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Bachelor's thesis

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Expectation Norms on a Small Scale, by Cyryl Radoslaw Szumczyk

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Abstract, English

Audiences tend to have expectations of translations, whether conscious or unconscious. Such expectations can make-or-break an audience's reception of a certain piece of media. The present study takes a look at similarities and differences between expressed opinions towards a specific target text and assess norms emerging within them. A questionnaire was prepared to be presented before a number of participants, which features excerpts from the book *Harry Potter and the Philosopher's Stone* by J.K. Rowling and its Norwegian translation by Torstein Bugge Høverstad, and were asked to comment on what, in their opinion, was done well, and what was done poorly. The choice of text was decided upon on the basis on its availability worldwide and because it is a setting with intrinsic cultural concepts weaved into the narrative – an element that is perhaps one of the biggest challenges when translating. The respondents' answers pointed to expectancy norms that pertained to domestication, faithfulness and the expectancy for media with children as the target audience to be engaging for and in some cases unambiguously understood by children.

Abstract, Norwegian

Et tendens med publikum er at de har enten bevisste eller ubevisste forventninger til en oversettelse. Disse forventningene påvirker publikums perspektiv for bestemte media. Denne studien tar en titt på likheter og forskjeller mellom uttrykte meninger til en spesifikk måltekst (target text) og vurderer normer som dukker opp i dem. Et spørreskjema var laget, der en rekke deltakere ble presentert med utdrag fra *Harry Potter and the Philosopher's Stone* (*Harry Potter og de vises stein*) av J. K. Rowling og den Norske oversettelsen av Torstein Bugge Høverstad, der de ble spurt om hva, etter deres mening, var gjort bra og hva var gjort dårlig. Teksten var utvalgt på grunn av tilgjengelighet over hele verden og på grunn av kulturelle begrep som var brukt i fortellingen – et element som kanskje er en av de største utfordringene når man skal oversette. Respondentenes svar pekte på forventningsnormer som gjaldt domestisering, trofasthet og forventningen til media med barn som målgruppe for å være engasjerende for og i noen tilfeller utvetydig forstått av barn.

**Keywords:** Translation expectations, expectancy norm, domestication norm, faithfulness norm, English-Norwegian, *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Sorcerer's Stone*

## 1. Introduction

Translation is an invisible element of many peoples' lives. From tv-series, to movies, to books, translation is ever-present within our sources of entertainment. Sometimes, it is so ever-present, in fact, that we may not even give it a second thought, especially in the case of translations where we cannot also hear or see the source language. Subconsciously, audiences tend to pass judgement on how 'accurate' or 'correct' the presented translation is when questioning translation quality. Audiences tend to have certain expectations, occasionally passing their expectations and preferences as objective, rather than more or less subjective qualifiers as to why they do or do not enjoy a certain translation.

A translation is often concerned with many issues at once. It is an action that is governed by the social, cultural and historic. For instance, how do we translate one cultural concept into another language with an entirely different culture? Would it be appropriate to modify dialogue to better reflect the target culture, or should the story maintain its source language/country's cultural identity? We tend to have different approaches based on context. Translators must weigh many options with their target audience in mind. This study aims to investigate an audience's expectations towards a certain genre on a limited scale; in this case, fantasy, specifically with children as its target demographic. Such topics, when studied, may provide translators with concrete reception to extrapolate future methodology, perhaps even operational norms, from; a way to communicate between translator and audience.

Audiences' expectations can range vastly, starting at something seemingly so trivial as preferring another synonym for certain contexts, considering certain speech patterns to be either inappropriate for the context or 'unnatural', to localising dialogue to be more accessible for the target culture or language. Failing to meet many of the translation expectations projected by the audience may be what decides the success or failure of certain media aiming to capture audiences from a different market. This study's research question would be: "Which expectation norms can be identified within a selection of readers of *Harry Potter and the Philosopher's Stone*?" This was done through a questionnaire containing excerpts from the aforementioned book. This study, through interacting with an audience in the form of a questionnaire provides some insight into concrete (as opposed to abstract) audience reception, as the questionnaire presents two versions of text, with the source text being in English and the target text being in Norwegian, and asks the respondents to directly contrast those versions. These answers, when compared and contrasted with one another, will



allow us to extrapolate expectation norms. However, in order to detail translation expectations, we must first consider translation norms.

## 2.1 Theoretical background

Gideon Toury (2012), as detailed in *Descriptive Translation Studies - and Beyond*, considers translation to be norm-governed and characterised by variability both within a culture and across cultures, whether in space or time. He comments that the aforementioned norms are so-called performance ‘instructions’ for what is appropriate or inappropriate, tolerated, permitted or forbidden in certain behavioural aspects. It is important to note that in and of themselves, they are not strategies of action, but give rise to them and lend them form and justification. Such norms serve as a missing link to the concept of conventions. Conventions are informal and stem from social negotiations, which may eventually form into somewhat complex behavioural routines. The need for concrete conventions is an outcome of attempting to attain order. However, the problem of said conventions is that they are vague. Unlike them, norms involve actual or potential sanctions, negative and positive, respectively for failure to adhere/in violation of them and when abiding by them. Norms also serve as a standard for the purposes of assessment of behavioural instances and/or their actual results. Such norms, if/when verbalised, indicate the awareness and significance of the norm for the culture, sometimes indicating a collective desire to control the conduct of others through normative or preventative techniques. Toury (2012) notes that normative pronouncements are ‘slanted’. This means that one should be careful with them and not take them at face value, that is, one should not be uncritical of them. Norms imply the need for non-random selection from a series of alternatives. Norms, most importantly are explanative hypotheses for actual and observable behaviour (p. 61-65).

Norms also fluctuate, as does the natural flow of culture and language over the course of time. Toury’s concept of norms is concerned with descriptive translation studies. When it comes to translation as a whole, according to Toury, norms have a number of characteristics. To simplify, when the translator subjects themselves to norms being realised within a target culture, the translation is acceptable, whereas subjecting themselves to realised source norms means the translation is adequate. There is also a degree of incompatibility between the two principles. The concepts are incompatible to a degree, although it would be inaccurate to say that a translation is an either/or case (i.e. a translation cannot be ‘purely’ adequate or ‘purely’ acceptable), rather, it will demonstrate elements of both (p. 69-70). Toury (2012) also details preliminary norms and operational norms. Preliminary norms are norms related with two sets

of considerations that are often connected, those regarding translation policy and those related to the directness of translation. Translation policy refers to factors that determine the choice of text to be imported into a culture or language via translation at a specific point in time. Directness of translation refers to the threshold of tolerance for translating from languages other than the 'ultimate' SL, i.e. whether a translation has occurred through an intermediate language. Operational norms can be described as leading the decisions made during translation.

