio.no/perl/ordbok.cgi?OPP=v%C3%A5de&bokmaal=+&ordbok=bokmaal> last accessed Mar. 2014

<sup>57</sup> <http://www.ordbok.com/fransk-norsk.html> last accessed Nov. 2013

<sup>58</sup> <http://nb.glosbe.com/la/nb/totum> last accessed Nov. 2013

<sup>59</sup> <http://nb.glosbe.com/la/nb/loco> last accessed Nov. 2013

<sup>60</sup> <http://nb.glosbe.com/la/nb/motus> last accessed Nov. 2013

<sup>61</sup> [www.nb.glosbe.com/la/nb/simulacrum](http://www.nb.glosbe.com/la/nb/simulacrum) last accessed Oct. 2013



## No overlap

Some Norwegian spells have no overlapping between each other.

Table 7

Original	Literary translation	Subtitles	Translation Procedure
Stupefy	Lamstivosløvus	Lamme	Rendition
Confringo	Brekktivrakio	Nihilo	
Diffindo	Kappio	Revnio	
Repello Muggletum	Bloccus gompus	Avvis gompum	
Homenum revelio	Humanum exponerio	Homenum revelio	Rendition (lit) Copy (sub)
Relashio	Exfestio	Gnistio	Rendition (lit) Substitution (sub)
Salvio hexia	Contrahexia	Frelso magica	Rendition and (Copy, lit)
Protego totalum	Parero totalis	Protekto totalum	Phonological Replacement (lit) Rendition and Copy (sub)
protective enchantments	sikringsheksing	Beskyttelsesformler	Rendition (lit) Rendition (sub)

The spells in table 7 are translated differently in the two Norwegian translations. The translation procedure most frequently used is Rendition. Every spell in the table above is translated by either Høverstad or S using Rendition as their translation procedure. The original spells' semantic meanings are rendered in the Norwegian spells. *Stupefy* has its

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<sup>62</sup> <http://nb.glosbe.com/la/nb/finio> last accessed Nov. 2013





origin from Latin *Stupefacio*, to make senseless or the Latin *Stupeo* meaning *stunned*.<sup>63</sup> Høverstad's *Lamstivosløvus* is a combination of the Norwegian synonyms *stunned* and *senseless*, adding a Latinate suffix. S has also rendered the origin of stunned by the Norwegian *Lamme*. *Lammer* is the Danish subtitle of the spell *Stupefy*, which can support an assumption that S also used the Danish translations of the original words and phrases as guide for the Norwegian subtitles. In DT (s) (f)/1, S has translated the spell *Confringo* differently from Høverstad's translation. As table 5 shows S translated this spell identically to Høverstad's translation in *Harry Potter og Dødstalismanene del 2* (DT (s) (f)/2). S's Norwegian phrase is *Nihilo*, using the root *Nihil* and adding the letter *o* at the end. It has a Latin origin *Nihil* and the Norwegian definition is *nothing*.<sup>64</sup> *Confringo* is Latin for *smash, crush, to ruin*.<sup>65</sup> The action on the screen when this spell was cast was an explosion, leaving nothing left. Høverstad has, as mentioned earlier, translated the spell to *Brekkvrakio* (see p. 60). Høverstad's Norwegian *Kappio* presents the same meaning as *Diffindo*. It is Latin for *to split or break apart* (Colbert, 2001: 125). S's *Revnio* also gives the same semantic meaning as Høverstad's translation, but he has opted for a different Norwegian synonym. *Revnio* reflects what happens in the film when this spell is used. One example of when the spell is used is to break the ice on a lake, the ice tears apart. The Norwegian phrases *Bloccus gompus* translated by Høverstad and *Avvis gompum* which is S's translation are renderings of the original *Repello Muggletum*. *Repello* is Latin for *Repel* and *Muggletum* is a Latinate word of *Muggle*.<sup>66</sup> The Norwegian *gomp* is a recreated word by Høverstad as a translation of *Muggle*. The spell *Homenum revelio* is rendered to *Humanum exponerio* by Høverstad, using the Latin origin of the original and Latinate elements. *Homenum* has its origin from *homoinis* which is Latin for *human being* and *Revelo* is Latin for *unveil* and *uncover*.<sup>67</sup> S has chosen to copy the original phrase. Høverstad has also rendered the original spell *Relashio* with *Exfestio*, while S has chosen to substitute the spell to *Gnisto*. S translates to reflect the action in the film. Sparks are flying out of both the wand and the chains the spell is used on. *Relashio* comes

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<sup>63</sup> [www.hp-lexicon.org/magic/spells/spells\\_s.html](http://www.hp-lexicon.org/magic/spells/spells_s.html) last accessed Oct. 2013

<sup>64</sup> [www.nb.glosbe.com/la/nb/nihil](http://www.nb.glosbe.com/la/nb/nihil) last accessed Oct. 2013

<sup>65</sup> [www.hp-lexico.org/magic/spells/spells\\_c.html](http://www.hp-lexico.org/magic/spells/spells_c.html) last accessed Oct. 2013

<sup>66</sup> [www.hp-lexicon.org/magic/spells/spells\\_r.html](http://www.hp-lexicon.org/magic/spells/spells_r.html) last accessed Oct. 2013

<sup>67</sup> [www.hp-lexicon.org/magic/spells/spells\\_h.html](http://www.hp-lexicon.org/magic/spells/spells_h.html) last accessed Oct. 2013



from the Italian word *Rilascio* meaning *to release*.<sup>68</sup> Both Høverstad and S have translated the original phrase *Salvio hexia* using Rendition. *Salvio hexia* is Latin for *without breaking hexes*.<sup>69</sup> Høverstad's *Contrahexia* is a combination of Rendition and Copy. *Contra* means *against*.<sup>70</sup> This spell is cast to protect the caster's location, using *contra* as *Salvio* could be to say that the Hexes used against the location bounce back. S's rendering is different than Høverstad's. *Frelso magica* is a combination of the words *peace* and *magic*. The phrase *without breaking hexes* implies magical peace. The spell *Protego totalum* is Latin for *defend the whole*.<sup>71</sup> S's *Protekto totalum* is a combination of Rendition and Copy. *Protekto* resembles the English word *protect* which is a synonym of *defend*. *Protekto* is also phonologically similar to the original *Protego*. Høverstad has chosen to use phonological Replacement to translate this spell as *Parero totalis*, which has a characteristic similarity with the original on a formal and phonological level. The phrase *protective enchantments* is translated differently by the translators. Høverstad renders the same meaning with the Norwegian *sikringsheksing* and S translates literally to *Beskyttelsesformler*.

