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“Everybody Hates Hitler”, but “Where Do We Go from Here?”

Allusions and Their Translations into Finnish in the Episode Titles of The
American Television Series *Grey’s Anatomy* and *Supernatural*

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ABSTRACT

Tämä tutkimus perehtyy englanninkielisten televisiosarjojen jaksojen otsikoissa sekä niiden suomenkielisissä käännöksissä esiintyvien alluusioiden eli viittausten funktioihin. Tavoitteena on selvittää, onko alkuperäisissä otsikoissa esiintyvien alluusioiden funktiot onnistuttu välittämään käännöksissä myös suomalaiselle yleisölle. Tutkimusmateriaalina on kaksi yhdysvaltalaisista televisiosarjaa, *Grey's Anatomy* ja *Supernatural*, yksi kausi molemmista. *Grey's Anatomy* kaikkien jaksojen otsikot viittaavat musiikkikappaleiden nimiin, ja *Supernaturalin* otsikot taas useimmiten vaihteleviin, populaarikulttuurista tuttuihin lähteisiin.

Tässä tutkimuksessa otsikoiden pääasiallisen tarkoituksen otaksutaan olevan tiedon välittäminen varsinaisesta tekstistä, ja otsikoissa käytetyt alluusioiden funktiot pyrkivät täyttämään tämän tarkoituksen viittausten kautta. Koko sarjan läpi jatkuva alluusioiden käyttö voidaan nähdä tarkoituksellisenä myös siinä mielessä, että sillä pyritään herättämään yhä suuremman yleisön mielenkiinto. Otsikoiden funktioita on analysoitu Christiane Nordin teorian mukaan, ja otsikoissa esiintyviä alluusioita Ritva Leppihalmeen teorian mukaan.

Ensimmäisessä tutkimuskysymyksessä etsittiin otsikoiden alluusioiden kääntämiseen käytettyä strategiaa, ja toisessa pyrittiin selvittämään sekä alkuperäisissä että käännetyissä otsikoissa aktualisoituneet kommunikatiiviset funktiot. Yhtenä tavoitteena oli selvittää, vaikuttaako käytetty käännösstrategia edellä mainittuun funktioiden aktualisoitumiseen. Materiaalin analyysistä selvisi, että pääpaino on useimmiten ollut informatiivisen funktion välittämällä käännöksessä, ja alluusion luoma mainonnallinen vaikutus on jäänyt taka-alalle. Tietyin strategioiden käännetyt otsikot kuitenkin täyttivät molemmat tarkoitukset. Tutkimustulos innoittaa lisätutkimuksia, sillä laajemman tutkimuksen perusteella olisi mahdollista vetää tarkempia johtopäätöksiä strategioista, joita käyttämällä alkuperäisen otsikon funktiot välittyisivät kohdeyleisölle varmemmin.

KEYWORDS: episode titles, communicative functions, translation strategies, allusions

1 INTRODUCTION

Regardless of the genre, it being either an academic article or a film script for a romantic comedy, the title is a very significant part of any text. This is an argument made by many scholars, for instance Christiane Nord (1995) and Mladen Jovanovic (1990), who have focused on the subject, and one of the biggest reasons defending the argument is that the title is the first thing the reader or viewer sees of the text. Consequently, the readers receive the first impression of the text from the title and based on it, form an opinion of the text at hand. The title must, in only one word or a very short sequence of words, both describe and advertise the text and while forming a good title is a difficult enough task for any author, it is just as difficult for a translator.

In this thesis, I study titles that include allusions, that is, references to other sources, such as other titles, names or quotes. Ritva Leppihalme (1994) defines allusions in the beginning of her study as “usually brief borrowings [...], in the expectation of receiver recognition...” (1994: 9). She argues that allusions are used in order to involve the receiver in the text in a very particular way, since the wording in the allusions includes a clue for their meaning but the clue can be understood only if the receiver can link the words to the source in which they were used originally. In one of her identified categories for allusions, Leppihalme includes titles and headings and the use of allusions in them. I will further discuss the characterization of these kinds of allusions in section 3.2. Christiane Nord presents in her article in which she focuses on the communicative functions of titles (1995) six functions titles can serve, and these functions include two functions that will be focused on in this thesis since the use of allusions serves those functions best. These functions presented by Nord will be explained in length in section 3.1.

