



**The localization of proper nouns in J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997) as presented in *Harry Potter og de Vises Stein* translated by Torstein Bugge Høverstad (2001)**

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Bachelor thesis, 2024

Engelsk språk og litteratur – bachelorstudium

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## Table of Contents

List over tables.....	2
List over abbreviations .....	2
1 Introduction .....	3
2 Theoretical Background .....	4
2.1 Loyalty to the reader vs. loyalty to the author .....	4
2.2 Translation techniques.....	4
2.3 Categorisation of names .....	5
3 Methodology and Materials .....	6
4 Findings .....	7
4.1 Anthroponyms .....	8
4.1.1 Main Anthroponyms .....	8
4.1.2 Secondary Anthroponyms.....	11
4.1.2.1 The Dursleys .....	11
4.1.2.2 Hogwarts professors .....	12
4.1.2.3 Hogwarts students .....	13
4.1.3 Other Anthroponyms .....	14
4.2 Toponyms.....	15
4.3 Other proper nouns .....	15
4.3.1 Zoonyms .....	15
4.3.2 The Hogwarts Houses .....	16
4.3.3 Magical Objects .....	16
5 Discussion.....	17
6 Conclusion and Outlook.....	18
References.....	20
Appendices: List of proper nouns with translations .....	23
Appendix I: Anthroponyms .....	23
Appendix II: Toponyms.....	26
Appendix III: Other proper nouns .....	27

## List over tables

Table 1: List over Main Characters in both SL and TL, as well as translation techniques. p. 8

Table 2: List over Secondary Characters in both SL and TL, as well as translation techniques.  
p. 11

Table 3: List over Other Anthroponyms in both SL and TL, as well as translation techniques.  
p. 14

Table 4: List over Toponyms in both SL and TL, as well as translation techniques. p. 15

Table 5: List over Zoonyms in both SL and TL, as well as translation techniques. p. 15

Table 6: List over Hogwarts School Houses in both SL and TL, as well as translation  
techniques. p. 16

Table 7: List over Magical Objects in both SL and TL, as well as translation techniques. p. 16

## List over abbreviations

HPPS – Harry Potter and the Philosopher’s Stone

HPVS – Harry Potter og de Vises Stein

SL – Source Language

TL – Target Language

# 1 Introduction

This thesis is a comparative analysis of proper noun localization in the Norwegian translation of *Harry Potter and the Philosopher's Stone* (*HPPS*) by Joanne K. Rowling (1997, translated 2001). It seeks to examine the translator's, Torstein Bugge Høverstad's, decisions in adapting proper nouns from the original English version into Norwegian. How are the proper nouns translated and localized for the Norwegian target audience?

The *Harry Potter* book series is currently the most sold book series in the world (Yongo, 2024), and is considered a phenomenon within the world of fantasy books for children. One of the big draws of the series is that it follows the formative years of the main character, *Harry Potter*, and readers who started reading the books when they were the same age as him got to grow up alongside him. This was, and still is, a unique approach when it comes to resonating with the reader.

This approach could be why *HPPS* is one of the most translated works of fiction in the world. According to the website potterglot.net the book has been translated to as many as 88 languages as of April 2024 (WizardingWorld.com). The thesis aims to investigate how the Norwegian translator specifically took the age group and nationality of the reader into consideration when localizing it.

The translation of the whole book is a fascinating undertaking, but for this thesis the focus will be on the translations of proper nouns, such as names for characters, i.e. anthroponyms (e.g. why did Høverstad feel the need to translate *Hagrid* to *Gygrid*?), and names of locations, i.e. toponyms. It will also explore other notable proper nouns that fall outside these two categories. The thesis will not include a study of the spell names and their translations, although this is a topic that could be interesting to investigate in the future.

The thesis aims to explore what translation strategies have been employed when localizing the book for the Norwegian market. It will also explore the etymological background of a few of the more notable anthroponyms within the British English edition, as they play a key role in the translation into Norwegian (like *Dumbledore*).

Though the main aim of this study is to explore how the translator has gone about translating the proper nouns in *HPPS*, some questions are applied to narrow it down. Firstly, what techniques were employed by the translator for translating the different proper nouns? Secondly, are there any notable patterns in the translations? Third and finally, does the

translation strategy change markedly based on the perceived ‘importance’ of the character, place or object?

These questions form the basis of chapter 5, where the researcher aims to make sense of the findings established in chapter 4. In chapter 4 the categories of proper nouns will also be established. Chapter 2 provides a theoretical foundation, explaining some key translation strategies that are commonly seen when translating proper nouns, while chapter 3 establishes the methods employed by the researcher. Finally, a conclusion will be provided, where the researcher will also elaborate on the potential for further research.

## 2 Theoretical Background

### 2.1 Loyalty to the reader vs. loyalty to the author

When translating a proper noun, the translator must make some important choices while translating. Will they keep the proper noun as the author first wrote it, i.e. foreignizing, or will they change it to better fit the target audience, i.e. domesticating? This can be viewed as a question of loyalty to the author versus loyalty to the reader. If the translator chooses to keep all proper nouns as they are, they run the risk of losing some, or all, of the semantic meaning behind them (Buć, 2022). Torstein Bugge Høverstad mostly employs various versions of domesticating when translating the proper nouns in *Harry Potter og de Vises Stein (HPVS)*. This makes perfect sense, considering many of the proper nouns in the original version of the book carry information about the characters and places they name.