When researching the material for the analysis and the discussion, previous books and Høverstad's translations were also viewed. Høverstad's earlier translations revealed that S's subtitles are more identical to Høverstad's translations than *Harry Potter og Dødstalismanene* (DT (t)) and *Harry Potter og Dødstalismanene del 1 og del 2* (DT (s) (f)/1 and 2) reveals. S has used some of Høverstad's earlier translations in the spells that are found in the no overlap pattern, like *Diffindo* and *Relashio*.

## No Translation

The spell below is not translated in the subtitles. This is related to the technical differences between literature and film.

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<sup>68</sup> [www.hp-lexicon.org/magic/spells/spells\\_r.html](http://www.hp-lexicon.org/magic/spells/spells_r.html) last accessed Oct. 2013

<sup>69</sup> [www.hp-lexicon.org/magic/spells/spells\\_s.html](http://www.hp-lexicon.org/magic/spells/spells_s.html) last accessed Oct. 2013

<sup>70</sup> [snl.no/search?query=contra&search=%E2%86%92](http://snl.no/search?query=contra&search=%E2%86%92) last accessed Oct. 2013

<sup>71</sup> [www.hp-lexicon.org/magic/spells/spells\\_p.html](http://www.hp-lexicon.org/magic/spells/spells_p.html) last accessed Oct. 2013



Table 8

Original	Literary translation	Subtitles	Possible Reason
Caterwauling Charm	katzenjamalarmen		The spell is portrayed in the auditory channel

The *Caterwauling charm* is not translated in the subtitles. An audio-visual programme, like a sound film has the opportunity to use the auditory channel portraying sounds (see p. 10). *Caterwauling* is an English word; the definition is “a shrill howling or wailing noise”.<sup>72</sup> The spell is portrayed in the auditory channel by a loud wailing noise.

## INVENTED WORDS

The category of invented words includes magical objects, subjects and phrases which refer to groups of people or creatures and occupations that J.K. Rowling has invented. There are also some specific magical objects which have a significant meaning for the plot of DH mentioned in this category, e.g. *Invisibility cloak*, *Resurrection Stone*, *Elder Wand*. These magical objects are significant to the plot of DH because they are a big part of the folklore of the book. These three items together are *the Deathly Hallows* which is the title of the book. The one who is the true owner of the *Deathly Hallows* is the *master of Death*. Also in this category there is full overlap between the two translations.

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<sup>72</sup> [www.oxforddictionaries.com/definition/english/caterwaul?q=caterwaul](http://www.oxforddictionaries.com/definition/english/caterwaul?q=caterwaul) last accessed Oct. 2013



## Full Overlap

Table 9

Original	Literary translation	Subtitles	Translation Procedure
Muggle Studies	gompologi	gompologi	Recreation and Rendition
Auror	svartesperen	Svartesperen	Rendition
Bowtruckle	tretryting	tretryting	
Mudblood	grumsen	grumsen	
the Elder Wand	Oldstaven	Oldstaven	
the Invisibility Cloak	Usynlighetskappen	Usynlighetskappen	
the Resurrection Stone	Oppstandelsessteinen	Oppstandelsessteinen	
Death Eaters	dødseterne	dødseterne	
the Pensieve	Tanketanken	tanketanken	
the Sorting Hat	Valghatten	Valghatten	
the Deathly Hallows	Dødstalismanene	Dødstalismanene	
the Thieves Downfall	Tyvens bane	Tyvens bane	
Muggles	gomper	gomper	
Quidditch	rumpeldunk	rumpeldunk	
the Marauder's Map	Ukruttkartet	Ukruttkartet	
Galleons	galleoner	galleoner	Transcription
Dementors	desperanter	desperanter	phonological Replacement
Thestrals	dystraler	dystraler	
Horcruxes	malacruxene	malacruxene	
(the golden) Snitch	snoppen	snoppen	
Splinched	Splutsj	Splutsjet	
Polyjuice Potion	polyksir	polyksir	Copy, Deletion and Rendition



Table 9 shows all the invented words that are identical in the Norwegian translations. Many of the invented words are translated with combinations of two different translation procedures. The invented words analysed from table 9 are: *Muggles*, *Quidditch*, *Auror*, *Deathly Hallows*, *Mudblood* and *Pensieve*. The words *Muggles* and *Quidditch* are recreated by Høverstad to *gomp* and *rumpeldunk*. The original word *Quidditch* does not have a semantic meaning which according to Høverstad made him choose to translate it to something that could denote something acting brutally and fast.<sup>73</sup> The word *gomp* is also a recreated word. Høverstad stated he chose a strong word as a translation for the derogative word *muggles* (Høverstad, 2002: 63-64). Høverstad's statement "a strong word" could be interpreted as the word *gomp* in the context of the story gives a derogative association. According to J.K. Rowling the original *Muggle* comes from the British word *Mug*, meaning a stupid person or someone who is easily fooled.<sup>74</sup> The Norwegian *gomp* can give a similar association as the original. Words like *Auror* and *Deathly Hallows* are rendered in Norwegian to *svartespaner* and *Dødstalismanene*. *Auror* has its possible origin from the Latin *Aurora*, one meaning is *the dawn*. *Aurors'* bring the light and vanquish the darkness.<sup>75</sup> According to Colbert, the Latin *Aurora* also means *light* (Colbert, 2001: 123). The Norwegian *svartespaner* alludes to the origin that the *Aurors'* vanquish the darkness. It resembles even more the story, the *Aurors'* job is to catch dark wizards. The word *Hallows* in the phrase *the Deathly Hallows* has at least two origins, one religious, and one spiritual meaning, involving saints, being sacred, blessed or worshiped. Høverstad tried to use the word *relikvier*, but then it has an exclusively religious semantic meaning. He finally settled on the word *talisman* which has both a religious and a spiritual meaning.<sup>76</sup> Another rendered Norwegian word is *grumsen*, it has a connotation to *Mudblood*. "Mudblood's a really foul name for someone who was Muggle - born - you know, non-magic parents" (Rowling, 1998: 127). "It means dirty blood".<sup>77</sup> In Norwegian, dirt mixed in with liquid makes the liquid *Grumsete*. *The Pensieve* is