As mentioned before, I will study titles that include allusions, more specifically titles of episodes from two well-known American television series. The material will be gathered from the medical drama *Grey's Anatomy* and the horror series *Supernatural*. The two series are entirely different in their themes, *Grey's Anatomy* revolving around the everyday life of a certain hospital and *Supernatural* telling a story of two brothers who

hunt supernatural creatures tormenting innocent people all over the US. The use of allusions in the episode titles is quite a common trait for many television series. The phenomenon is not restricted to any certain genre of series; it can be found in comedy as well as in horror or drama. The aim of this thesis is to discover whether the function intended with the use of an allusion to be served by the original titles of the aforementioned series is also transferred to the Finnish translations. Research question number one (1) to which I will seek an answer in this research is: what translation strategies can be argued to have been used in the translation of the titles? Research question number two (2) concerns the communicative functions of the titles. I will try to detect which functions each title serve and whether the translated titles serve the same titles as the original. After finding an answer to these questions I will try to determine whether the used translation strategy affects the communicative functions the translated title might be argued to serve.

As mentioned briefly above, in this thesis I will use two American television series, *Grey's Anatomy* and *Supernatural*, as my material. I will focus on one season from each of the two series: season eleven from *Grey's Anatomy* and season eight from *Supernatural*. I have chosen the seasons rather subjectively, namely the ones that were most recently aired in Finland at the time I started planning this thesis. In *Grey's Anatomy*, the titles of the episodes allude to names of popular songs mostly from the 20th century, and the title always describes the episode's plot somehow. Even though the episode is named after a song, it does not necessarily mean the song will play during the episode, or that the lyrics relate to the plot of the episode in any way. The custom of alluding to popular songs in the episode titles has remained the same throughout the series, and the detection of the sources of the allusions was a straightforward task since the names of the songs the titles alluded to were provided in the description of each episode on the fan-based website from which most information of the episodes was taken from, *Grey's Anatomy* and *Private Practice* Wiki.

In *Supernatural*, the nature of the allusions varies, if and when an allusion is used. In this series, all the episode titles do not necessarily allude to anything. The episodes may be named after songs but also after bands, films, or idiomatic expressions etc. Some titles

may also be modified somehow to better suit the topic content of the episode. For example, in season seven episode twenty, *The Girl with the Dungeons and Dragons Tattoo* refers to the English title of a novel from the *Millenium*-trilogy by Stieg Larsson, *The Girl with the Dragon Tattoo*. The altered version also refers, along with the reference to the novel, to the popular fantasy role-playing game *Dungeons and Dragons*. It must be stated here that the sources of the allusions used in the titles of *Supernatural* episodes are not always exactly clear, hence some indications of the sources might remain quite ambiguous.

The use of allusions in the episode titles in both *Grey's Anatomy* and *Supernatural* could be seen as a recognisable trait of the series, since it continues throughout the series and followed certain patterns. Thus, many viewers who have followed the series through several seasons could be assumed to be aware of the patterns. Because of the continued use of allusions in the television series and the popularity of this style also among many other television series, it can be regarded a purposeful activity and that it must have a certain function. Through this function, the importance of the allusions used in the episode titles is established. As mentioned earlier, one of the most important functions of a title along with describing the plot is to act as an advertisement for the text, namely to attract the recipients' attention to it and persuade them to read or watch the text. When studying the works of e.g. Helen Kelly-Holmes and Maija Grönholm on advertising language, I learned that the use of allusions could be seen as a useful style also in advertising language. This aspect can also be linked with translation. I will elaborate on this subject shortly in section 1.2.

It is now established that the function of the title is its most essential aspect. Along with the use of literary devices, such as allusions used in the title it guides also its form. Consequently, also in translation the function of the title becomes an important aspect to take into account when choosing the translation strategies. Christiane Nord (1995) has studied the translation of titles and their functions. She identified six functions the titles can serve, with three of them being "essential" and three being "optional". Of the six functions two optional ones, the "referential" and "appellative" functions seem to most accurately fit the purposes of this thesis. In this thesis, I will combine Nord's theory on

the functions of the titles with Ritva Leppihalme's earlier mentioned theory on translation strategies used in translating allusions. I will go through these more thoroughly in section 1.1.