### 2.2 Translation techniques

Within the scope of this thesis, it makes sense to look at common translation techniques, such as domesticating versus foreignizing (Buć, 2022), preservation, addition, omission, globalization, transformation, and creation (Davies, 2003). The more relevant techniques in reference to the translation of proper nouns will be preservation or foreignizing, localization and transformation or domesticating, since the proper nouns are either kept or changed to better be understood by the target audience, that being Norwegian children aged 9-12 years.

Additions, the concept of keeping the name of a thing, but adding some clarifying information, is not as relevant to look at for the scope of this thesis. Nor is the concept of

omission, where a concept might be omitted completely from the text. This might be done where a concept or thing has no good translation, or where it would simply be confusing to keep it. (Davies, 2003). Since this thesis focuses on proper nouns, it is safe to assume that omission and addition are not widely used as translation strategies here.

The first translation strategy investigated in this thesis will be preservation. According to Davies there are two main ways of preserving an author's work. One is keeping it as is, i.e. borrowing, as with *Harry Potter*, which is not translated at all in Norwegian, although the surname *Potter* is pluralized using Norwegian grammar schemes (*Potterne = The Potters*). The name *Harry Potter* is kept as is in all the translations of *HPSS* (<https://thelist.potterglot.net/>). This may be due to contractual obligations with Warner Bros., who wanted the names of the main characters to be kept recognizable for the films (Brøndsted & Dollerup, 2004). *Harry Potter* is also a registered trademark and the main identifying name for the entire series, so it makes sense to keep it the same.

The other way of preserving the original name of a concept or noun is by literally translating the meaning of the word to the target language. An example of this from the name of Ron Weasley's rat, *Scabbers*. In the Norwegian translation the word *scab* from the name is directly translated and the name becomes *Skorpus* (*skorpe = scab*). This way of preserving helps to keep the intended meaning or association of a name. In the context of the Harry Potter series, many names have a semantic meaning, and this meaning would be lost with strictly keeping the names as they are in English.

Another translation strategy which is used frequently by Høverstad is what Davies (2003) terms as "localization". This is a technique in which a word is translated into something that is easier to understand for the reader than the original. The term localization is used as a direct opposite to "globalization", the technique of making a concept that might not be globally well-known more universally understandable.

## 2.3 Categorisation of names

According to Mambelli (2022) it makes sense to categorize fictional proper nouns into four separate subcategories: names that already exist, names that imitate existing names, meaningful names and pure names. It makes sense in this thesis to make the same distinction.

Proper nouns that already exist, like *King's Cross Station* and *Nicolas Flamel* have not been translated, but rather directly transferred to the Norwegian translation and thus will not be

investigated much further in this thesis. Many of the anthroponyms in *HPPS* have roots in historical or literary figures, some of these will be pointed out and discussed in chapter 4.1.

Imitations of existing names, like *The Daily Prophet*, sometimes get localized (*Aftenprofeten*) to better resonate with the typical Norwegian reader. *The Daily Prophet* is a fictitious name for a daily newspaper in the Harry Potter universe. The name is a play on common real-world publications, like *The Daily Mail* and *The Daily Telegraph*. Likewise, *Aftenprofeten* is a play on *Aftenposten*, one of the oldest and largest newspapers in Norway today (Dahl, 2020).

*HPPS* is absolutely littered with meaningful names. These are names that give an indication about a proper noun's characteristics. These names can be transparent (composite or not) or semi-transparent composite names, meaning that they can either be traced directly back to a common noun (as with *Wood* in *Oliver Wood*) or several meaningful elements, or finally being a composite of two elements where one can be traced to a common noun (Davies, 2003). The origins of the proper nouns in *HPPS* are crucial to keep in mind when investigating the translation work done by Høverstad in *HPVS*.

It sometimes makes sense to translate pure names, names that the author has made up that have no clear semantic meaning, in order to localize a text better to the audience. An example of this is *Eeylops* in *Eeylops Owl Emporium*, where Høverstad has localized the pure name into *Blingsau*, giving it a meaning the reader can understand.

When inventing names for the Harry Potter series Rowling employs several literary devices aside from giving them semantic meaning, among them alliteration. Alliterations are common in texts for children, as well as nursery rhymes (Marciniak, 2016). They also add another level of difficulty when it comes to translation, as the alliteration is part of making the proper nouns (and especially anthroponyms in *HPPS*) memorable and fun for a younger reader.

### 3 Methodology and Materials

To gain some clarity in the translation choices made throughout the Norwegian localization of the first book in the Harry Potter series, it is beneficial to categorize the proper nouns. The first and by far largest category of names is anthroponyms. This group is further divided into main anthroponyms, secondary anthroponyms and other anthroponyms.

The next category is toponyms, i.e. Hogwarts and other locations within (and outside) the wizarding world. Since there are far fewer toponyms that are translated, these will be kept to one category with no subsections. The final category is comprised of proper nouns that do not fit into the two previous categories. This umbrella category includes zoonyms, the four houses of Hogwarts and magical objects.

One of the main focuses of the thesis will be to provide a comprehensive overview over which names have been kept, which have been directly translated and which have been localized to fit the Norwegian target audience. In order to achieve this, AntConc has been utilised to build a corpus of proper nouns for both languages (Appendices). This corpus is built from the .txt files of both *HPPS* and *HPVS* and includes what the researcher proposes as the most significant proper nouns in the books. It does not include most of the nouns that are proper nouns in *HPPS* but common nouns in *HPVS*, although a couple are included as examples that are worth noting, i.e. *foglemei* and *slukkeren* (see Appendices).