Hermans (2012) notes that norms not only tell individuals how others expect them to behave, but also how they would prefer them to behave. This helps increase predictability by reducing the risk of miscommunication. Hermans (2012) also notes that whether strong, weak, narrow, broad, durable or not, they are capable of coping with a large amount of 'discrepant behaviour', and they form part of the fabric of social expectations, providing relative stability and security (p. 2). An increase in predictability and stability certainly aids to streamline processes that govern translators' decision-making. It is noted by Hermans (2012) that Czech theoretician Jiří Levý in an essay from 1967 has described the process of translating as just that: a decision-making process between two extremes of total predictability and total unpredictability, where every move is a choice from a set of given alternatives that condition subsequent moves, akin to a game of chess (p. 2-3).

Chesterman's (1993, 2016) area of interest when it comes to norms is the same as the area covered by Toury through initial and operational norms. Chesterman's (1993) expectancy norms are established by the expectations of an audience concerning what a specific translation should 'be' like (p. 17). This would include factors like target language/culture translation tradition, style, register, lexical choice, discourse conventions and economic and/or ideological considerations. Audiences tend to be more receptive to translators who adhere to such expectations. So-called 'norm-authorities' (teachers, critics) may validate such expectations through encouragement, though 'norm-authorities' and audiences may also disagree in regards to norms. Chesterman (2016) notes that a single correct translation does not exist, rather, 'correctness notions' do, that can be met in a variety of ways, as there are multiple ways to create what is expected of a translation (p. 62). Expectancy norms that allow us to make evaluative judgements about translations, when validated by the target language community are "de facto valid" (Chesterman, 2016, p. 63). Chesterman (2016) notes that expectancy norms are not permanent or monolithic, that they are sensitive to text-type and open to change (p. 65). Professional norms regulate the process

of translation and are determined by and subordinated to expectancy norms. Professionals are largely responsible for the establishment of initial expectancy norms – that is, the professional norms are accepted to be norm-setting; the ethical (accountability), the social (communication) and linguistic ('relation'). The ethical norm is concerned with integrity, that is, the translator accepting the responsibility for work they produce for the party that commissioned the work and for the audience. The social norm is concerned with the maximalisation of communication between parties by the translator. The 'relation' norm is concerned with the relation between target and source texts, wherein the translator should behave in a way that an appropriate relation of relevant similarity is established and maintained between the texts (Chesterman, 2016, p. 65-67).

## 2.2 Previous studies

Studies with similar topics include Khoshsaligeh, Kafi and Ameri's *Fiction translation expectancy norms in Iran: A quantitative study of reception* (2020). This study investigates the ordinary Iranian readers' expectations towards well received translation of foreign fiction into Persian, similar to what this study intends to do in Norway. Another study is Despoina Panou's *Norms Governing the Dialect Translation of Charles Dickens' Great Expectations: An English-Greek Perspective* (2018), where Panou discusses norms regarding fiction translation from English into Greek, done through examining two Greek translations of Dickens' *Great Expectations*, Rasoul al-Khafaji's *In search of translational norms: The case of shifts in lexical repetition in Arabic-English translations* (2006), where al-Khafaji discusses translation shifts occurring in an Arabic-English translation and attempts to explain the underlying decisions behind them, as well as Annjo Klungervik Greenall's *The knowledgeable audience as a critic: an empirical study of folk perceptions of good and bad translations in subtitles* (2013), where Greenall investigates people's perceptions of translation quality in subtitles. Greenall's paper is also where the terms 'domestication norm' and 'faithfulness norm' were loaned from.

## 3.1 Method

For this study, participants were presented with a questionnaire (see Appendix) that contained five excerpts from the original English-language text and the Norwegian translation by Torstein Bugge Høverstad and were asked to comment on what, in their opinion, was done well and what was done poorly within the translation. Examining these comments was done in order to identify expectation norms the participants possessed for the

translations in a children's literature fantasy genre. Participants could also comment on their general impression of the translation, in case there were any other opinions they had that did not apply to a particular excerpt, or if they had final thoughts. Participants were not asked personal questions aside from their native language and the language they have originally read *Harry Potter* in. This questionnaire was created through nettskjema.no, and was set to be anonymous, which this paper understands to be as follows: it did not require organisation login, it did not collect personal data and it did not ask personally identifiable questions. Nettskjema automatically numbered responses with an ID-code upon submission, which this paper occasionally uses when discussing a specific response. This questionnaire was distributed through a link online through social media sites (Facebook, Discord) and received 14 responses in total.

This study takes a qualitative approach. This small sample size also makes it difficult to discuss expectancy norms as norms, but it should be possible, at the very least, to point to some of the common regularities that could point to concrete norms, which I would consider to be slightly different. I have, to the best of my ability, attempted to refrain from making leading questions, that is, to point the answers in a specific direction or suggest answers I would be looking for in some manner.

### **3.2 The source text**

*Harry Potter and the Philosopher's Stone* is a fantasy novel written by J.K. Rowling, the first in a series of novels about a young English wizard, the titular Harry Potter, orphaned at a young age and put under the care of his non-magical family, who is invited to a magical boarding school set in Scotland. The series spans his entire stay at the Hogwarts School of Witchcraft and Wizardry starting at the age of eleven. It is no surprise that one of the translation challenges when adapting the source material was to use language that was understandable to a similar age demographic as the original book. More challenges came in the form of communicating both concepts specific to the United Kingdom, as well as concepts that were crafted by J.K. Rowling for the purposes of her fantasy universe (*The Wizarding World*). The excerpts chosen were as follows:

- A conversation between Albus Dumbledore and Minerva McGonagall, where Albus offers Minerva a 'sherbet lemon'.

- A conversation between Ron Weasley and Harry Potter regarding Ron's brothers, where he also talks of Hogwarts as a school from the perspective of a first-year boy with many older siblings who were already enrolled before him.
- An excerpt where Harry intends to buy himself *Mars* chocolate bars, instead receiving a bit of a culture shock when presented with wizard food and brands.
- Minerva McGonagall's speech towards the first-year students before they are sorted into houses (Gryffindor, Hufflepuff, Ravenclaw and Slytherin), where she explains house points and the House Cup awarded at the end of the year.
- A fragment of a potions class lesson, where Severus Snape questions Harry Potter, presumably to humiliate him for his lack of knowledge. Snape also ignores Hermione Granger's knowledge and willingness to participate.

### 3.3 Selection criteria and errors

When searching for specific excerpts to use as examples, I have attempted to search for instances of some degree of modification with the target audience in mind. This mostly presented itself in the form of names, like character names and item names. I have attempted to include both dialogue and exposition (description/narrative) in order to properly demonstrate the language used in both the source text and the target text.