When investigating the topic, I found out that very little research has been conducted on the translation of titles, the most prominent one being the previously mentioned Christiane Nord's work. I could not find any previous work on this subject, not on the translation of titles of episodes or any analysis on the function of allusions in the episode titles of television series. Therefore, this subject felt worth studying, since the phenomenon does not only limit to the television series studied in this thesis, but occurs also in many other series, films and all kinds of literary works. I will base my study on the works of Leppihalme and Nord.

As a result of my study I expect to find that many different translation strategies have been used in the translations of the allusions, but certain kind of allusions may be replaced by an entirely Finnish allusion, for example, if there already exists an established Finnish translation for the title. My hypothesis for this thesis is that the translator has strived to find a matching Finnish allusion for most of the episode titles, for example, the already fixed Finnish title for a film or a Finnish song that would describe the plot of the episode well. However, since the titles in *Grey's Anatomy* are named after songs, the alluding function of the title might not be matched by the translation as often as with the titles with allusions of *Supernatural* episodes, since intelligibly there are not many established translations for song titles. In the following sections I will further discuss my material and method.

1.1 Material

The material of this thesis consists of one season from each television series, namely season eleven from *Grey's Anatomy* and season eight from *Supernatural*. More concretely, the material will consist of the episode titles, the translations of the titles (with back translations provided by me), short synopsis of each episode and a note on the work

the title alludes to. When gathering the material for a preliminary research, I realised that the titles of the episodes were translated only when aired on television. *Supernatural* was also available on the video streaming service Netflix and DVD, but in neither the episode titles were translated. *Grey's Anatomy* was available on another streaming service, Viaplay, and one season on DVD, but also in these formats the titles were not translated at all. Therefore, the material will be gathered from a Finnish website Sarjaseuraaaja (Sarjaseuraaaja 2017), which gathers information of numerous American television series aired in Finland, including, for instance, titles of episodes and their translations. The information on this website is gathered mainly from Finnish online TV guides. The short descriptions of the plots of the episodes for both series are gathered from fan managed websites dedicated for each series described in more detail below.

The search for the sources of the allusions was not as straightforward. The task was simpler for *Grey's Anatomy*, since it had become evident that all the episodes were named after songs, and eventually I found a well-established fan site called *Grey's Anatomy and Private Practice wiki* (2017) for the series, where all the sources for the allusions were listed. To find the sources for the allusions in the titles of *Supernatural* episodes I also found help from a fan managed website, called *Supernatural Wiki* (2017).

Of *Grey's Anatomy*, I will study season eleven which was aired on the commercial channel Nelonen [Four] in the end of 2015. The season consists of twenty-five episodes whose titles are all translated. Of *Supernatural* I have chosen to use season eight, aired for the first time in Finland from the end of 2014 onwards. The season consists of twenty-three episodes whose titles are also all translated. As stated earlier, all episode titles were translated for television, however, the translator of the episodes is unfortunately not stated on the website from which the information is gathered.

As mentioned before, along with the titles and their translations and a short synopsis of each episode, I will make a note on the source of the allusions used in the titles. As also mentioned before, at least in *Supernatural* all the titles do not necessarily allude to any particular sources, they merely describe the topic content of the episode. I will make note of the episodes whose titles are not recognisable allusions in the analysis section, and

these episodes are included in the analysis despite them not containing an allusion. This is action is performed to discover the communicative functions served by all the episodes in the analysed seasons. Ritva Leppihalme discusses the recognition of allusions in her work, and notes that when she interviewed the translators of the works she studied in her research and asked them how they recognised an allusion, the most common answer was that it “rings a bell” (1994: 70). That is how I also first recognised most of the allusions in *Supernatural*. For instance, in season seven, episode 13 “Slice Girls” alludes to the British girl band Spice Girls.