By building on the theory from chapter 2, the researcher aims to explore the different translation techniques employed by Høverstad in *HPVS* and will attempt to explain the logic behind some of the more notable translated proper nouns. The thesis will thoroughly examine the different categories of proper nouns and will attempt to provide a comprehensive overview over patterns in translation where applicable.

## 4 Findings

Before going into details of the different groups of proper nouns, it makes sense to mention that Rowling is known for her inclination to reference literature and mythology in her work, as she has an educational background in “French and Classics” from Exeter University (<https://www.jkrowling.com/about/>). This extends into the proper nouns in the *Harry Potter* books. These references add a layer of difficulty when translating into Norwegian, as some literary references might be difficult to transfer into different languages.

Within the limits of this thesis, only a selection of the proper nouns and their translations can be closely investigated (a full list of names and their translations is found in the Appendices). The selection has been made based on some noteworthy translation strategies, alliteration and literary allusions that may or may not be transferrable to the Norwegian localization.



## 4.1 Anthroponyms

Chapter 2 mentions that Rowling employs alliteration when naming her characters. This is especially true for the secondary and other character categories. Names like *Severus Snape*, *Minerva McGonagall*, *Dudley Dursley* and *Piers Polkiss* are but a few examples. These are further explored where relevant, as some have been significantly altered in translation.

According to [WizardingWorld.com](http://WizardingWorld.com), many of the anthroponyms have roots in Latin, like *Rubeus* and *Severus*, archaic English dialects, like *Dumbledore*, and French, like *Percival* and *Voldemort*. This is further explored within the sub-categories, as the translation strategy for these names differs somewhat from that of other names with origins in, for example, Modern English.

### 4.1.1 Main Anthroponyms

Main Anthroponyms		
Source Language	Target Language	Technique
Harry Potter	Harry Potter	Borrowing
Ron Weasley	Ronny Wiltersen	Localization
Hermione Granger	Hermine Grang	Localization
Lord Voldemort	Fyrst Voldemort	Literal translation + borrowing
Albus Percival Wulfric Brian Dumbledore	Albus Parsifal Ulfrik Brian Humlesnurr	Borrowing + Literal translation
Rubeus Hagrid	Rubeus Gygrid	Borrowing + Localization
Draco Malfoy	Draco Malfang	Borrowing + Localization

Table 1: A list over main characters in both SL and TL, as well as the techniques employed in translation.

Due to the incentive from Warner Bros. to keep the main characters' names universally recognizable, anthroponyms like *Harry Potter*, *Ron Weasley* and *Hermione Granger* have been kept mostly the same, with small liberties taken in the Norwegian translation. *Ron Weasley* is localized to *Ronny Wiltersen*. *Ronny* is a much more common nickname for *Ronald* in Norway than *Ron* is. *Wiltersen* is a play on *vilter* "wild" or "unruly" (NAOB), as *Weasley* is a play on *weasel*, i.e. an animal that is commonly perceived as wild and mischievous, or *weaselly* "to be weasel-like" (OED). The suffix *-sen* is incredibly common in Scandinavian surnames and means *son of*. The choice to add this suffix makes the name recognizable as a surname and more familiar to a young Norwegian reader.

*Hermione Granger* becomes *Hermine Grang* in Norwegian, simplifying pronunciation without altering meaning (Brøndsted & Dollerup, 2004). Though the Shakespearean reference to *a Winter's Tale* (1623) is lost, *Hermine* remains a fitting name for her social status. *Grang* is a phonetic adaptation for Norwegian (Brøndsted & Dollerup, 2004). *Hermione* is an example of Rowling's attention to detail when it comes to naming. It echoes Greek mythology's *Hermes*, the herald of gods. *Hg*, the chemical symbol for mercury, matches *Hermione's* initials, *Mercury* being the Roman equivalent to *Hermes*. Additionally, *Hermione* alludes to *hermeneutics*, the study of meaning, from Greek *hermeneus*, "interpreter" or "translator" (OED), aligning with the character's personality.

With the topic of literary and mythological allusions in mind, it makes sense to move on to *Albus Dumbledore* and his many middle names. *Dumbledore* (more commonly *dumbledor*) is an English dialectal word for "bumblebee" (OED). In the Norwegian translation this shines through the *Humle-* part of the surname. The suffix *-snurr* might have been added to give a nod to the character's whimsical nature, as *dumble* (from *dummel*) (OED) could in English. *Percival*, sometimes written *Perceval*, *Parzival* or, as in *HPVS Parsifal*, is one of the Knights of the Round Table in the Arthurian myths. The knight was portrayed as a just and brave, if naïve, and all these traits are applicable to the *HPPS* character. *Wulfric*, sometimes written *Ulfrick* or *Ulrik*, is a historical figure and saint within the Catholic church. He is known for his gift for prophecy and advisory role to the kings Henry I and Stephen (Odden, 2008). This is fitting for *Dumbledore* as he functions as an advisor to the *Minister of Magic* in later books. Finally, *Brian* seems the more 'common' of the names, but as Groves (2017) proposes, it could be a nod to Monty Python's film *Life of Brian* (1979) where *Brian* is the name for the *Messiah* of the film, hinting at a deeper and almost godlike quality to *Dumbledore*. *Albus* is Latin and means "white". White as a colour is associated with purity and kindness, attributes that fit well on a surface level and builds up the notion that *Dumbledore* is almost this preternatural character.