Before discussing the respondents' answers, it should be noted that I have made a some errors when transcribing the Norwegian translation, which was difficult to catch when proofreading, as Norwegian is my third language. They are, as follows: "gær" instead of "gjør" in fragment 2; "så lenge han bodde hos (...)" instead of "så lenge han hadde bodd" in fragment 3; and lastly, "hvert enkelts" instead of "hver enkelts" in fragment 4. Some of the errors listed were mentioned by more than one participant, which is why it should be clearly acknowledged for transparency and it should be stated that comments regarding these errors will be excluded so that they are not incorrectly attributed to Høverstad. The appendix, which features the questionnaire, has these errors intact.

### 3.4 Hypotheses

One overall hypothesis that I have made is that character names would be one of the more contentious elements within the translation, as audience reception tends to be diverse when changing character names. This is due to the fact that it can be seen as inappropriate (in this case, it may be due to the fact that the setting has not been modified – the setting continues to be the United Kingdom) or confusing when discussing media or when purchasing

merchandise. It could also be seen as necessary, whether due to a difficulty to remember or pronounce foreign names. The names would be an issue of two (often) mutually exclusive norms, domestication and faithfulness.

Character names are listed below for context, however, for simplification, when speaking of the character, their original English name shall be prioritized, unless their Norwegian name is discussed. For characters that are mentioned within the excerpts, they are, as follows:

- Ron Weasley – Ronny Wiltersen
- Hermione (Granger) – Hermine (Grang)
- (Albus) Dumbledore – (Albus) Humlesnurr
- (Minerva) McGonagall – (Minerva) McSnurp
- (Severus) Snape – (Severus) Slur
- Ron’s Brothers: Bill, Charlie, Percy and George – Rulle, Kalle, Perry and Frank, respectively
- Scabbers – Skorpus
- Family name: Dursley – Dumling
- Seamus (Finnigan) – Jokum (Finnimann)
- Fred Weasley retained his first name (he is called Fred Wiltersen), while Harry Potter retained his full English name. Names in parentheses do not show up in used excerpts and are used for clarification.

In order to select passages to be commented on, it was necessary to search for elements that seemed to stand out in some manner or another. This means that there were several hypotheses that may or may not have become realised. Elements that were predicted to be the most common elements to discuss include:

- *Sherbet lemons*, translated as *sitronsutt*. A sherbet lemon is a specific type of sweet that is filled with fizzing powder (sherbet). As it is specific to Britain, it seemed to be a decent potential discussion candidate for respondents in a different cultural environment. However, I was not sure whether respondents were more likely to expect and/or prefer domestication or faithfulness to the target text.<sup>1</sup>

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<sup>1</sup> An interesting thing to note is that, for certain translations into other languages, a common mistake among them was to translate the candy into “lemon sorbet” and similar variations (including my native language’s first edition). I suspect that this might have been because the word sherbet may be used both for the fizzy powder as well as the iced treat.

- Bill and Charlie Weasley's names have been changed to sound very similar to one another, 'Rulle' and 'Kalle' for (to me) an unclear reason. George's new name (Frank) is also much more similar to "Fred". These new names, aside from Percy, are not particularly reminiscent of their original English names, which was one of the reasons for the excerpt's inclusion – the names seem 'domesticated', but did this meet audience expectation, since they are not similar to their original forms?
- Concepts like Head Boy and Prefect may have been difficult to convey to audiences unfamiliar with schooling systems similar to the British one.
- I used at least one excerpt that includes the word *muggle*, a word used to denote non-wizards and the name of an original sport, *Quidditch*. They are *gomp* and *rumpeldunk* respectively. I expected participants to have opinions with regards to these words (especially *muggle*) though I could not predict what that would be.
- Ron's Norwegian manner of speech seemed a bit more 'oral' than both the Source Text and other dialogues in the Target Language (to me, it was reminiscent of whenever my classmates texted me in Trøndersk), but I was not familiar with the specific dialect or the implications of its use.
- The names of candy in excerpt 3 – especially due to the fact that Harry wishes to purchase a specific, real-world brand of candy bar, which was changed to be simply 'milk chocolate' in Norwegian. The same excerpt also includes the names of the currency in the *Wizarding World*.
- Excerpt 4 includes the names of the Hogwarts houses and an explanation about the House Cup and point system. It also shows Minerva McGonagall's speech pattern, which appears to be rather formal.
- The potions lesson includes the name of real plants, which have been translated in accordance to their actual Norwegian common name (save for, I believe, aconite, as I personally could not find as many synonyms as there are in English). I believed that the plant names differed a bit in sound and tone – the names used in the English version seem more fitting for the tone of a wizard making potions. It is a tricky element to discuss, as, save for translating the names word-for-word, the only alternatives would be to either use domestic names or leaving them in English.

### 3.5 Participants

A majority of the participants were native Norwegian speakers. 4 out of 14 participants were not native Norwegian speakers. Here is a breakdown of participants' native languages:

- 10 (71.4%) Norwegian
- 1 (7.1%) English
- 1 (7.1%) Polish
- 1 (7.1%) German
- 1 (7.1%) Portuguese

Interestingly, despite a majority of participants being native Norwegian speakers, more than half of the participants first read *Harry Potter* in English. Only one participant has first read *Harry Potter* in a language other than English or Norwegian. All of the participants have read *Harry Potter* before they have participated in the questionnaire:

- 5 (35.7%) read *Harry Potter* in Norwegian first
- 8 (57.1%) read *Harry Potter* in English first
- 1 (7.1%) read *Harry Potter* in Portuguese first

The questionnaire was anonymous, and there was no data collected in regards to participants' gender or age group, nor were there any other personal questions contained within.

### 3.6 Analysis of data

When organising responses, I have summarised their points and colour coded elements within them. When summed up, I have counted 76 comments that I have deemed as overall "negative", 80 comments I have overall deemed as "positive", 32 that I have considered "mixed" and 9 that I considered to be suggestions from participants, all of which have the capability to point to expectation norms. When parsing data, elements that were most commonly referred to were given primary focus for considering norms.

### 3.5 Results

In regards to excerpt 1 (see Appendix), there were several things that participants focused on. As expected, changing character names was quite contentious. In this excerpt, out of seven participants who have mentioned character names in their answer, only one had a



positive impression. Most of the participants disliked the method, in some cases even finding it downright annoying and inappropriate for the setting, as the setting is not implied to be different from the Source Text. Some have acknowledged that it is a common technique when it comes to literature directed at younger audiences, however they continue to be against such a change. One of the participants believes that the names in the Norwegian translation come off as childish. The only positive comment with regards to the differing character names was that 'Humlesnurr' in particular preserved the meaning of the original English name, as well as a certain eccentricity and rhythm (domestication and faithfulness).