1.2 Method

I will base my analysis of the material on Christiane Nord’s work on the functions of titles and Ritva Leppihalme’s work on allusions and their translations. As mentioned earlier in this thesis, the model Nord uses contains six functions of which three are essential and three are optional. Nord argues that every title serves the three essential functions, but titles apply the optional functions only in special communicational circumstances in which the titles are used (1995: 266). The essential functions are the “distinctive”, “metatextual” and “phatic” functions and the optional ones the “referential”, “appellative” and “expressive” functions. Since the subject of this thesis is the allusions used in the titles of the episodes, the focus is only on the referential and appellative functions. As previously mentioned, titles act as advertisements for the whole text, which is why the appellative function, its purpose being to guide the receiver to interpret the text in a certain way, fits the material of this thesis. The other aim for a title is to describe the content of the co-text, which is why the referential function is even more essential for this research. I will further explain the other functions later.

Leppihalme (1994) has conducted one of the most extensive researches on allusions and their translation. She gives a thorough analysis of allusions, identifying numerous different forms of them, and focuses especially on their translation into Finnish. In the beginning of her study, she states that in literary studies many definitions of the term share one simple idea: allusion is a reference to something. Following this notion, she

immediately argues that allusions are not only a literary phenomenon but can be found in any kind of texts. An allusion could be a longer or shorter reference to proper names, quotations, or popular phrases in altered or unaltered form. With the use of an allusion, the sender of the text expects that the receiver recognises the allusion and the relation of its use to the original source. Leppihalme focused more thoroughly on a few forms allusions can take, the “proper name allusion” and “the key-phrase allusions”. A proper name allusions contain a proper name (of a person or another work of art) and key phrase allusions contain a key phrase of undefined length. (Leppihalme 1994: 5-6, 9–10) Leppihalme’s theory will be further discussed in section 3.2.

One of the six functions for titles formed by Christiane Nord is the appellative function, whose purpose is two-fold: the title should induce the recipient primarily to pay attention to and read the co-text, or to induce the recipient to interpret the co-text in a certain way. By serving this function, an advertising effect is added to the title. According to Nord, one of the ways in which a title might succeed in serving this function could be through for example the use of allusions (1995: 278). María Bobadilla-Pérez writes that “[,] the reasons for choosing a specific translation are basically commercial”, when she discusses different strategies for the translations of film titles (2007). The advertising function of the title can thus be argued being an important one.

The use of allusions is realised as an important aspect of advertising texts in general. According to Helen Kelly-Holmes, the functioning of an advertising text relies on relationships, meaning that they should be presented in a communicative culture in which the receiver can best be influenced by the advertising text. Eventually, in their turn, the advertising texts also participate in forming the communicative culture they are presented in. Kelly-Holmes concentrates on the language of advertising yet I could not find any notion of allusions in her work. However, she does introduce the role of intertextuality in advertising language. (Kelly-Holmes 2005: 3, 6) Intertextuality could be briefly explained by noting that no text has a meaning on its own, rather they all act in a network of textuality. The texts in the network intersect with and neutralise each other, which makes intertextuality a basic quality among all texts. (Allen 2000: 35)

Maija Grönholm mentions in her work about titles of advertising texts that allusions are a useful device in advertising texts and titles. They work as a device for creating a relationship between the author and the receiver, who will get a feeling of satisfaction from being able to solve the puzzle created by the allusion. This way a bond between the sender and receiver is created without it even being realised. The sender can rely on the fact that the audience of the text has approved a certain type of discourse for the texts they provide and plan their use of language accordingly. (Grönholm 1990: 48)

I will link all the theories mentioned above together in my analysis on the episode titles. First, I will analyse the used translation strategies applying Leppihalme's theory on the translation of allusions and confirm the strategy used for the translation of each episode. The titles will be divided into sub-sections according to the strategy used in their translation. Second, applying Nord's theory of the functions of titles, I will try to identify the communicative functions of the researched titles, both the original and the translation. Not all of the titles include an allusion and some of the titles' main function might be just to describe the plot of the episode, but that does not necessarily mean that they do not contain an advertising feature regarding the effect for the entire series. They are, after all, part of a larger group of titles contributing to the style of the series. With the confirmations regarding the translation strategies and the identified functions of both the originals and their translations, it could be possible to make notions on the effects different translation strategies might have on the communicative functions the titles may serve.