*Rubeus Hagrid*, *Hogwarts's Keeper of Keys and Grounds*, can be considered *Harry's* second fatherly figure (together with *Dumbledore*). His first name is the Latin word *Rubeus*, "red" or "reddish". The name can be interpreted as a descriptor for *Hagrid*, who is known to enjoy a drink. The verb *hagride* means "to trouble or torment a person or thing" (OED), and to be *hagridden* means to be "full of worry" or "unsettled". *Hagridden* is used to describe the nightmares experienced when drunk or hungover. This alludes to *Hagrid's* personality, as he often worries, and that he enjoys alcohol, sometimes to excess. The Norwegian translation

breaks down *hagridden* into being ridden by a hag. A Norwegian equivalent to *hag* could be *gyger*, from old Norse *gýgr*. The meaning of *gyger* is a female jotun, the giants from Norse mythology (NAOB). The Norwegian translation alludes to *Hagrid's* being half giant.

*Draco Malfoy*, the school bully in the first book, poses a significant threat to an eleven-year-old navigating a new school, potentially greater than even a dark wizard tyrant who plans to take over the world. *Draco* has roots in ancient Greece, where it was the name of a lawgiver in Athens who was known for his harsh and unforgiving code of law. This name is the basis for *draconian*, meaning “cruel” and/or “severe” (OED). *Draco* is Latin for serpent, and the basis for the modern *dragon*. Serpent is fitting as the character is from a family with a strong sense of belonging in the Hogwarts house Slytherin, whose house mascot is a serpent. Given his role as a school bully, it's fitting to name him after someone known for being cruel and unjust.

*Malfoy* consists of the French morpheme *mal*, meaning “evil” or “bad” and the Middle French *foy*, meaning “faith” or “trust”, making the meaning of the name “bad faith”, or “distrust”. The name lets the reader know that this is an evil or bad character who is not to be trusted. The Norwegian translation keeps *mal*, but changes *foy* to *fang*. *Fang* is an alternative way of spelling *favn*, “an armful” (NAOB). This could possibly allude to *Draco's* bad influence, i.e. that nothing good comes from being within his grasp.

The final main character is *Lord Voldemort*, the overarching villain in the book. While it is not revealed in *HPPS*, the character's full name is actually an anagram of the character's birth name, *Tom Marvolo Riddle (I am Lord Voldemort)* that the villain came up with in order to distance himself from his muggle (non-magical) background. The only mention of *Lord* in the Norwegian translation is when *Quirrell* refers to *Voldemort* as *min herre Voldemort (my lord/master Voldemort)* once, towards the end of the book. *Voldemort* is most likely based on the French phrase *vol de mort*, meaning “flight of death”, which is fitting, as *Voldemort* is desperately searching for eternal life, what he perceives as the ultimate power. *Voldemort* is kept as is in the Norwegian translation.

## 4.1.2 Secondary Anthroponyms

Secondary Anthroponyms		
Source Language	Target Language	Technique
Vernon Dursley	Wiktor Dumling	Localization
Petunia Dursley	Petunia Dumling	Literal translation + Localization
Dudley Dursley	Dudleif Dumling	Localization
Minerva McGonagall	Minerva McSnurp	Borrowing + Localization
Severus Snape	Severus Slur	Borrowing + Localization
Filius Flitwick	Filius Pirrevimp	Borrowing + Localization
Pomona Sprout	Pomona Stikling	Borrowing + Literal translation
Professor Quirrell	Professor Krengle	Literal translation + Localization
Fred Weasley	Fred Wiltersen	Borrowing + Localization
George Weasley	Frank Wiltersen	Localization
Dean Thomas	Tommy Ding	Localization + inversion
Seamus Finnigan	Jokum Finniman	Localization

Table 2: A list over Secondary Characters in SL and TL, as well as the techniques employed in translation

### 4.1.2.1 The Dursleys

The *Dursleys* are named after a town in Gloucestershire, England, and according to Rowling herself this is all there is to it (Rowling, 2015). Høverstad adds meaning to the name, as *Dumling* insinuates stupidity or meanness (the Norwegian word for stupid or mean is *dum*). The *Dursleys* are definitely mean and sometimes described as dim-witted. The name *Dudley* is also assumed to be simply a name Rowling borrowed from the English map, as it is a town in the heart of the Black Country in the West Midlands. The Norwegian *Dudleif* is most likely an adaptation made to be more ‘Norwegian’, with *Leif* being a common Scandinavian name with Norse roots. According to Rowling (2015), *Petunia* is a name she would give to unlikeable characters growing up. The fact that *Petunia* and her sister *Lily* are both named after flowers is likely a conscious choice. The flower has the same name in Norwegian. Rowling (2015) has stated that *Vernon* is a masculine name she dislikes, so it makes sense for an unlikeable character. The Norwegian translation *Wiktor* has no inherent meaning but it is, like *Vernon* in English, a common first name. *Wiktor* has a slightly uncommon spelling for Norwegian, as *Viktor*, would be more expected. It does not seem that Høverstad has ever commented on this choice.

#### 4.1.2.2 *Hogwarts professors*

Alliteration is apparent in this section, with three out of four heads of Hogwarts houses having alliterative names. This might be a strategy used by Rowling to make the characters more memorable and fun to read and pronounce for a younger reader (Marciniak, 2016). The alliteration has mostly been kept in Norwegian.