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<sup>73</sup> [aftenprofetenblogg.no/127714545\\_intervju\\_med\\_torstein.html](http://aftenprofetenblogg.no/127714545_intervju_med_torstein.html) last accessed Oct. 2013

<sup>74</sup> [www.accio-quote.org/articles/1999/0999-slj-feldman.htm](http://www.accio-quote.org/articles/1999/0999-slj-feldman.htm) last accessed Feb. 2013

<sup>75</sup> [www.mugglenet.com/books/name\\_origins\\_creatures.shtml](http://www.mugglenet.com/books/name_origins_creatures.shtml) last accessed Aug. 2013

<sup>76</sup> [www.nrk.no/kultur/spraakpris-til-potter-oversetter-1.7379057](http://www.nrk.no/kultur/spraakpris-til-potter-oversetter-1.7379057) last accessed Nov. 2013

<sup>77</sup> Columbus, Chris: 2002 *Harry Potter and the Chamber of Secrets*, Warner Bros. Entertainment inc. Viewed Aug. 2013



created from the French *penser*, meaning *to think* and sieve which is a tool for straining liquids and separating things (Colbert, 2001: 167). The English *pensive* refers to a serious thought or deep reflection.<sup>78</sup> The Norwegian *Tanketanken* is an indirect rendering of the French *to think*, the Norwegian *tanke* means *thought*, and the ending *tanken* can be seen as an explicitation of sieve or as an allusion to the Norwegian neologism *tenketank*, which is a calque of the English *think-tank*. Translating the invented word as a compound word it explains what kind of object this is, to the Norwegian readers.

### Partial Overlap

Three of the invented words are translated partially identical by Høverstad and S. Here the overlapping between the two translations could be the result of individual translations, because the words are made up by creating compound words out of real words.

Table 10

Original	Literary translation	Subtitles	Translation Procedure
the Resurrection Stone	<b>Oppstandelsessteinen</b>	<b>Oppvekkingssteinen</b>	Rendition
the Elder Wand	<b>Oldstaven</b>	Hyllestaven	
master of Death	<b>Dødens</b> Overmann/ Hersker/ Herre	<b>Dødens</b> Mester/ Herre over <b>døden</b>	

The three invented words in table 10 are translated partially identically in Norwegian. The bold letters indicate the overlap between the two translations. These words are translated by Høverstad and S using Rendition. S has used other Norwegian synonyms than Høverstad when translating these magical objects. The English word *Resurrection* in Christian belief

<sup>78</sup> [www.oxforddictionaries.com/definition/english/pensive?q=pensive](http://www.oxforddictionaries.com/definition/english/pensive?q=pensive) last accessed Sept. 2013



means *the rising of Christ from the dead*.<sup>79</sup> Høverstad's *Oppstandelsessteinen* is a lexical equivalent of the original while the S's *Oppvekkingssteinen* gives the same semantic meaning as the original. *The Elder wand* is made out of the *Elder tree*. The *Elder tree*<sup>80</sup> is the Norwegian *Hyllebær treet*<sup>81</sup>, making S's translation *Hyllestaven* in DT (s) (f)/1 a lexical equivalent as opposed to DT (s) (f)/2, where S borrowed Høverstad's translation as table 9 (see p. 67) shows. Høverstad's *Oldstaven* gives a similar meaning of the original. The word *Elder* has the same meaning as *Old* in Norwegian. S has translated the phrase *master of Death* with the Rendition procedure. The Norwegian phrase *Dødens Mester* is the Norwegian lexical equivalent to *master of Death*. The phrase *Herre over døden* includes words that are synonyms of *Dødens Mester*, as Høverstad's *Dødens Overmann*, *Hersker* and *Herre*.

## No overlap

The two invented words below are translated differently by the two translators.

Table 11

Original	Literary translation	Subtitles	Translation procedure
Deluminator	avlyseren	utslukkeren	Rendition
Snatchers	hukere	dødsetere	Rendition to the story plot (sub)

The two invented words *Deluminator* and *Snatchers* are translated differently in Norwegian. The translators use the same translation procedure, Rendition, but they have chosen

<sup>79</sup> [www.oxforddictionaries.com/definition/english/resurrection?q=resurrection](http://www.oxforddictionaries.com/definition/english/resurrection?q=resurrection) last accessed Aug. 2013

<sup>80</sup> [www.british-trees.com/treeguide/elders/nbnsys0000004324](http://www.british-trees.com/treeguide/elders/nbnsys0000004324) last accessed Aug. 2013

<sup>81</sup> [www.rolv.no/urtemedisin/medisinplanter/samb\\_nig.htm](http://www.rolv.no/urtemedisin/medisinplanter/samb_nig.htm) last accessed Aug. 2013



different Norwegian synonyms to render the same meaning. *Deluminator* is “a silver cigarette lighter, but it had, [...], the power to suck all the light from the place, and restore it, with a simple click. [...] That’s a valuable object [...] it is of Dumbledore’s own design” (Rowling, 2007: 106). The word *Deluminator* resembles the English word *illuminate*, which means *light up*.<sup>82</sup> The affix *De* refers to the opposite of *illuminate*. *S’s utslukkeren* renders an equivalent semantic meaning as the original. Høverstad has also rendered the original word’s meaning, with the word *avlyseren*.