In the following chapter, pieces of background knowledge useful regarding the aims of this thesis will be presented. As mentioned before, the television series included in the current research are not the only ones containing allusions. Consequently, first there will be a short section on the use of allusions in episode titles in a more general sense, and after that I will give a more thorough introduction of *Grey's Anatomy* and *Supernatural*. After that sub-section I will elaborate a little more on the allusions' role as an advertising function before finally briefly going through the roles of titles in texts in general.

2 ON *GREY'S ANATOMY*, *SUPERNATURAL* AND TITLES

The topic of this thesis involves several instances which presuppose more thorough processing. Hence, in the following sub-sections the use of allusions in episode titles of television series will be discussed in a more general matter, and later the two American television series used in this thesis will be introduced in more detail. The role of titles in the construction of texts is also elaborated on in this section, with a short note of the advertising function of titles.

2.1 Allusions in Episode Titles of Different Television Series

The use of allusions is not limited to any specific genre or text type, but they can be employed in any part of any text. However, the function of its use remains mostly the same. As Leppihalme states in her study, some sources are alluded to more often than to others, e.g. the Bible or Shakespeare's works. (Leppihalme 1994: 74) Regarding allusions, there are really no rules as to what kind of allusions can be used in which texts. An allusion carries a certain meaning through intertextuality into the content of the text, and the other text could be basically anything.

Allusion can be seen as a subordinate term for intertextuality, which in its part is not a simple term to account for. Ultimately, intertextuality can be explained by initially noting that to interpret a text, one must trace the network of textual relations the text is a part of. (2000: 1) Graham Allen has investigated theories on intertextuality of several prominent names on the field, primarily de Saussure, Bakhtin and Kristeva. Kristeva combines de Saussure's and Bakhtin's in her own theory, in which she takes a rather abstract stand regarding the subject. (Allen 2000: 36)

Kristeva is concerned on how texts are constructed, and argues that authors do not produce texts from their individual minds, but compile them from pre-existing texts. In the light of this notion, a text can be seen to be created from a compilation of "cultural textuality", intertextuality representing this space in which earlier made utterances

intersect and neutralise one another. Kristeva argues that text do not have a meaning of their own, but are connected with the surrounding cultural and social processes. Intertextuality can be related to this quality of texts. (Allen 2000: 36–37)

As said before, the allusions in the television series that are concentrated on in this thesis refer mostly to popular culture items. However, there are no restrictions regarding the kind of sources the used titles can allude to. Among the television series in which allusions are used in the episode titles, the allusions might refer to several kinds of sources. For example, in addition to the series that are going to be studied in this thesis, also the teen drama *Gossip Girl*, the comedy series *Modern Family*, psychological thriller *The Fall*, and detective series *Sherlock* use allusions that refer to various kinds of sources.

Gossip Girl and *Modern Family* can be used as examples of series that allude to titles of other popular culture items. For example, *Gossip Girl's* first season's episode eleven is called "Roman holiday", alluding to the film classic of the same title from 1953. The allusion in this episode works like allusions mainly do, that is the words in the allusion offer a clue for an additional meaning (Leppihalme 1994: 3). Here in the title it offers information about the topic content of the episode. In the episode, a lover called Roman enters the life of one of the main characters around Christmas holidays (Internet Movie Database – *Gossip Girl* 2017). Episode number twenty-four of the sixth season of *Modern Family*, called "American Skyper", is a modified allusion to the 2014 film *American Sniper*. The title again does not really allude to the film, but as a title describes the topic content of the episode well. In it, one of the main characters joins a family event through the video chat and voice call service Skype (Internet Movie Database – *Modern Family* 2017).

The other two series mentioned above, *Sherlock* and *The Fall*, allude to literary works. The series *Sherlock* tells the story of the private detective Sherlock Holmes set in contemporary time. The episode titles allude to the original novels and short stories written by Sir Arthur Conan Doyle, the titles however being slightly altered from their original form. (Bakerstreet Wiki 2017). *The Fall* has all its episodes named after lines from John Milton's *Paradise Lost* (Internet Movie Database 2017). The sources of most

allusions in the episode titles of any television series can often be found on fan-based websites or databases, as is the case with the two aforementioned series and the two analysed in this thesis.