As predicted, some commented on *sherbet lemons*. Seven out of fourteen participants have commented on the translation of sherbet lemons, and the reception is mixed. Four respondents have expressed that they like the word *sitronsutt*. One participant considers the word to be 'fun', which points to the expectation that children's media should be engaging. Another believes the word to be a good equivalent and yet another has expressed that the word seems decent for an item that is rather culturally-bound, somewhat pointing to the expectation of faithfulness. One of the participants praised the word for seeming ordinary, and positively commented about the potential capability of the word not being entirely unambiguous (i.e. it is conceivable a person would not be able to instinctively know the candy's form), as McGonagall seems to display some degree of confusion over the candy.

With regards to the negative impressions of 'sitronsutt'. One participant has misread the word as 'sitronsnurr' and is not in favour of it. This response raised a question in my mind with regards to reading difficulties surrounding the word. I could potentially imagine that it is conceivable that a person with reading difficulties could read the word in the way the participant has, especially in non-dyslexia-friendly fonts. This participant has suggested that 'sitrondrops' is a more familiar, common form of a similar candy, displaying the expectancy norm for domestication. Another comment that I have perceived as negative is one participant criticising the word for not being a familiar/pre-existing sweet in contrast to a sherbet lemon. For this comment, arguments can be made both for domestication and faithfulness, namely that finding a similar, more familiar equivalent (domestication) could be more faithful in tone of the scene. The same can be said for yet another participant, who considers this word to be an odd choice, as they consider the point of the scene to be utilising a sweet that is familiar to the audience (*muggles*), but not to a witch like McGonagall. The participant instead suggested that a sweet similar in form, but familiar to a Norwegian audience would have been better, in their opinion, as they consider the fact that the sweets would not need to be *sherbet*

*lemons* specifically. In particular, they mention *bringebærdrops* and *Kongen av Danmark* as potential alternatives. One of the elements that were not expected to be commented upon were language features like grammar and tone. I would consider this an oversight on my part, as Norwegian language features do not come naturally to me. Two participants have mentioned that there is what looks to be a grammatical mistake within the first excerpt, where there should be a plural form of the word “takknemlig” in “Vi har mye å være takknemlig for”. I have compared my transcription and the version of the book that I had loaned from the Dragvoll library, and this was indeed contained within the copy that I had loaned, which was the 2002 *Damms utvalgte* hardcover copy. Participants who have mentioned the use of “En hvaforne” have an unanimously positive impression with regards to it. Some have expressed it is playful to use “hva for noe” as a noun, some have expressed that it does emphasis well and without the need for italics, one participant has described it as a “good idiomatic rendering of ‘a what’”, and some have expressed it mimics speech well. On the other hand, the general impression of the conversation between McGonagall and Dumbledore is that some elements appear archaic and unnatural in others. One of the participants, who is a native speaker of Norwegian, expressed that they find “mange takk” to be sounding unnatural due to how overly formal they find the phrase to be. The same participant has expressed that the formality of the language varies with the sentence “Det virket ikke som om hun syntes dette var det rette øyeblikk til sitronsutter”, as they believe that the indefinite form of “øyeblikk”, while still likely grammatically correct, appears more archaic in contrast to the beginning of the sentence. This participant also believes that the sentence uses the incorrect preposition, and they suggest that they personally would use “for” instead of “til” in similar situations. At least two of the participants believe that splitting the last sentence into two (“Det virket ikke(...)” and “sa professor McSnurp kjølig”) to be strange. One of the participants believes this was unnecessary and that it gives the last part a broader reference. Three participants mention the use of the polite “De” in this excerpt, and two of them seem to dislike its use or find it strange. One of the participants questions whether “would you care for” is polite enough to warrant a polite “De”. On the other hand, one of the participants believes that the use of a polite “De” and “slik” instead of “sånn” in Dumbledore’s dialogue is appropriate, as it reflects Dumbledore’s ‘status’ and age, in spite of them believing such language features to be unnatural in the current day. They also believe that this is a good method of incorporating subtle class differences in British society that are more difficult to convey in Norwegian. It is difficult to classify grammatical and language elements into clear translation norm categories.

However, they are likely to be related to domestication expectations, based on the fact that many participants noted some elements to sound ‘unnatural’ due to the extent of the formality in the language.

Excerpt 2 had a majority (11) of participants mention Ron Weasley’s Norwegian manner of speech in Norwegian (“lissom”, “åssen”, “brutterne”). Most of the impressions were negative. Between 4-5 can be considered as at least somewhat positive. Three participants have generally described the feature as a good choice, with one expressing that the choice seems interesting, even if not present in the English source text, and appear to signal Ron’s class background. One of the participants has expressed that Ron’s dialect makes his speech come off as more realistic and in-keeping with his character. These point to some degree of domestication norms, as Ron’s dialect is specific to Norwegian. Participant 20277040 has a mixed opinion. This participant has stated:

I believe the same thing can be said to be both well and poorly done, depending on your perspective. The lect given to Ron in the translation is well done in the sense that it gives the reader an impression of the character purely through how he speaks.

The lect can also be seen to be a poor decision, as I would argue it is not purely based on the plain text in the source text, but rather the translators knowledge and impression of the character as a whole. Writing the character with a lect that to some carries some prejudice seems odd when an equivalent lect is not explicitly displayed in the source text.

Many other participants have mirrored what this participant has said. Other participants’ impressions ranged from considering the choice strange to mentioning that it sounds like a parody of the Oslo østkant dialect. One of the participants has the impression that the change was done for a comedic purpose, rather than reflect Ron’s working class background. Two of the participants have mentioned that Ron’s speech seems a bit ‘too oral’ and one has expressed that the extent to which the dialect is used makes it a bit more difficult to read. These, to some extent, point to faithfulness norms – Ron did not originally possess a dialect that was differentiated with different spelling of his dialogue, therefore, he should not possess a dialect in Norwegian.

Another, generally common element to receive commentary was, yet again, the changing of character names. While Scabbers to Skorpus received overwhelmingly positive impressions (domestication norm), even from participants who do not care for modifying character names, Ron’s brothers’ names seemed to confuse the participants in a bad way. One

participant appears to be frustrated at the fact that all Weasley brothers have common English names, however their versions in Norwegian are very uncommon in Norway. This respondent is expressing expectations towards domestication, and although the names are domesticated to some degree, this participant is not in agreement in how it was done, to some extent also displaying faithfulness expectations, as they indirectly imply it would have been better had the new names been common in a similar way to the source text's (faithful in tone, rather than identical). Another participant has described them as silly, as if an elder person has attempted to come up with some names. The word *Quidditch* was discussed less than predicted. Only two participants mention it directly, with one participant disliking the change to *rumpeldunk*, reasoning that, as it is an invented word, it should have stayed the same (faithfulness) and another enjoying it due to it being enjoyable (children's media should be engaging). I was also surprised that I could only find two instances of participants discussing the word *muggle*, despite the word appearing in two excerpts. Both of the participants to mention this word had a negative impression, with one participant mentioning that *gomp* has a different association (the end of a chicken) than *muggle*. In both cases, it is an issue of faithfulness.