Høverstad’s Norwegian word *hukere* is also a Rendition of the word *Snatchers*, the English definition is *to quickly seize (something) in a rude or eager way*.<sup>83</sup> The root of Norwegian word *hukere* is a Norwegian synonym of the English word *snatch*. S has also rendered the phrase *Dødsetere* from the original word, but he has considered the story’s plot. The *Death Eaters* try to snatch as many wizards who fight against *Voldemort* and *Muggle-borns* as possible.

## No Translation

The three invented words listed below, are not translated in the subtitles. The possible reasons for this are, as usual, related to the technical differences between literature and film.

Table 12

Original	Literary translation	Subtitles	Possible Reason
Parseltongue	ormtunge		The language Parseltongue is spoken, heard in the auditory channel

<sup>82</sup>[www.oxforddictionaries.com/definition/english/illuminate?q=illuminate](http://www.oxforddictionaries.com/definition/english/illuminate?q=illuminate) last accessed Oct. 2013

<sup>83</sup>[www.oxforddictionaries.com/definition/english/snatch?q=snatch](http://www.oxforddictionaries.com/definition/english/snatch?q=snatch) last accessed Oct. 2013





Clankers	skrallere		The object is shown in the visual channel and the sound from it is heard in the auditory channel
platform nine and three-quarters 9 $\frac{3}{4}$	perrong ni og tre kvart		The number 9 $\frac{3}{4}$ is shown in the visual channel, but does not appear in the subtitles.

The three invented words, in table 12 are not translated in the subtitles. A sound film has the opportunity to use the auditory channel to convey information, as it also has with the visual channel. The invented word *Parseltongue* was created with inspiration from the word *Parselmouth*, which is an old word for someone with a deformity of the mouth.<sup>84</sup> *Parseltongue* is “snake language” (Rowling, 1998: 213), which gives the person the ability to talk to snakes. In DH (f)/2 *Voldemort* talks in *Parseltongue* and the language is heard in the auditory channel, the actual dialogue is translated twice, in both English and Norwegian. In literature the narrator has to inform the reader that the information was said in *Parseltongue*. The invented word *Clankers* is a magical object, “a number of small metal instruments that when shaken made a loud ringing noise like miniature hammers on anvils” (Rowling, 2007: 432). It is used to scare the dragons guarding the high security vaults at Gringotts. The word is not translated in the subtitles, because the object is not named in the dialogue, but the object is portrayed in the visual channel. Høverstad has translated the word to *skrallere* which is a Rendition of the noise made by the object. The phrase *platform nine and three-quarters* or 9  $\frac{3}{4}$  is not translated in the subtitles. A sign with the platform’s number is displayed in the visual channel. Internationally known information like numbers, place names and the like, are not translated in the subtitles (Diaz Cintas and Remael, 2010: 60). J.K. Rowling wanted a secret place in a real station. The place for the platform had to be

<sup>84</sup> [www.accio-quote.org/articles/2000/0700-bloomsbury-fry.html](http://www.accio-quote.org/articles/2000/0700-bloomsbury-fry.html) last accessed .Sept. 2013



between two platforms, making the platform number a fraction. She liked the number  $9\frac{3}{4}$ .<sup>85</sup>

The original book does not have a visual channel to display information in, like the film. The literary narration has to inform the readers about the platform number. Høverstad has used Rendition to translate the phrase *perrong ni og trekvart*.

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<sup>85</sup>[www.accio-quote.org/articles/1999/1099-pressclubtransc.htm](http://www.accio-quote.org/articles/1999/1099-pressclubtransc.htm) last accessed Sept. 2013



## CHAPTER 5: DISCUSSION

The thesis examines the relationship between the Norwegian literary translation of DH and the Norwegian subtitles of DH (f)/1 and 2. The analysis identified the similarities and differences between the two translations. In this chapter the similarities and differences are discussed in relation to the projects research questions: Does the subtitler of *Harry Potter and the Deathly Hallows part 1 and part 2* base his Norwegian subtitles on the Norwegian literary translation in relation to names, spells and invented words or does he create his own translation from the original words and phrases? What are the similarities and differences between the two translations? Are there any patterns in the similarities and differences? What are the ethical implications of leaning heavily on another translation? These questions will be discussed in connection to other HP studies, articles about the literary translation, interviews with Høverstad and S and theories on translation and translation ethics.

The analysis shows that there are both similarities and differences between the two translations. The four different patterns, full overlap, partial overlap, no overlap and no translation found in every category examined shows what kind of translation strategy Høverstad and S used to translate the names, spells and invented words to Norwegian. Høverstad's translation strategy has always been clear, translating for children, while S had a dual strategy which is connected to the guidelines he followed. The guidelines involving borrowing Høverstad's translation is most likely connected to the familiarity for the audience. Høverstad's translation contributed to the popularity of the series in Norway. The other side to S's dual strategy involves translating without considering a specific target audience and using the translation norm of copying the ST names and culture specific expressions into the TT. In the patterns full overlap and partial overlap Høverstad and S used the same translation strategy; translating for children, where S borrowed Høverstad's translation. S used two different translation strategies when translating the names, spells and invented words categorised under the pattern partial overlap. S borrowed one part of the single unit or phrase from Høverstad's translation, and the other part was created by S, e.g. *Albert Mortmann* and *Albert Runcorn*. The different translations are often a result of



using different translation procedures as the example shows. No overlap and the different part of partial overlap shows that S does not translate for a specific audience, but follows more the norm of translating from English to Norwegian, by copying the ST name or spell. Høverstad and S does in some cases e.g. *Kappio* and *Revnio* use the same translation procedure, but they chose different words to translate a similar semantic meaning. One of them used the lexical equivalent, while the other used a Norwegian synonym and vice versa. The pattern no translation involves the technical differences between book and film.