In the following sub-sections, I will present the two series studied in this thesis, *Grey's Anatomy* and *Supernatural*, in more detail. Not much emphasis is put on the use of allusions in the episode titles, as the main objective here is only to give more thorough descriptions of the series themselves.

2.1.1 *Grey's Anatomy*

Grey's Anatomy is a medical drama created by Shonda Rhimes in the United States, which introduces the doctors of the fictional Grey Sloan Memorial Hospital in Seattle. The show was first aired in the United States in 2005. The series follows the life in the hospital focusing on character development and the personal lives of the doctors and patients, rather than on the professional life going on in the hospital. The series is described as a medical drama but just as much it is a romantic drama, since the main plot revolves around the events in the interns' and doctors' personal lives. The show features several main characters and numerous recurring and guest stars, but fundamentally, the storyline follows the life of the titular character Meredith Grey. She is the daughter of a brilliant surgeon who also worked and gave her name to the Grey Sloan Memorial Hospital, and at least in the beginning of the series, Meredith strives to live up to her mother's name. In the beginning of the series Meredith, along with some of the other main characters, begins her career as an intern in the hospital, and throughout the series her medical career and personal life is followed. One season in the series mostly corresponds for one academic year in the (throughout the series changing) interns' lives. (Grey's Anatomy and Private Practice Wiki – Grey's Anatomy)

The series was first aired in Finland in 2006 on the commercial channel Nelonen [Four]. It has gained vast popularity also among the Finnish audiences, at least with regard to how long it has been aired, and by the amounts of reruns played by Finnish broadcasting companies. In Finland, the series has been aired on the commercial channels Nelonen

[Four] and Liv. Season 13 is the last season aired in the United States and it is currently being aired in Finland as well.

Popular indie-rock and pop songs have become something of a hallmark of the show, it being a stepping-stone for several bands of that genre. This kind of music is typically played during emotional scenes presented in the show. What connects the show with the current research is that the titles of the episodes are all, from the very beginning of the show, also names of songs. Only exception in the source of a reference used in the series can be found from the very title of the series, which itself alludes to a famous anatomy book called “Gray’s Anatomy of the Human Body”, written by Henry Gray (Internet Movie Database – Grey’s Anatomy 2017).

The songs the titles are named after are mostly popular pop or indie-rock songs, for example by *The Beatles* or *R.E.M.*, and they describe the plot of the episode somehow. For example, the pilot episode of the show is named after The Beatles’ *A Hard Day’s Night*. In it the interns arrive to the hospital and are faced with their first exhausting 48-hour shift as new surgical residents (Internet Movie Database – Grey’s Anatomy 2017). Even though the episodes are named after songs, the songs mostly are not played in the episodes. The lyrics of the songs alluded to do not provide information of the topic content of the episodes either.

2.1.2 *Supernatural*

Supernatural is an American fantasy horror television series created by Eric Kripke, and it was first aired in the United States in 2005. The show presents successfully urban legends and aspects of horror through a main storyline including two main characters, the Winchester brothers Dean and Sam. Throughout the show, the brothers drive around the United States in their father’s old ‘67 Chevrolet Impala hunting and killing supernatural creatures, such as witches and vampires. The show uses many cultural references in the story, dialogue as well as in the episode titles. The titles allude to various popular culture items, mostly films and rock songs, but also to idiomatic expressions. The theme of the allusions revolves mostly around the same themes as does the whole series, which are

horror, science fiction and metal or classic rock. The soundtrack of the series consists of mostly 20th century classic rock.

In *Supernatural*, the forming of the episode titles does not follow any particular pattern, which is done, for example, in *Grey's Anatomy* with song titles. However, most of the titles can be recognised as allusions that refer to different sources. Many of the allusions used in the titles are modified to better fit the topic content of the episode. The alluded sources may have absolutely nothing to do with the topic content of the episode. Most often the clues of the meaning intended to be given in the allusion can be seen in its wording. The intentions can be emphasised by for example modifying the wording of the original.