*Minerva McGonagall* is the strict but fair transfiguration teacher and head of *Gryffindor house*. Her first name is the name of the Roman goddess of wisdom, another allusion to Rowling's fascination with mythology. *McGonagall* is Scottish and most likely based off the Gaelic surname *Mag Congail*, meaning "son of valour". This last name speaks to both the professor's bravery, as well as her Scottish roots. For the Norwegian translation the surname is changed to *McSnurp*. *Snurp* alludes to her demeanor, as it roughly translates to "tightly tied" or "pressed together" (NAOB).

The Potions professor, *Severus Snape*, is the head of *Slytherin house* and could be included in the list of *Harry Potter's* adversaries. His personality is reflected in his name, as *Severus* is Latin for *stern* or *severe*. It is also the name of several Roman emperors throughout history, who may have been influential when naming the *Half-Blood Prince*. *Snape* is according to Rowling simply a place she knew of and liked the name of for the character (www.accio-quote.com). It has been proposed by WizingWorld.com that the surname has Norse origins in the word *sneyppa*, to "outrage", "dishonor" or "disgrace". The Norwegian translation is based on the adjective *slu*, meaning *sly*, a fitting character trait for the professor.

For both professors the alliterative names have been kept by Høverstad, even though the meaning has been altered for both. The same cannot be said for *Filius Flitwick*, the head of *Ravenclaw house* and professor of Charms. This name is a bit more challenging to trace the origin of, but *Flitwick* is another town in England, so it could be that Rowling got it from there, as with *Dursley*, *Dudley* and *Snape*. The English verb *to flit* is also fitting for the little Charms professor, as he is described as scurrying and tiny throughout the book. The Norwegian translation into *Pirrevimp* is similar in nature to the word *spirrevipp*, meaning "a small, light and bouncy person" (NAOB).

Professor *Pomona Sprout's* first name is the name of the Roman goddess of fruits and gardens, a fitting name for the Herbology professor and head of *Hufflepuff house*. *Sprout* is also associated with plants, either as the noun for a young plant (also termed *shoot*) or the

verb *to sprout*, “to grow or spring up” (OED). Høverstad has chosen to interpret the last name as the noun and translated it to the Norwegian word for the same, *stikling*.

*Quirrell*, the Defense Against the Dark Arts professor, derives from *squirrel* (WizardingWorld.com). *Squirrel* is either the noun for a small mammal or associated with the verb *to squirrel*, “to hoard up” or “store away” (OED). As *professor Quirrell* is quite literally hiding *Lord Voldemort* in the back of his head, it makes sense that his last name is a nod in the verb’s direction. *Krengle* could allude to the professor’s nervous demeanour. The word can be traced back to both *kringle*, “to circle or twirl”, and *krongle*, “to move with difficulty” or “struggle with something” (NAOB). Especially in the movie adaptation *Quirrell* is seen twirling his hands nervously, and both in the movie and the books he has a terrible stutter.

#### 4.1.2.3 Hogwarts students

The first anthroponyms in this section is a pair of names which make sense to examine as one unit. They are the names for *Ron Weasley’s* twin brothers *Fred* and *George*. In the translation Høverstad has chosen to change *George* to *Frank*, thus adding alliteration between the two names. It could be argued that the duo *Fred og Frank* alludes to the Norwegian saying *fri og frank*, meaning “free and without worry” (NAOB).

*Seamus Finnigan* is an Irish student whose first name is very common in Ireland, and is the Irish equivalent to *James*. With this in mind, as well as the fact that the Norwegian equivalent to *James* is *Jakob*, *Jokum* starts to make a bit more sense. *Finnigan*, as well as being a common Irish surname, could be a reference to James Joyce’s novel *Finnegan’s Wake* (1939). This reference would most likely be lost to the Norwegian target audience, so Høverstad opted for a more easily pronounceable surname, *Finniman*.

*Dean Thomas* is interesting when looking at the translation, as the first name and surname have been inverted in Norwegian. *Thomas* is treated the same as *Ronald* and becomes the nickname, *Tommy*. *Ding* makes less obvious sense, but according to Brøndsted and Dollerup (2004) Høverstad defends this choice saying it is “adapted to Norwegian phonetics”. It has an onomatopoeic quality to it, which could be appreciated by a younger audience.

### 4.1.3 Other Anthroponyms

Other Anthroponyms		
Source Language	Target Language	Technique
Argus Filch	Argus Nask	Borrowing + Literal translation
Lee Jordan	Laffen Styx	Localization
Bill Weasley	Rulle Wiltersen	Localization
Charlie Weasley	Kalle Wiltersen	Localization
Madam Pince	Madam Knipe	Borrowing + Literal translation
Piers Polkiss	Simion Smelkus	Localization

Table 3: A list over Other Anthroponyms in SL and TL, as well as the technique employed in translation.

The anthroponyms in this section have been selected based solely on noteworthy translations. Some, like *Filch*, are very clearly literal translations done to keep the meaning of the name. *To filch something = å naske*, to steal something, and while *Mr. Filch* is not characterised as a thief in the story, he lurks around at night, much like a thief would. *Madam Pince* is another literal translation, although this one is from the French adjective *pincé*, tight-lipped. *Knipe* means *to pinch*, as in *to pinch one's lips together* (NAOB).