In regards to excerpt 3, I was surprised to find two 'camps' regarding the translation of *Mars* bar to simply "melkesjokolade", because participants seemed to like/dislike the change based on the same reason – whether the item is specific or generic. Some participants expressed that this choice was for the better, because it is a safer bet that children were more familiar with milk chocolate in comparison to the nougat bar covered in caramel and chocolate, with one participant going so far as to state that there are no *Mars* bars in Norway at all (domestication). One participant has also raised concerns regarding the use of real world brand names in books, and noting that using a generic word would skip the issue entirely. On the other hand, participants who did not like this change cited that Harry was craving a candy that was more specific than simply milk chocolate (faithfulness). One participant has raised a point, namely that using the phrase "milk chocolate" made it seem like the lady with the cart did not have chocolate at all, yet she had chocolate frogs. This participant expressed that, if the lady has chocolate frogs, then technically the lady did indeed have milk chocolate. I surmise that, had Rowling meant to write a generic item, then the narrative would reflect it by having Harry be confused about the *form* in which it comes in, rather than deciding that the lady did not have *any*. There is also the issue of reflecting the real world through Harry – that is why one of the participants has wished that, instead of the

generic name, there should have been an alternative brand named candy bar used, one that the Norwegian audience would be more familiar with (domestication).

In regards to the other sweets on the cart, the names of *Wizarding World* brands were largely left undiscussed, with the only comment that seems applicable to them seems to be that they were quite “playful” (children’s media should be engaging). However, there were a significant enough amount of participants who commented on *pumpkin pasties* and *cauldron cakes*, which were the generic items on the cart. They were changed to *kraniekaker* and *heksekjeks* (cranium/skull cakes, witch cookies). Most participants seem to have been either fully for or fully against adapting the names of the sweets. Based on their tone (some did not specify), participants who were tilted positively had both domestication expectations and, to some extent, the expectation that children’s media should be engaging. Those tilted negatively tended to expect faithfulness. There were some who specified what was good/bad about specific elements, however. Whereas participants who mentioned “heksekjeks” had a generally positive impression, one even citing that it the melody of the word is quite nice, as it has a pleasant rhythm when pronounced (children’s media should be engaging), *kraniekaker* does not seem to be liked. One participant has stated that skull imagery within the universe is associated with the villain (not to mention death in general), and is therefore a poor choice for foods that originally had a “homely” impression to them (faithfulness, but in tone). Two participants expressed that “Dumling” is a very childish last name to give to the Dursleys, and that it makes the translation as a whole come off as more child-oriented even in comparison to the source text. This comment seems to display faithfulness expectations. Only one participant has mentioned the Norwegian names for the currency, citing that, while they prefer the source text’s version, the Norwegian text’s version has a decent ‘melody’ to them (children’s media should be engaging).

The general impression of McGonagall’s speech in excerpt 4 is that it is very formal at best and stilted and awkward at worst (“overtredelse av regler vil medføre tap av hus-poeng”). Some of the participants enjoy the rigidity of her speech, as it is in-character for McGonagall, who is regarded as quite strict as a character, which points to faithfulness expectations. Others, however, believe that her dialogue comes off as a bit unnatural, one participant even describing it as a translation done without considering a natural register of speech, and that she uses words that may be considered too difficult for the target audience (domestication). Especially in the case of the word “uovertrufne” – one of the participants expressed uncertainty as to whether the word was even real. One of the participants expressed

that, rather than sounding strict with such a rigid and direct language, she instead sounds like some kind of a public caseworker, believing her speech to come off as helpful and informative. As for house names, participants were generally fully for all of the names or fully against. Some participants found it unnecessary (faithfulness). One found that the Norwegian names lacked a certain rhythm and melody that they appeared to be looking for (faithfulness). Others believed the changes to be overall positive with regards to the target audience (domestication, children's media should be engaging). One participant has even said that this was the correct decision to make. Some have mentioned that the names sound great (children's media should be engaging), and that they carry the same connotations as the original names. Although participant 20298362 has a rather mixed impression of the house names, because while they believe "Smygard" and "Ravnklo" work quite well for their purpose (domestication), "Griffing" lacks a certain exalted, dignified impression that "Gryffindor" has (faithfulness).

Excerpt 5 is unique in the sense that it is dialogue that is paced quicker than other examples, it includes more descriptions and is the longest excerpt in the questionnaire. While I had not quite hypothesised that many would comment on Snape's Norwegian name, I had at the very least expected multiple people to do so. However, to my surprise, only one participant pointed out that Snape's Norwegian name, *Slur*, a combination of "slu" and "lur" (as pointed out by the participant) also happens to be a synonym for "pejorative" in English. This participant also noted that "Snape" sounds "snappier" than "Slur" (faithfulness). While I would not expect a translator to realise this in 1999, the rise of social media has made the word *slur* more common in the public's lexicon, hence a certain expectation for the name to be mentioned more than once.

A couple of participants have pointed out the use of a few specific words in particular, for instance the strangeness of using "sir" in Norwegian ("Jeg vet ikke, sir"). One of the participants has even expressed it is even stranger to see when coupled with a polite "De", and would have wished that the translation used a more Norwegian alternative for "sir" (domestication). One participant has stated that they overall enjoy the use of the polite "De" (domestication). Two participants have pointed out that the use of "rolig" to mean "quietly" is not quite an exact translation (faithfulness, word choice). One participant has considered this a poor choice. However, another participant has a more positive impression, noting that using "calmly" in place of "quietly" makes Harry seem a bit more brave as a character, which is perhaps closer to the spirit of his Hogwarts house in comparison to a meeker response

(faithfulness, but in tone). In a similar case, one participant noted that they were a bit confused by the change from “Hermione’s hand had shot into the air” into “Hermine hadde hånden i været”, reasoning that the two are completely different motions with different implications (faithfulness). This participant explains that Hermione’s hand “shooting up” shows her enthusiasm and is a rather violent motion in comparison to simply having her hand up in the air, a tame motion in comparison. “Ser man det” as a rendering of “tut, tut” seems to largely leave a positive impression on participants (domestication), with one citing that is not only common for someone Snape’s age, but also sounded ‘snooty’. Only one participant disagreed, citing that “tut, tut” is also used by Norwegians (faithfulness and domestication), and that “ser man det” does not seem to be in keeping with the way Snape tends to be characterised (faithfulness in tone).