As an example of different sources the title may allude to, episode thirteen of season seven of *Supernatural* called “Slice Girls” is an allusion to the British pop-band Spice Girls. With including a modified allusion, it describes the plot of the episode well, since it is about a tribe of Amazon-women going on a killing spree. In addition, episode eleven from season eight called “LARP and the Real Girl” is an allusion to the 2007 film *Lars and the Real Girl*. In the episode, the Winchester brothers encounter their old female friend when investigating the deaths of two live action role-players. The letter combination LARP consists of the words “live-action role play”, making it fit the plot of the episode better. (Internet Movie Database – *Supernatural* 2017)

Like *Grey's Anatomy*, *Supernatural* was first aired in Finland in 2006. It has been aired on the commercial channel Sub, which also currently airs the most recent season in Finland, season eleven. In the United States, season twelve is currently being aired. Due to its theme and the profound use of violence, the airing of the series in Finland has been restricted to rather late hours of the day. However, the series has arguably gained popularity in Finland regardless of the late screening hours, judged by it being aired for eleven seasons so far. (Sarjaseuraaaja 2017)

2.2 The Use of Allusions Serving the Advertising Purpose of Titles

It has already been established in this thesis that one of the main purposes, or functions, of a title is to advertise the text to the possible recipients. To avoid any confusion with Nord's six identified functions for titles, in this section the term "purpose" will be used. Nord focuses in many of her works on the functions of texts as well as translations, and applies Hans J. Vermeer's *skopos* theory as a basis of her research (1997). According to *skopos* theory, which is a theory of a purposeful action, "each text is produced for a given purpose and should serve this purpose" (Nord 1997: 29). One of the six functions Nord identifies is the appellative function whose purpose is to attract the possible receiver to reading the text or to read or interpret it in a certain way. (Nord 1995: 278)

Maija Grönholm has studied the language of advertising texts, and she argues that for an advertisement to work, the publisher of the advertisement needs to form it so that it fits the common communicative culture between the publisher and the receiver. The publisher of the advertisement must consider the cultural context in which the advertisement will be presented and thus very carefully plan the use of referencing mechanisms and linguistic devices, such as alliteration, punning or allusions. Grönholm notes that the use of allusions in titles of advertisements help enhance the relationship between the sender and the receivers of the advertisement, since solving the puzzle produced by the allusion evokes emotions of satisfaction in the receivers, regarding they manage to recognise it. Hence, the acknowledgement of the common cultural context by the publisher of the advertisement can be regarded very important. (Grönholm 1990: 48)

Kenneth Kim-Lung Au agrees with the notion that translating advertisements is rather a cultural transfer than a mere linguistic transfer. He states that the three key-words for advertising are attention, believability, and memorability. An advertisement should preferably evoke all the three in its recipients, and to do this, e.g. wordplay, unusual structures, or common literary devices including intertextuality could be used to make an advertisement evoke these emotions. The emotions must also be evoked in all the countries and cultures the advertisement is presented, which is why cultural transfer is emphasised. (Au 1999: 98–99)

Helen Kelly-Holmes has focused on advertising language as such, and does not pay much attention to titles. Her notions on the functions of the language used in advertising can however also be applied to the use of allusions as a device of the advertising purpose of the title. The description of advertising language as a “functional dialect” is used in her text, a term which suggests that advertising language, due to the title “dialect”, differs somehow of normal, everyday language. Intelligibly, the language used in advertisements differs from the everyday parole in many ways, but Kelly-Holmes argues the biggest difference being in how much the former is planned in advance. (Kelly-Holmes 2005: 8)

Many functions of language are listed in her text, of which “informational” and “directive” would seem the most fitting ones for advertising language. However, it is argued that in fact any of the functions on Kelly-Holmes’s list, or a hybrid of them, can very well be used in advertising language. After all, the main function of any kind of advertising, no matter what function of language is used as its device, is to promote the advertised product and persuade the receivers of the advertisement to buy it. (Kelly-Holmes 2005: 8)

2.3 Titles and Their Roles in the Rhetoric of Texts

As stated earlier, titles are one of the most important words or sequences of words in a text. There are several descriptions of the functions of titles, but Mladen Jovanovic, for instance, states in his work that the “function of a title, in its turn, depends on its role in communication...” According to Jovanovic, “language communication is a psycholinguistic phenomenon” in which an addresser tries to convey a message with the intention of it being understood by the addressee. This might be a difficult task, since it is, also according to Jovanovic, a commonly known fact that linguistic ambiguity is always present regardless of the genre or type of the text. This ambiguity may, however, be overcome by using the title of the text to do so. (Jovanovic 1990: 213) To return briefly to the previous section in which the use of allusions as episode titles was linked to advertising language, it can perhaps be stated here almost as a certainty that the use of language in the titles of the material of this thesis is not meant to be ambiguous.