*Piers Polkiss* and *Lee Jordan* see quite massive changes in the Norwegian translation. Both names are almost unrecognizable at first glance, but there is logic to these localizations. For *Pierce Polkiss*, Høverstad seems to have worked backwards from the surname. When translating, he has based the name on the *kiss* part of the surname and created *Smelkuss*, a very similar word to *smellkyss*, the Norwegian noun for a properly smacking kiss. To keep alliteration in the name, *Piers* had to change. *Piers* is an alternative form to *Peter*, the name *Jesus Christ* gave to his disciple *Simon Bar-Jona*, better known as *St. Peter*, so it makes sense to translate *Piers* into the alternative spelling of *Simon*, *Simion* (<https://www.etymonline.com/word/Peter>).

*Lee* is not a common name in Norway, so it makes sense to localize it. As with *Tommy* and *Ronny*, Høverstad opted for a pet name that starts with the same letter, *Laffen*, a pet name for the old Norse name *Olaf*. Brøndsted and Dollerup (2004) proposes that *Styx* could have been chosen due to it being a river to the underworld in Greek mythology, as *Jordan* is a river in Asia that runs into the Dead Sea.

The final two names, similarly to *Fred* and *George*, have been altered to fit better together as a duo in the Norwegian localization. *Bill* and *Charlie* are pet names for *William* and *Charles*,

and so the Norwegian localization also opted for pet names. *Rulle* is a possible pet name for *Rolf* and *Kalle* for *Karl*, the Norwegian equivalent to *Charlie*.

## 4.2 Toponyms

Toponyms		
Source Language	Target Language	Technique
Little Whinging	Søndre Syting	Localization + literal translation
Eeylops Owl Emporium	Blingsau Uglestormarked	Localization + literal translation
Ministry of Magic	Magidepartementet	Literal translation

Table 4: A list over Toponyms in SL and TL, as well as the techniques employed in translation.

Within the category of toponyms Høverstad mainly employs literal translation. Many of the magical locations have a very clear meaning in their English names. Some of the toponyms look quite different in Norwegian, at least at first glance. *Eeylops* seems to be a fabrication of Rowling's, but it alludes to the eye, something Høverstad took to heart when translating. *Blingsau* can be split into *blingse* and *au*, both relating to the eye. According to NAOB *blingse* is a word for blinking, whilst *au* could be a dialectal form of *auge*, the Nynorsk word for eye.

*Søndre Syting* makes sense when looking a little bit closer at the meaning of the English name *Little Whinging*. The name implies a smaller town, maybe a suburb to a bigger city. It is not very common to name Norwegian towns after their size, but rather their location, for instance compared to the main city the smaller town is named after. *Søndre* means *southern*, so it is implied that the city *Harry* lives in is south of whatever bigger city we assume the town is connected to. *To whinge* means to complain, as does *å syte* in Norwegian.

## 4.3 Other proper nouns

### 4.3.1 Zoonyms

Zoonyms		
Source Language	Target Language	Technique
Mrs. Norris	Fru Hansen	Literal translation + Localization
Scabbers	Skorpus	Literal translation

Table 5: A list over Zoonyms in SL and TL, as well as the technique employed in translation.

*Mrs. Norris* is the name of a character in Jane Austen's novel *Mansfield Park* (1814). In the Norwegian translation this connection is completely lost. *Hansen* is a common surname in



Norway that most readers will recognize, and giving the cat a very human surname strengthens her eerily human-like personality.

*Skorpus* was mentioned in chapter 2 as an example of literal translation, but the English *Scabbers* carries a bit more meaning that is lost in translation. According to Groves (2017) *scab* is also slang for *traitor* or *strike-breaker*. The term is used about a person who ‘throws in the towel’ and goes to the stronger opposing side, where it is safer and more comfortable. This is a hint at things to come, as *Scabbers* is revealed to be the turncoat *Peter Pettigrew* later in the book series.

### 4.3.2 The Hogwarts Houses

The Hogwarts Houses		
Source Languagea	Target Language	Technique
Gryffindor	Griffing	Literal translation
Slytherin	Smygard	Literal translation
Ravenclaw	Ravnklo	Literal translation
Hufflepuff	Håsblås	Literal translation

Table 6: A list over the Hogwarts School Houses in SL and TL, as well as the technique employed in translation.

The Hogwarts Houses have names that carry meaning in Modern English. *Gryffindor* alludes to the mythical creature *griffin*, which is also reflected in the Norwegian translation. *Slytherin*, the house with a snake as house mascot is aptly named after the way a snake moves. *Ravenclaw* also has a straightforward name consisting of *raven* and *claw*. The name is a bit misleading, as the house mascot is an eagle. Regardless, the name is also literally translated into Norwegian. Finally, *Hufflepuff* is a play on *to huff and puff*, and the Norwegian translation, *Hårsblås*, one on *heseblesende*, an adjective meaning “out of breath” (NAOB), so the meaning is directly transferred.

### 4.3.3 Magical Objects

Magical Objects		
Source Language	Target Language	Technique
The Daily Prophet	Aftenprofeten	Localization
The Sorting Hat	Valghatten	Localization
The Mirror of Erised	Speilet Mørd	Localization

Table 7: A list over Magical Objects in SL and TL, as well as the technique employed in translation

*The Daily Prophet* or *Aftenprofeten* has already been mentioned in chapter 2 as a perfect example of a proper noun that imitates already existing names. *The Ministry of Magic* in section 4.2 (Table 4) is another example of this. *The Sorting Hat* sorts the students at *Hogwarts* into the four houses based on their personality traits. *Valghatten* more or less means the same, although a literal translation would be *sorteringsshatten*. *Valghatten* roughly translates into “the hat of choosing”, so the meaning is transferred well enough.