Participants seemed to be confused with the sentence “Gjennom støyen mens alle fant fram fjærpenn og pergament, sa Slur: «Og Griffing trekkes et poeng i bot for din frekkhet, Potter»”, most noting that it sounded awkward in some places. One participant, for instance, has said that the sentence could either benefit from “da” instead of “mens”, or a rewrite in order to make the sentence sound more natural. Another participant considers “i bot” to be unnecessary within the sentence. One participant notes that there is a degree of blending of the formal and informal (domestication) especially in “oppi et avkok”, rather than “i et avkok”.

Regarding plant names, positive impressions tended to mention the fact that they were properly researched and accurate to common Norwegian names for the same plants (domestication). One note a participant had was that Høverstad could have made one of the alternatives for monkshood less conspicuous by using “venusvogn” as a synonym for “storhjelm”, rather than “gullhjelm”, which is much more similar, and thus Harry may have been slightly more likely to have guessed the connection between them – plants that are usually in the same genus may sometimes have common names that are similar to one another. Participants who were not in favour of the Norwegian plant names cited that they are not reminiscent of magical ingredients (faithfulness in tone). In fact, some responses were even unaware that monkshood, wormwood, asphodel or aconite were real plants. One participant has stated that the Norwegian names lack fantasy and largely resemble the confusing Norwegian names (faithfulness). This response was in Norwegian, so my interpretation may not be entirely accurate, however, what I have understood the response to say is that the participant has likely assumed that the plants may have been invented for the

book, and the common names used by Høverstad sound common and non-magical in comparison. This is to say, the source text's names for the real plants sound invented, while they do not in the translation. This means that the overall impression, whether negative or positive, seems to be that the translations for the plants lack a certain 'mystical' type of aesthetic. This possibly means that the names appear domestic rather than directly tonally faithful. It should be pointed out, however, that there is very little variation possible in this case, and it likely largely depends on whether the plants' names were commonly encountered by the participants.

When it comes to final comments with regards to the translation as a whole, to my surprise, people were less likely to mention positive aspects of the translation in comparison to the occasional multiple examples of things that were done well within one answer. Out of 14 participants, only 3 have had something positive to mention, two had nothing to comment or had expressed their comment in the previous question, while the rest were negative for the most part, though some have been more forgiving when they considered the target demographic. The most common comment regarding the translation as a whole seems to be that the translation comes off as 'more childish' in comparison to the source text. Most find changing character names to be mostly frustrating, which points to the faithfulness expectation norm. A few of the participants are of the opinion that names should remain unchanged between language versions, unless they have a specific meaning they wish to convey, like Scabbers, for instance, which is a case for domestication. Scabbers is a rather old animal, and he was meant to come off as a bit disgusting, especially coupled with the fact that Scabbers is an adult man who transformed himself into a rat. Although some do not share this point of view. One participant's perspective is that for fiction intended for children, changing names to ones that are more familiar makes the experience more immersive, which points to an expectation that children's media should be engaging. Another participant praised Høverstad's text for its readability and a great sense of fun, noting that they have read the book aloud to their children, which they suspect mimics the experience English language parents likely also had (children's media should be engaging). This participant also praises Høverstad for refraining to use Anglicisms, using "la meg opplyse deg, Potter" as an example of this, comparing it to an Anglicised phrase like "til din informasjon, Potter" (domestication).

Some participants expressed displeasure in other areas. One participant has commented that the Norwegian translation fails to capture a certain asymmetry in language



between teacher and student (faithfulness). In their opinion, rather than sounding like strict boarding school teachers, they sound more like office workers, though they theorise that this might be because this is an element that could have been difficult to convey between cultures. In my opinion, there is something casual about interactions between student and teacher in Norway, less impersonal in some ways, so it is understandable that such an element would be difficult to convey from culture to culture. The same participant has said that Ron's speech is in stark contrast, maybe even another side of the same strange coin. They explain that Ron's speech is, on the other hand, too informal and too exaggerated (faithfulness). Meanwhile, participant 19797289 has expressed displeasure regarding the phrasing and narrative voice. They believe that, based on the excerpts presented, there seem to be a significant amount of strange phrases that appear strange, which can make the narrative voice seem quite strange at times (domestication). Their overall impression is that the translation appears a bit 'wonky' and awkward in places (domestication). They also mention that, despite favouring the domesticated names for characters, they understand that using domesticated names for characters from a different culture (Norwegian-sounding names for British characters) it can create a rift between the setting of the book and the narrative voice, especially for older readers (faithfulness).

#### **4. Discussion**

The most common expectation norms emerging from participants' responses were that of faithfulness, domestication, and the expectation that children's media should be engaging ('fun'). Faithfulness in this text is classified as a focus on the source text, rather than target text. This means that this paper classifies both maintaining specific word choice (e.g. Hermione's hand simply being up, rather than "shooting" up) and maintaining a certain 'tone' (like in *Gryffindor* and *Griffing*) between source and target texts as faithfulness norms. Domestication, in this case, here is understood as expectations of how a native text should be. This would include both familiarity of terms as well as grammar and language. Lastly, the expectation that children's media should be engaging is a rather unstable, yet clear norm. There are participants who give significance to the fact that, rather than being fully faithful or explicitly domestic, the translation should be engaging for children first and foremost. In some cases, rather than other expectations, participants found it more important that words sound engaging or they are 'fun' to say (e.g. *heksekjeks*).

Qualifying which norms could be identified in terms of specific phenomena is quite difficult on such a small scale with such diverse responses. Perhaps the most clear

expectation norm there is seems to be in regards to character names. For some, while not preferring the domestication of original character names, it seemed understandable for there to have been modification to the character names with consideration for what the participants knew to be the target audience (children's media expectations), even if some of the names, like Seamus and Jokum, did not appear to be favoured. Beyond what was mentioned before, it is difficult to justify certain elements participants have mentioned as clear expectation norms, simply because there seemed to be quite a diverse amount of opinions with regards to same elements. In some cases displaying some degree of both domestication and faithfulness norms, despite them seeming mutually exclusive. For human names, there tended to be an expectation to remain faithful to the source text. For names of animals and inanimate objects, there was room for other expectations, namely domestication and a sense of engagement. This is seen with the name *Scabbers* and word *heksekjeks*, albeit there still were participants who maintained their stance on expectations of faithfulness, rather than domestication.

The most common form for domestication expectations came in the form of language features and grammar, such as the cases of the formal and informal language forms seemingly being used in tandem. Other language features that were noticed by participants included the use of "sir" in Norwegian (and wishing for a Norwegian alternative) as well as the mixed response with regards to the polite "De" (said to be either fittingly formal or overly formal; a side effect of differing cultures, perhaps).