Høverstad (2002) stated that he translated the series and especially the names, spells and invented words to make them understandable for children, to give them a similar experience and information the English children get from Rowling, when reading the original books (Høverstad, 2002: 62-63). This has been his overall translation strategy when translating the books. The translation strategy is reflected in his choices of translation procedures, most of them lead to a domesticating translation like Hermans' Transcription, Replacement, Rendition and Substitution procedures. S's translation strategy for the subtitles is dual, on one side it does not focus on translating for children, but translating the names, spells and invented words to make them understandable in Norwegian and the other side is directed towards children; this is related to the guidelines S was following, borrowing Høverstad's translation.

## Full overlap

Most of the names, spells and invented words that are translated identically by Høverstad and S are translated with the use of domesticating translation procedures by applying either, Norwegian orthography or phonology or translating them to explain the meaning of the name, spell and invented word or its origin. Some names and phrases like *Draco*, *Fleur* and *Voldemort* (see p. 38 for more); *Lumos*, *Avada*, in *Avada Kadavra*, and *Petrificus* in *Petrificus Totalis* are copied from the original. These have special features that gives the reader additional information e.g. connotations and associations to the characteristics of the name or spell. S said that there is a connection between how frequently names, spells and invented words are used in the series and the identical translations. The name, *Penelope*



*Clearwater* contradicts this statement; the character is mentioned nine times in earlier books, which is fewer times than other characters. It seems that most of the names, spells and invented words mentioned in earlier books are translated identically to Høverstad's. Familiarity for the audience and the significance of the character, spell and invented word to the plot of DH and HP could be reasons for why most of the names, spells and invented words in the subtitles are identical to Høverstad's translation. Most of J. K. Rowling's spells, especially incantations are created with the use of the Latin language. Høverstad (2002) stated that he wanted to keep special effects of names and phrases by copying them (Høverstad, 2002: 65) and give most of the spells a Latinate feature. Since S follows the guidelines to borrow Høverstad's translations S adopts Høverstad's translation strategy when translating the names, spells and invented words and giving the spells a Latinate feature.

Translating for children influences the translation strategy in relation to the choices of translation procedures as Høverstad's translations shows, like Nilus's surname *Langballe*, *Severus Slur* or the magical sport *rumpeldunk*. The translation procedures involves mostly using Norwegian orthography and phonology, with Transcription, phonological Replacement and in some cases Substitution; and translating the meaning of the original name, spell and invented word or a similar meaning or its origin to Norwegian, using Rendition or Fernandes' Recreation. This kind of strategy can affect the TT names, in a way that makes them more invented, meaning they do not exist as names in Norwegian even if they have a root in reality in English. The inventive names echo the norm of children's literature. They are translated in the spirit of a magical world, but even more for children as Løkken (2010: 17, 68-69) discussed in her MA thesis about how children's literature is translated. Names and items in children's literature are often translated to give associations to words children find amusing or to explain a characteristic of the character. Katrine Brøndsted and Cay Dollerup's article also found that Høverstad's translation supports the perception that the literary translation is aimed towards children. The Norwegian names, *Slur*, *McSnurp*, *Svaart*, *Humlesnurr* and *Nask* are examples of translations that are especially suited for children. The names *Slur* and *McSnurp* are translated to describe their characteristics (Brøndsted and Dollerup, 2004: 63-64). *Svaart*, *Humlesnurr* and *Nask* are translated to explicitate the original names (ibid.: 64).



The target audience is a significant component when translating a work. Translation strategies are different when translating for young adults and adults than children. As Høverstad's translation showed, the names and phrases are words that children find funny or strange. Young adults and adults have more knowledge about foreign languages and cultures than children, making it possible to choose the translation procedures that are more foreignizing, e.g. Copy, Rendition and phonological Replacement, which is evident with S's subtitles.

## Partial overlap and No overlap

S used a different translation strategy, when translating the names, spells and invented words categorised as partial overlap and no overlap. The subtitles are not translated with a specific target audience in mind. S translates according to the norm when translating from English to Norwegian. The norm in translation is to copy ST names, and culture specific expressions into the TT, because English is a very familiar language in Norway (Tveit, 2007: 8). The translation procedures S used most frequently are Copy and Rendition in these cases. Some names like *Roonald* and *Elfias* are translated similarly to the original, by using the ST and possibly the phonology portrayed in the auditory channel.

The translation procedures and word choices used by Høverstad and S plays a significant factor to the different translations. Høverstad and S used either the same procedures or different procedures when translating the names, spells and invented words differently. The invented words *the Elder Wand*, *the Resurrection Stone*, *Snatchers* and *Deluminator*; the name *Cattermole* and the spell *Undetectable Extension Charm* are translated by S and Høverstad using the same translation procedure, Rendition. When Høverstad used a lexical equivalent to the original word, S used a Norwegian synonym for Høverstad's translation and vice versa. The names and spells *Reginald*, *Charity Burbage*, *Ignotus*, *Antioch*, *Cadmus Relashio* and *Protego totalum* are translated using different translation procedures by Høverstad and S.

The names, spells and invented words that are translated partly differently and differently from Høverstad's translations are single units and phrases which according to S are briefly



introduced in earlier books of the series or first introduced in DH. In the pattern partial overlap S has slightly changed his translation strategy from Høverstad's, by borrowing part of the names, spells and invented words from the literary translation and translating the other part differently. Most of the names, spells and invented words, like *Xenophilus*, *Finite Incantatem*, *Persifal* and *Dødens Mester* translated by S are copied or are very similar in orthography or formal features to the original. An assumption could be made that he has possibly used the auditory channel as guide when translating (see pp. 46, 61, 69). S's names especially become more foreignizing than Høverstad's names, because S copies the parts of the names from the original. Høverstad's names seems to have a foreignizing element because they are translated for children and follow the translating norm for children's literature using words that children find funny or strange as Løkken discussed in her MA thesis.