*Speilet Mørd* is also a different name for the mirror that shows a person’s deepest desires. As with the English name, *the Mirror of Erised*, it includes a word written backwards, but in Norwegian the word is *drøm*, “dream”. The choice of word could be excused as the different options for literal translations of *desire* could be difficult to pronounce and/or understand (*lengsel* or *begjær*).

## 5 Discussion

Based on the theoretical background in chapter 2, the findings in chapter 4 have given rise to a few key observations about Høverstad’s approach to translating *HPSS* into Norwegian. Firstly, it becomes apparent that the translator shows great respect to the author’s choice of giving meaning to many of the proper nouns and takes this into consideration throughout his localization work. Secondly, it is observed that Høverstad is respectful of Rowling’s proper nouns with roots in other languages than English, as they are mostly borrowed, not translated or localized.

To answer the question on translation strategies employed by the translator, it is observed that main techniques employed by Høverstad are *borrowing*, *localization* and *literal translations*. Many of the proper nouns in *HPSS* carry meaning, so it makes sense that most of them have been adapted to be understood by the Norwegian reader. The translator has been very thorough in his work and has dedicated time and effort even to the characters that are barely mentioned in the book (e.g. *Simion Smelkuss*). While the perceived importance of the character does not necessarily impact the care taken in translating the proper nouns, some patterns emerge within the different categories of proper nouns.

In section 4.1 the researcher observes that the majority of the anthroponyms with roots in Latin, mythology and French are kept as they are, whilst the more stereotypical Modern

English proper nouns are localized or literally translated to keep or add meaning for the Norwegian reader. Alliteration is kept for the most part but is sometimes discarded where deemed necessary for the meaning of a proper noun. The researcher especially notes Høverstad's own reasoning: "The point is rarely a 1:1 translation of all elements, but rather to find something that gives the same effect" (Høverstad, 2000). This reasoning becomes apparent when dissecting the translations of proper nouns throughout *HPPS*. There are many instances of Høverstad localizing or changing a proper noun for it to convey a meaning that is not there originally, as with *Dumlingene*.

It is observed that many of the literary allusions in the original book are lost in the Norwegian translation. The researcher proposes that this could be a conscious decision made by Høverstad, since many of the literary references would be lost to the Norwegian audience. This decision makes the task of translating the proper nouns less strict, although it removes a layer of meaning. The researcher also observes that the translator is conscious of the target audience. Names like *Fred og Frank* and *Rulle og Kalle* have been adapted to be more memorable, with alliteration and rhyming making them fun for the young reader.

The researcher proposes that Høverstad has put equal thought into all the categories put forward in this thesis and that the general attention to detail is high, regardless of the perceived importance of the proper noun. The translator has also stated that he finds it fun to "play around with the names" (Asdal, 2005) and there is evidence of this in names like *McSnurp*, *Aftenprofeten* and *Blingsau*. The researcher argues that this "playing around" adds to the effectiveness of the translation, and is at least a part of the reason why Høverstad is so successful as a translator.

## 6 Conclusion and Outlook

Throughout this thesis the researcher has investigated how the translator has localized English proper nouns to better fit a young Norwegian target audience. The thesis argues that the Norwegian translator aims his translation expertly at a young Norwegian target audience. This is achieved through meticulous localization of proper nouns in all categories investigated throughout the thesis. Høverstad is obviously conscious of proper nouns that carry meaning, and often literally translates or localizes them so that the meaning is carried over into his translation. The researcher observes that the translator in some cases goes one

step further than the original and adds meaning to proper nouns that previously had none to let the reader understand more about the character, place or object in question.

It is also observed that Høverstad respects Rowling's choices when it comes to anthroponyms with roots in Latin and French, and that he has borrowed most of these, despite them holding meaning in those languages. It could be interesting to do further research into for example spells with this in mind, as most of the spells in *HPSS* have names with roots in Latin. Since the scope of this thesis is already quite extensive this will have to be a pursuit for further studies.

Another topic that there was not enough space for within the scope of this thesis is the category 'Personal names that are not anthroponyms'. This category includes humanoid creatures like gnomes and centaurs. Since they play a minor role in *HPSS* the decision was made to exclude them from the thesis, however they play a larger role further on in the book series, and it could be interesting to see how the translation techniques are applied to these. Finally, it could be beneficial to compare the Norwegian translation to that of other languages, such as US English or the other Scandinavian languages. How does the approach differ in the different translations?

Since the methodology utilised in this thesis is almost purely qualitative, the researcher proposes that further quantitative studies could be beneficial in future research, to better determine e.g. frequency of proper nouns in the English and Norwegian versions of the book, and to properly determine whether the frequency of appearance of a proper noun impacts the translation strategy.

Overall, the researcher finds that the translation work is impressively well-aimed at the target audience and argues that the Norwegian localization puts even more meaning into the proper nouns than the original does overall. The fact that this book is aimed at children justifies the choice to localize rather than borrow when translating, as much of the meaning of the proper nouns would otherwise be lost.