When it comes to the expectation that children's media should be engaging, such expectations were usually expressed by citing a 'fun' melody of a word, the general sound of the word, whether it is pleasant to say out loud, and were usually not justified beyond the this. These expectations are slightly less tangible and difficult to explain beyond enjoyable aesthetics, but are likewise not any less important as expectations, as they reflect potential wishes of their target audience. This expectation was especially emphasized on by one participant who mentioned that they are a parent who has read the series to their children, but were not the only ones to justify their answers based on children as the target audience. However, there is also the question of whether these participants are trying to imagine a child's realistic reaction based on experience, or whether they are simply assuming based on generalities common for most children.

There are regularities within responses as well as irregularities and divergent opinions regarding the same matters. Similar responses differ in small, but significant ways. I had forethought that there might have been a significant difference in respondents'

preferences based on their native language and the language they first read *Harry Potter* in, but the truth is a bit more complicated. Native Norwegian speakers tended to notice Norwegian grammar and phrases more, and non-native Norwegian speakers tended to favour English names, had a bit less tolerance to changes in meaning, and had a larger tolerance for Ron's accent. A very important thing to note is that there were enough exceptions to those rules that comparing native vs non native Norwegian speakers did not yield enough significant difference in responses to justify qualifying this fact to a large extent, and neither did comparing the language versions. I had also expected that participants who have read the book in Norwegian first would display bigger favouritism towards methods that Høverstad used in his translation (domestication), however that was far from the truth. In some cases, those participants even showed bigger favouritism towards the English source text, that is, displayed expectations of as well as a preference for faithfulness norms.

## **5. Conclusion**

There are three significant expectation norms that can be identified within this particular selection of readers – domestication expectation norms, faithfulness expectation norms and the expectation that children's media should be entertaining. The latter expectation norm may not be as tangible and easy to define as the other expectation norms, but it is nonetheless significant when it comes to the children's fantasy genre.

This study's deliberate limited scope could also be considered a handicap to the data. Improvements to the study could be made through a larger sample size with factors accounting for age group as well as native language. There is enough reason to believe that parents with children and bilingual children may manifest some unpredictable responses, especially when contrasted with one another. Accounting for age group could prove enlightening in terms of contrasting common expectation norms. In this study's current state, we can only extrapolate an average opinion based on responses that differ from one another, in some cases in quite an extreme way: from tolerating very little domestication, to preferring most of the domestication techniques employed in the target text; as well as from prioritising target audience, to, in some ways, disregarding it.

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## Appendix

The below questionnaire will ask you to provide opinion on the Norwegian translation of *Harry Potter and the Philosopher's Stone*.

You need to be able to speak Norwegian and English to participate. Speaking either language natively is not a requirement. Reading the book beforehand is not a requirement, but is welcome.

This questionnaire is anonymous.

**What is your native language? \***

[ checkbox ]

**If "Other", write your native language below. \***

[ text box ]

**What language did you first read Harry Potter in? \***

[ checkbox ]

**If "Other", what language have you first read Harry Potter in?**

[ text box ]

Below are fragments from the book *Harry Potter and the Philosopher's Stone* in English and Norwegian. After each fragment, you will have an answer box where you will be able to comment on what you have read.

English:

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*Harry Potter and the Philosopher's Stone*, Chapter 1 "The Boy Who Lived", page 11;

'It certainly seems so,' said Dumbledore. 'We have much to be thankful for. Would you care for a sherbet lemon?'

'A what?'

'A sherbet lemon. They're a kind of muggle sweet I'm rather fond of.'

'No, thank you,' said professor McGonagall coldly, as though she didn't think this was the moment for sherbet lemons.

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Norwegian:

*Harry Potter og De vises stein*, Chapter 1 "Gutten som overlevde", page 17;

«Det virker iallfall slik,» sa Humlesnurr. «Vi har mye å være takknemlig for. Har De lyst på en sitronsutt?»

«En hvaformoe?»

«Sitronsutt. Det er et slags gomp-sukkertøy jeg har stor sans for.»

«Nei, mange takk,» sa professor McSnurp kjølig. Det virket ikke som om hun syntes dette var det rette øyeblikk til sitronsutter.

**Comment on one thing that was done well, and one thing that was done poorly. Explain why they were done well/poorly. \***

[ answer box ]

English:

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*Harry Potter and the Philosopher's Stone*, Chapter 6 "The Journey from Platform Nine and Three-Quarters", page 106;

The Weasleys were clearly one of those old wizarding families the pale boy in Diagon Alley had talked about.

'I heard you went to live with Muggles,' said Ron. What are they like?'

'Horrible - well, not all of them. My aunt and uncle and cousin are, though. Wish I'd had three wizard brothers.'

'Five,' said Ron. For some reason, he was looking gloomy. 'I'm the sixth in our family to go to Hogwarts. You could say I've got a lot to live up to. Bill and Charlie have already left - Bill was Head Boy and Charlie was captain of Quidditch. Now Percy's a Prefect. Fred and George mess around a lot, but they still get really good marks and everyone thinks they're really funny. Everyone expects me to do as well as the others, but if I do, it's no big deal, because they did it first. You never get anything new, either, with five brothers. I've got Bill's old robes, Charlie's old wand and Percy's old rat.'

Ron reached inside his jacket and pulled out a fat grey rat, which was asleep.

'His name's Scabbers and he's useless, he hardly ever wakes up. Percy got an owl from my dad for being made a Prefect, but they couldn't aff- I mean, I got Scabbers instead.'

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Norwegian:

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*Harry Potter og De vises stein*, Chapter 6 "Toget fra spor ni og tre kvart", page 96;

Familien Wiltersen var åpenbart en av disse gamle trollmannsslektene som den bleke gutten i Diagonallmenningen hadde snakket om.

«Jeg hørte at du vokste opp hos gomper,» sa Ronny. «Åssen er de?»

«Fæle - ja, ikke alle, da. Men tanten og onkelen og fetteren min i hvert fall. Jeg skulle ønske *jeg* hadde hatt tre brødre som var trollmenn.»

«Fem,» sa Ronny. Av en eller annen grunn så han dyster ut. «Jeg er den sjette i familien som går på Galtvort. Så da har du lissom en god del å leve opp til. Rulle og Kalle er ferdig alt - Rulle var topptillitsmann, og Kalle var kaptein på rumpeldunklaget. Og nå er Perry blitt prefekt. Fred og Frank tuller fælt, men de får bra karakter, og alle synes at de er kjempekule. Og så venter alle at jeg skal gjøre det like bra som brutterne, men hvis jeg gjær det, så betyr det lissom ingenting, for det *de* gjorde det først. Og med fem brødre blir det aldri noe nytt å få heller. Så jeg har arva Rulles gamle kutter og Kalles gamle tryllestav og Perrys gamle rotte.»