S had a different translation strategy than Høverstad when translating the names, spells and invented words categorised under the no overlap pattern. These single units and phrases are translated to make it understandable in Norwegian without considering children as an audience. In the interview, S answered that he also created own translations as well as borrowing Høverstad's translations. As guide S used websites with lists of different translations of words and phrases from the Harry Potter universe when creating own translations. An assumption can be made that S used Danish translations as guide for some of the translations, like *Lamme*, *Hyllestaven* and *Uoppdagelig utvidelsesformel* based on viewing the Danish subtitles of DH (f)/1 and 2. The Danish words and phrases are: *Lammer*, *Uopdagelig Udvidelsesbesværgelse* and *Oldstaven* which was made from *hulle træet*. The translation procedures Copy and Rendition are frequently used by S, when creating own translations of the names, spells and invented words. This also contributes to making the subtitles more foreignizing than Høverstad's translations. Some of the names and spells, like *Yaxley*, *Diffindo* and *Relashio* that are translated differently from Høverstad's translations in DT (t) are not actually different from Høverstad's translations. S's translations are taken from earlier books of the series. Spells are often translated differently when the action of the spell is clearly illustrated on the screen, like *Diffindo* and *Relashio*. It seems S has chosen to use Høverstad's earlier translations, possibly because it more accurately reflects what happens on the screen.



The deadline of a work is the most significant factor in the process of the translation, for both Høverstad and S. According to S the short deadline was a contributing factor for the different translations. The name and spells *Yaxley*, *Diffindo* and *Relashio* are examples of different translations, not only between the two translations, but also within the literary translation. Høverstad has translated these single units differently in DT (t) compared with earlier in HP. S's translation of these are identical to Høverstad's earlier translations. This could indicate that also Høverstad had a short deadline when translating DT (t). The change of translations could be intentional, but since he has been upfront about changing the name *Kornelius Bloef* in earlier books, it is likely to presume that he would tell if the changes were intentional.

## No translation

The names, spells and invented words categorised under the pattern no translation are evidence of why the two translations are different, the technical differences between book and films. A film adaptation cuts material from the book and sometimes also adds new material that will fit well into a visual version.<sup>86</sup> The films portray the story of HP visually and as a consequence of this the translations are bound by different guidelines, from a technical point of view. The subtitles are bound by space and time restrictions and visual and auditory channels. As Gottlieb's table (see p. 10) shows, a film has visual and auditory channels to portray the story through. When there is a chance to give information through the visual channel, it is not always necessary to translate it (see p. 11), like when names are written on a document, and magical objects are shown on the screen, or the person is interacting on the screen. All the sound information represented in the films is portrayed by the auditory channel (see p. 11). In literature the narrator informs the reader who is speaking, or which object is portrayed. On film the person speaking or the magical objects, like the *Clankers* and *Platform 9 ¾* informs the viewer because they are portrayed in the visual channel. Some names like *Molly* and *Yaxley* are not translated because the subtitles are bound by space and time restrictions (see p. 58). The invented language *Parseltongue* and the spell *Caterwauling*

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<sup>86</sup> Interview with the filmmakers and J.K. Rowling, Special Features on Cauron, Alfonso: 2004 *Harry Potter and the Prisoner of Azkaban* Warner Bros. Entertainment Inc. last viewed Des. 2012





*Charm* are portrayed in DH (f)/2 through the auditory channel. *Parseltongue* is a language spoken by *Voldemort*. The actual dialogue is translated twice, in both English and Norwegian. The narrator in the book informs the reader that *Parseltongue* is used as a language to convey the information. The *Caterwauling Charm* is presented by the sound the spell makes, a loud and wailing noise. A character's significance to the plot of the book and especially to the films' plot is reflected in how their names are portrayed in the films. Many characters in DH (f)/1 and 2, playing a less important role are only portrayed as people interacting on the screen. This also happens in the book, but in a different way. The narrator informs the reader who is speaking and who is present in the scene, but people who play a less significant role in the scene and story can also be excluded by referring to them as people and not their names.

## Ethics

Lawrence Venuti, Christie A. Merrill and Rene Haeseryn have discussed topics involving different aspects regarding the issue of the translator's rights and ownership. Venuti focuses on the concept of being an author, Merrill discusses the rights of ownership and Haeseryn states what kind of duties and rights the translator should have. These aspects are of significance for the discussion of the similarities between the two HP translations and the ethical issue of borrowing extensively from another contemporary translation.

Venuti (1998) discusses the translators' dichotomy of being and not being authors. He states that the author and the literary work are protected by the copyright law. The author also has the power to make decisions about their work in all respects, including the translations. The translations are classified as derivative works when it comes to legal rights of the translator in the USA and UK (Venuti, 1998: 49). According to Venuti as a creator of a derivative work the translator becomes an author, because the translation becomes a new expression in a different language (ibid.: 50). The relationship between the films, DH (f)/1 and 2 and the subtitles DT (s) (f)/1 and 2 becomes ST and TT as the original book, DH and the literary translation DT (t) are ST and TT. Both Høverstad's translations and S's subtitles are derivative works of two different STs, meaning Høverstad and S are considered to be authors of their



respective work. Since the films have the ability to visualize the spells' actions on the screen S's subtitles can be seen as a new expression from Høverstad's translations. The films' visual channel and the spells' single unit or phrases are intertwined as one larger unit in the films. This larger unit can be categorised a new expression in a different language as Venuti mentions in his discussion on being and not being authors (Venuti, 1998: 49-50). In the films, spells, especially incantations are always intertwined with the visual channel. The visual depiction used in the films are also emphasised by visual and sound effects used by the filmmakers to highlight the action even more for the audience. S translates most of the spells to emphasise the action the spell makes, like *Nihilo* and *Lamme*. Høverstad's spells does not have the visual illustrations of the action of the spells like the films, because the literary translation only has one channel of communication, the written text. S can be viewed as an author of the spells when the translations have been influenced by the visual channel compared to when S borrows Høverstad's translations. S's translations categorised under the pattern no overlap and the parts of the names, spells and invented words that are translated differently than Høverstad's in the partial overlap pattern can also be evidence of a different expression, making S, the author of these single units and phrases.