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## Appendices: List of proper nouns with translations

### Appendix I: Anthroponyms (ordered by perceived importance)

<b>Main Anthroponyms</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Harry Potter	Harry Potter	
Ron (Ronald) Weasley	Ronny (Ronald) Wiltersen	
Hermione Granger	Hermine Grang	
Albus Percival Wulfric Brian Dumbledore	Albus Parsifal Ulfrik Brian Humlesnurr	
Rubeus Hagrid	Rubeus Gygrid	
Lord Voldemort	Voldemort	<i>The title of lord (fyrst in Norwegian) is not mentioned in HPVS.</i>
Draco Malfoy	Draco Malfang	
<b>Secondary Anthroponyms</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Vernon Dursley	Wiktor Dumling	
Petunia Dursley	Petunia Dumling	
Dudley Dursley	Dudleif Dumling	
Severus Snape	Severus Slur	
Minerva McGonagall	Minerva McSnurp	
Professor Quirrell	Professor Krengle	
Fred Weasley	Fred Wiltersen	
George Weasley	Frank Wiltersen	
Vincent Crabbe	Vincent Krabbe	
Gregory Goyle	Grylius Gurgel	
Neville Longbottom	Nilus Langballe	
Seamus Finnigan	Jokum Finniman	
Dean Thomas	Tommy Ding	
Pomona Sprout	Pomona Stikling	
Filius Flitwick	Filius Pirrevimp	



<b>Other Anthroponyms</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Lily Potter	Lilly Potter	<i>Maiden name: English: Evans Norwegian: Eving</i>
James Potter	Jakob Potter	
Dedalus Diggle	Dedalus Dølg	
Poppy Pomfrey	Pussi Pomfrit	
Sirius Black	Sirius Svaart	
Marge Dursley	Maggen Dumling	
Arabella Figg	Arabella Figg	
Piers Polkiss	Simion Smelkus	
Cornelius Fudge	Kornelius Bortfor-Klar	<i>In later books the Norwegian name changes to Bloef.</i>
Tom the Barman	Bartenderen Tom	
Madam Malkin	Madam Malkin	
Lucius Malfoy	Lucifus Malfang	
Narcissa Malfoy	Narsissa Malfang	
Garrick Olivander	Garrick Olivander	
Ginny Weasley	Gulla Wiltersen	
Molly Weasley	Molly Wiltersen	
Percy Weasley	Perry Wiltersen	
Lee Jordan	Laffen Styx	
Bill (William) Weasley	Rulle (Rolf) Wiltersen	
Charlie (Charles) Weasley	Kalle (Karl) Wiltersen	
Arthur Weasley	Arthur Wiltersen	
Peter Pettigrew	Petter Pittelpytt	
Gellert Grindelwald	Gellert Grindelwald	
Nicolas Flamel	Nicolas Flamel	
Hannah Abbott	Hanna Abom	
Susan Bones	Susanne Beining	
Terry Boot	Tom Blom	

Mandy Brocklehurst	Amanda Brunkenberg	
Lavender Brown	Lavendel Bruun	
Millicent Bulstrode	Milly Bylling	
Justin Finch-Fletchley	Julius Finkenfjær	
Pansy Parkinson	Petrea Parkasen	
Padma Patil	Padma Patil	
Parvati Patil	Parvati Patil	
Sally-Anne Perks	Anna-Klara Pomp	
Blaise Zabini	Blaise Zabini	
Nearly-Headless Nick	Nesten hodeløse Nikk	<i>Full name: Sir Nicholas de Mimsy-Toppington</i>
Bloody Baron	Blodbaronen	
Argus Filch	Argus Nask	
Madam Hooch	Madam Hopp	
Fat Lady	Den trinne damen	
Professor Binns	Professor Kiste	
Oliver Wood	Oliver Quist	
Angelina Johnson	Angelika Johnson	
Marcus Flint	Marcus Flint	
Alicia Spinnet	Alliken Spunt	
Katie Bell	Katti Bull	
Adrian Pucey	Adrian Plom	
Terence Higgs	Terris Butler	
Irma Pince	Irma Knipe	
<b>Personal names that are not anthroponyms</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Griphook	Klotak	
Peeves	Gnav	
Ronan	Ronan	
Bane	Bane	
Firenze	Florens	

## Appendix II: Toponyms (in alphabetical order)

<b>Toponyms</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Diagon Alley	Diagonallmenningen	
Eeylops Owl Emporium	Blingsau Uglestormarked	
Flourish & Blott's	Blomstring og Kladd	
Gringotts	Flirgott	
Hogwarts	Galtvort	
The Leaky Cauldron	Den lekke heksekjel	
Little Whinging	Søndre Syting	
Madam Malkin's Robes for all Occasions	Madam Malkins Gevanter	
Ministry of Magic	Magidepartementet	
Privet Drive	Hekkveien	
Smeltings Academy	Nauthus kostskole	

### Appendix III: Other proper nouns (in alphabetical order)

<b>Zoonyms</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Fang	Hogg	
Fluffy	Nussi	
Hedwig	Hedvig	
Hermes	Hermes	
Mrs. Norris	Fru Hansen	
Norbert	Norbert	
Scabbers	Skorpus	
Trevor	Tristan	
<b>The Hogwarts Houses</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
Gryffindor	Griffing	
Hufflepuff	Håsblås	
Ravenclaw	Ravnklo	
Slytherin	Smygard	
<b>Magical Objects</b>		
<b>Source Language</b>	<b>Target Language</b>	<b>Comments if applicable</b>
The Daily Prophet	Aftenprofeten	
The Mirror of Erised	Speilet Mørd	
The Put-Outer	Slukkeren	<i>Not a proper noun in the Norwegian translation. Changed to Deluminator (English) and avlyser (Norwegian) in later books.</i>
Remembrall	Forglemei	<i>Not a proper noun in the Norwegian translation</i>
The Sorting Hat	Valghatten	<i>Not a proper noun in the Norwegian translation</i>