Ronny stakk hånden innenfor jakka og halte fram en tykk, grå rotte. Den sov.

«Skorpus, heter'n. Han duger ikke til noe som helst, det er så vidt'n våkner en sjelden gang. Perry fikk ei ugle av fattern da'n ble prefekt, men de hadde ikke råd - jeg mener, og så fikk jeg Skorpus isteden.»

**Comment on one thing that was done well, and one thing that was done poorly. Explain why they were done well/poorly. \***

[ answer box ]

English:

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*Harry Potter and the Philosopher's Stone*, Chapter 6 "The Journey from Platform Nine and Three-Quarters", pages 107-108;

He never had any money for sweets with the Dursleys and now that he had pockets rattling with gold and silver he was ready to buy as many Mars Bars as he could carry - but the woman didn't have Mars Bars. What she did have were Bertie Bott's Every-Flavour Beans, Drooble's Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry has never seen in his life. Not wanting to miss anything, he got some of everything and paid the woman eleven silver Sickles and seven

bronze Knuts.

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Norwegian:

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*Harry Potter og De vises stein*, Chapter 6 "Toget fra spor ni og tre kvart", page 97;

Så lenge han bodde hos Dumlingene, hadde han aldri hatt penger til godteri, og nå som han hadde lommene fulle av gull og sølv, var han klar til å kjøpe så mange melkesjokolader som han kunne bære - men damen hadde ikke melkesjokolade. Det hun hadde, var Bertram Butts Allsmakbønner, Sutles Beste Ballongtyggegummi, samt sjokoladefrosker, kraniekaker, heksekjeks, lakristryllestaver og en god del andre merkelige ting som Harry aldri hadde sett før. Ettersom han nødig ville gå glipp av noe, kjøpte han litt av alt og betalte damen elleve sølvsigder og sju bronsefjonger.

**Comment on one thing that was done well, and one thing that was done poorly. Explain why they were done well/poorly. \***

[ answer box ]

English:

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*Harry Potter and the Philosopher's Stone*, Chapter 7 "The Sorting Hat", page 122;

'The four houses are called Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Each house has its own noble history and each has produced outstanding witches and wizards. While you are at Hogwarts, your triumphs will earn your house points, while any rule-breaking will lose house points. At the end of the year, the house with the most points is awarded the House Cup, a great honour. I hope each of you will be a credit to whichever house becomes yours.'

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Norwegian:

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*Harry Potter og De vises stein*, Chapter 7 "Valghatten", page 110;

«Våre fire hus heter Griffing, Håsbåls, Ravnklo og Smygard. Hvert hus har sin egen storslåtte historie, og samtlige har frambragt uovertrufne hekser og trollmenn. Så lenge dere er på Galtvort, vil hvert enkelts triumfer opptjene poeng for huset, mens overtredelse av regler vil medføre tap av hus-poeng. Ved slutten av året vil det huset som har fått flest poeng,



motta huspokalen, en meget stor ære. Jeg håper dere alle vil bli til heder for det huset som blir deres.»

**Comment on one thing that was done well, and one thing that was done poorly. Explain why they were done well/poorly. \***

[ answer box ]

English:

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*Harry Potter and the Philosopher's Stone*, Chapter 8 "The Potions Master", page 146-148;

'Potter!' said Snape suddenly. 'What would I get if I added powdered root of asphodel to an infusion of wormwood?'

*Powdered root of what to an infusion of what?* Harry glanced at Ron, who looked as stumped as he was; Hermione's hand had shot into the air.

'I don't know, sir,' said Harry.

Snape's lips curled into a sneer.

'Tut, tut - fame clearly isn't everything.'

He ignored Hermione's hand.

'Let's try again. Potter, where would you look if I told you to find me a bezoar?'

(...)

'I don't know, sir.'

(...)

'What's the difference, Potter, between monkshood and wolfsbane?'

At this, Hermione stood up, her hand stretching towards the dungeon ceiling.

'I don't know,' said Harry quietly. 'I think Hermione does, though, why don't you try her?'

A few people laughed, Harry caught Seamus's eye and Seamus winked. Snape, however, was not pleased.

'Sit down,' he snapped at Hermione. 'For your information, Potter, asphodel and wormwood make a sleeping potion so powerful it is known as the Draught of Living Death. A bezoar is a stone taken from the stomach of a goat and it will save you from most poisons. As for monkshood and wolfsbane, they are the same plant, which also goes by the name of aconite. Well, why aren't you all copying that down?'

There was a sudden rummaging for quills and parchment. Over the noise, Snape said, 'And a point will be taken from Gryffindor house for your cheek, Potter.'

Norwegian:

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*Harry Potter og De vises stein*, Chapter 7 "Læreren i eliksirer", page 130-131;

«Potter!» sa Slur plutselig. «Hva får jeg hvis jeg drysser pulverisert asfodelus-rot oppi et avkok av malurt?»

*Pulverisert hvaforno-rot oppi et avkok av hva da?* Harry skotet bort på Ronny, som så like blank ut som han selv. Hermine hadde hånden i været.

«Jeg vet ikke, sir,» sa Harry.

Leppene til Slur kruset seg til et hånsmil.

«Ser man det - berømmelse er åpenbart ikke alt her i verden.»

Han overså hånden til Hermine.

«Vi prøver igjen. Potter, hvor ville du lete hvis jeg ba deg finne en bezoar til meg?»

(...)

«Jeg vet ikke, sir.»

(...)

«Hva er forskjellen mellom storhjelms og gullhjelms, Potter?»

Da spratt Hermine opp og rakte hånden nesten til kjellertaket.

«Jeg vet ikke,» sa Harry rolig. «Men jeg tror Hermine vet det, så hvorfor spør De ikke henne?»

Noen i klassen lo. Harry fanget blikket til Jokum, og Jokum blunket. Men Slur moret seg ikke.

«Sitt ned,» bjeffet han til Hermine. «La meg opplyse deg, Potter, om at asfodelus og malurt gir en sovedrikk så kraftig at den er kjent under navnet *Den levende døds drikk*. En bezoar er en stein fra en geitemage, og den kan redde deg fra de fleste gifter. Hva storhjelms og gullhjelms angår, er de samme plante, som også går under navnet giftrot. Nå? Hvorfor noterer dere ikke?»

Gjennom støyen mens alle fant fram fjærpenn og pergament, sa Slur: «Og Griffing trekkes et poeng i bot for din frekkhet, Potter.»

**Comment on one thing that was done well, and one thing that was done poorly. Explain why they were done well/poorly. \***

[ answer box ]

Cyryl Radoslaw Szumczyk, Expectation Norms on a Small Scale

**Any other comment regarding the translation as a whole? \***

[ answer box ]