In Merrill's (2007) article on intellectual property, (see pp. 21-22) she brings up different views of the topic intellectual property and discusses the rights of ownership. Intellectual property is the work of a creator, and she states that the creator of a work has rights to ownership of it, regardless whether the works are originals or translations. One view on translations is that when a work is translated, the work has two originals; the author's original and the translator's original in a different language. The concept of two originals and intellectual property are further discussed by Merrill with the use of an oral story that has been written down and then later translated by her. In relation to HP and the Norwegian translation there are two originals for each individual book or film and every creator: Rowling, Høverstad, the writers and the directors of the films, S and the other subtitlers have rights of ownership to their works. Since Rowling is the original creator like the original creator of the oral story, she has the exclusive right of ownership, while the translators and filmmakers have rights of ownership to their respective works in an ethical realm. This is also recommended in the translator's rights (Haeseryn, 1994: 213).



Merrill's example brings up two issues to consider in relation to the relationship between the two Norwegian translations; that there is one original story and that it has been told several times, which brings with it the possibility of change. Both the original story in Merrill's article and Rowling's HP has made the other versions and translations possible. The HP films and the two translations DT (t) and DT (s) (f)/1 and 2 are based on DH and they have become intertwined, which is seen by the identical translations. The aspect of change presented by the oral story in Merrill's example is also similar to HP, when Høverstad translated DH, but also HP as a whole it changed slightly in the translation. The same happened when DH (f)/1 and 2 and the other films in the series were made, but even more than Høverstad's translation. When discussing the rights of ownership the oral aspect of the story in Merrill's example made it challenging to determine who has the rights of ownership of it. Since the two translations of HP are translations of two different mediums it is easier to determine that they both should have rights to ownership of their work, but this is ultimately decided in contracts.

Haeseryn's (1994) statements about translator's rights and duties, involves issues like, the integrity of the original and the profession and the translator's rights to decide over his work. This is connected to one of Andrew Chesterman's (1997) issues of translation ethics involving loyalty to the ST and the people involved in the translation. The translator's loyalty to the ST and the author is shown by how the translation is done (see p. 18). Høverstad's translation shows his integrity to Rowling and the ST, in the way he has translated the story and the names, spells and invented words trying to convey their meaning in the best way in Norwegian. Høverstad's integrity to Rowling and the ST also shows his integrity to the profession. The translation profession is evaluated by the translators' work and mostly related to how loyal their work are to the ST. S's subtitles consider the dialogues and the story of the films, respecting the ST of the films. S translates the names, spells and invented words, like Høverstad trying to convey their meaning in Norwegian, but also following the translation norm of leaving English names and culture expressions in the TT when translating to a TL like Norwegian, where English is a well-known language. S shows integrity to the profession by following the guidelines of AVT when translating the subtitles, considering space and time restrictions and the auditory and visual channels and other issues like, multiplicity of language and translating culture-bound references. Høverstad and S's respect



for the two different ST can account for the differences between the two translations. Even though both translations have the same origin, Rowling's DH, they have two different ST and they are both honouring the translator's duty regarding integrity.

Haeseryn's statements about the translator's right to decide over his work can be connected to Høverstad and S's identical translations. According to Haeseryn the translator should have a right to decide how the translation is used in public and he or she should be compensated and recognised for the work. In this light S's free use of Høverstad's translations could come across as a form of plagiarism, since the borrowing of Høverstad's translation is not recognized in the credits of the films. Warner Bros. Entertainment Inc. bought the movie rights to HP giving them the right to make HP merchandise like films and other HP products. They wanted every HP translation to use the original names and phrases. Since Høverstad's translations of the first three books were already published before Warner Bros. bought the movie rights, he was able to continue with his translations.<sup>87</sup> In an interview with Lilian Blikset (2003) Høverstad stated that he had to give up his rights to the names for commercializing. Warner Bros. pressured him to sign away his rights of the Norwegian names and phrases. He had to sign if Damm og Søn AS, now Cappelen Damm AS was going to publish more HP translations. Høverstad signed the contract in exchange for compensation from Damm (Blikset, 2003: n.p). Høverstad's rights are to some extent not honoured according to Haeseryn's translator's rights, but because he gets compensation from Damm og Søn AS, the translator's right is maintained. An assumption could be made that the subtitles of the films would be using the original names and phrases. This assumption is made from the information about Warner Bros.' request regarding the use of the original names and phrases, Høverstad's forfeit of his Norwegian names and phrases and the publisher Damm og Søn AS, now Cappelen Damm AS's information about the decision to keep the films and the books separate.<sup>88</sup> As the analysis shows this assumption is incorrect. In the e-mail interview, S answered that the guidelines was to initially use Høverstad's names, spells and invented words. Some of the spells and invented words are translated differently in DT (s) (f)/1 and identically to Høverstad's translation in DT (s) (f)/2, indicating that S has revised some of the translation differences. This seems to suggest that the guidelines were clear about following Høverstad's translations. The question of why S had

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<sup>87</sup> <http://pub.nettavisen.no/nettavisen/side2/kultur/article880016.ece> last accessed Jan. 2014

<sup>88</sup> E-mail correspondence with Cappelen Jan. 2014



these guidelines is interesting and difficult to answer. The familiarity for the audience who has read the books could play a part in why S's guidelines were to borrow Høverstad's translation when the names, spells and invented words corresponded in the book and the films. Warner Bros.' wish to keep the original names and phrases in the translations may have influenced the translation of the subtitles in relation to the subtitles partly borrowed from Høverstad's translation and partly created new names and phrases for the films.

Another aspect that could possibly also play an important part for the guidelines S followed is how the film series was translated to Norwegian. The first three films were translated into Norwegian with two different AVT types, dubbing and subtitling as Gottlieb's table (see p. 10) shows. Both the dubbing and subtitles are identical to Høverstad's translation in most of the names, spells and invented words when they correspond in both books and films. Dubbing is often used for a younger audience, because they understand more of the film when the dialogue is spoken in their native language. This is again connected to familiarity for the audience who has read Høverstad's translations. There is a pattern in how the subtitles have been translated that can perhaps explain the reason why S's guidelines were to use Høverstad's translations. S has only translated DH (f)/1 and 2, and given that the previous films' subtitles were identical to Høverstad's translation in most of the names, spells, invented words when they corresponded in both books and films, it can be assumed that S had to follow what was done in the previous films to keep continuity of the Norwegian subtitles of the film series of HP.





## CHAPTER 6: CONCLUSION

The relationship between the Norwegian literary translation and the Norwegian subtitles of DH and DH (f)/1 and 2 is substantial considering that most of the names, spells and invented words are translated identically. This information gives an answer to the initial research question: Does the Norwegian subtitled of *Harry Potter and the Deathly Hallows part 1 and part 2* base his subtitles on the Norwegian literary translations in relation to names, spells and invented words or does he create his own translations from the original words and phrases? The names, spells and invented words that are translated identically and those translated differently constitute evidence that supports that S has done both.

Høverstad's and S's translation strategies are the contributing factors that determine the relationship between the two translations. Most of the names, spells and invented words are translated identically. This could indicate that Høverstad's and S's strategy is similar, however, S's strategy is connected to the guidelines he followed, to initially borrow Høverstad's translations. The different translations show that S had a dual translation strategy, which is focused on another aspect, translation norms.

Høverstad's strategy revolves around his target audience, children. The choices of domesticating translation procedures Høverstad has made are evidence of that. These translation procedures involve using similar orthography and phonology in Norwegian as the original name, spell and invented word or try to give a similar meaning of the name, spell or invented word to describe the character, the action of the spell or the object and make them sound funny or strange. As a result of this most of Høverstad's Norwegian names follow the trend of translating children's literature, by becoming invented, meaning they do not exist as real names in Norwegian. Høverstad has also used foreignizing translation procedures like Copy and Recreation in a few cases. The names, spells and invented words that are copied from the original are words and phrases that play a significant role in the story or serve as a special element of the name, spell or invented word.



S's strategy is dual, one side of it is connected to the guidelines of initially borrowing Høverstad's translations and adopting his strategy, and the other side is not focusing on a specific target audience, but S used the translation norm of copying the ST names and culture specific expressions into the TT. Since the guidelines applied to all the names, spells and invented words that corresponded in both book and films, the identical translations occur with names, spells and invented words that are used earlier in the series. When S used the other part of the strategy the names, spells and invented words became more foreignizing than Høverstad's since S used the translation procedures Copy and Rendition, more frequently.

The main differences between the two translations are connected to two significant factors, film versus book and translation procedure choices. Technical differences between literary translation and subtitling involve AVT's visual and auditory channels and the time and space restrictions subtitles must obey. This often results in deletion of names, spells and invented words in the subtitles, because they are portrayed via the visual channel or the auditory channel. Text reduction can also happen, if the other information from the dialogue is more important for the story. Literature does not have these elements, but it has a narrator who tells the story, including the names, spells and invented words. The differences connected to the translation procedure and word choices are in some ways intertwined with the name, spell or invented word's frequency of use in the series, or how it is portrayed and the target audience. S's subtitles are not translated considering children as the main target audience, by using Copy, Rendition and phonological Replacement as translation procedures which is most likely why the subtitles are more foreignizing than Høverstad's translations. Names, spells and invented words that are first mentioned in DH or only briefly mentioned in earlier books are the ones that are translated differently. The word choices Høverstad and S made also resulted in different translations, whether it was a lexical equivalent or a Norwegian synonym of the original word. When Høverstad chose a lexical equivalent, S chose a Norwegian synonym to Høverstad's equivalents and vice versa. As the analysis shows specifically with names, the characters that play a less significant part in the books and especially in the plot of the films are not mentioned by name in the subtitles, most of them are only portrayed as people interacting on the screen. This is similar to the different translation of spells. When the action of the spell is clearly illustrated on the screen S





translates the single unit or phrase to emphasise the action on the screen. The subtitler's work process is an issue that has not been extensively recorded in previous studies, which makes the information received from S of great value to this thesis. It gave insight into S's work process in relation to borrowing Høverstad's translations and the use of websites as a guide when creating the subtitles. The information also explained how and why the two Norwegian translations were connected, which gave the analysis and the discussion a stronger substance.

These findings and especially the similarities between the two translations raise issues of the translator's rights, plagiarism and intellectual property. S's borrowing of Høverstad's translations could be considered plagiarism, but because Høverstad has received compensation from his publisher the translator's rights according to Haeseryn are maintained. These two Norwegian translations are also created for two different mediums, giving them moral rights of ownership to their respective works. Høverstad and S have also translated their translations keeping the integrity to the original work, which gives them a unique relationship with the ST. In Norway the copyright law also considers a moral right, which involves attribution and integrity.<sup>89</sup> This is only considered for authors and the original work. Looking at Høverstad's translation as a new expression in a different language, like Venuti stated when discussing the translator being and not being an author, Høverstad can be considered an author and then the moral rights are not honoured in relation to S's use of the literary translations. The two translations have the same origin, the original DH by Rowling. According to Merrill the original work can have several versions and translations which are slightly different from each other, but they would not exist if the original work was not created. DH (f)/1 and 2 and the other films in the film series and Høverstad's translations of HP would not exist if Rowling did not create HP. It became clear from this, that Høverstad's translations, the films and the subtitles are intertwined, making it likely that there are both similarities and differences between the two Norwegian translations, without there being a breach of ethics.

Ethical issues concerning the relationship between the literary translation of HP and the subtitles of the films of HP could be interesting to study further. Other issues to research

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<sup>89</sup> <http://www.clara.no/dokumenter/clara-brochure.pdf> last accessed Jul. 2013



further involving comparing film and book could be to expand this study by looking at all types of culture specific items, for example, names of places both geographical and names of rooms or shops inside the school and school village, titles of books, food and groups. Topics related to the reader experience can also be fascinating, comparing a literary translation to the original work, or comparing the reader experience with the film viewer experience of the series.



## NOTES

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