Jovanovic argues that the most important function of a title is to improve communication, and thus prevent possible misunderstandings. He divides titles further into two categories, which are (1) titles that make it possible for the addressee to infer the content of the work before reading or seeing it, and to (2) titles that create no association to the work following at all or make associations that have nothing to do with the content of the work. Therefore, the relationship between the title and the text may be called interdependent, since the title and the work itself contribute to each other's meanings equally (Jovanovic 1990: 216).

Jovanovic adds to the necessary relationship between the title and the text the requirement of full understanding of the language and culture in which the text is presented. He notes that while the title contributes to the meaning of the text, similarly the meaning of the text influences the title as well. When considering television series, with their many episodes and their titles that may be formed in the same continuing fashion, the relationship could be stretched to include the nature of entire series as well. (Jovanovic 1990: 216) Along with the meaning of the text, also the knowledge of the way in which titles are usually formed in a certain series might aid in the interpretation of the allusive titles better than if the receiver was not aware of the style used in the naming of the titles. In any case, Jovanovic's notion that the main function of titles would be to enhance the communication between the sender and receiver and to prevent misunderstandings would seem in the light of previous discussion in this thesis to fit this current research rather well.

As mentioned, there are other approaches regarding the role of titles in the whole of the text. María Bobadilla-Pérez explains briefly in her work (2007) the relevance of titles in general and tells about their role as a part of the text. She claims that the most important purpose of a title is to get the readers or viewers of the title to consume the text, and that it might well be the most "imprecise, capricious and subjective component of the whole narrative." For her descriptions of the functions titles can serve, Bobadilla-Pérez follows Richard Sawyer's classification. According to this classification, titles can function as identifying the style or the genre of the text, introducing a theme or symbol to facilitate the understanding, or identifying only a character or place from the text. (Bobadilla-Pérez 2007: 117–118)

The latter, titles with a so-called “nominal role” and identifying a character or a place, have during the 19th and 20th centuries become less popular and given way to the other functions (Bobadilla-Pérez 2007: 118). The use of the “nominal” title may restrict the expressiveness of the author, which is probably why in the recent decades, writers have relied on the thematic or symbolic titles to be better able to reveal something about the nature of the co-text already in the title.

This shift in the fashion of using titles has possibly something to do with the fact that the style of the narration of novels has changed from a comprehensible, logical style to a more abstract and an unreliable one. While in the past, the “authorial narrator” in a traditional novel was quite reliable, meaning that the readers could trust the narration to guide them through the story in an easily comprehensible manner, the situation is quite different today. Contemporary writers may use narrators, who are untrustworthy and thus may make it difficult for the reader to follow the story. Because of this, modern writers have in the recent decades resorted in applying rhetoric devices outside the narrative text itself, such as the title, in describing the intentions the writer has for the work at hand more clearly (Bobadilla-Pérez 2007:118). However, in the material of this thesis these kinds of less logical and “untrustworthy” texts Bobadilla-Pérez writes about are very rare, which is why no more attention will be paid to this aspect of the functions of titles.

Maria Sidiropoulou’s remarks on the functions of titles in her work could be related to the previous notions of titles providing information not necessarily given in the co-text. She argues that most titles strive to serve one specific thematic function, namely that they express the most relevant information of the co-text to the recipients, hinting on the content that could be seen as most important and valuable in the whole of the text. She proposes three rules for titles to abide, “deletion”, “generalisation” and “re-construction”, which emphasise leaving out unnecessary details and describing several events or themes in a single concept. The titles should, however, not be too revealing, some ambiguity being important. (Sidiropoulou 1995: 287, 296)

Christiane Nord, whose article serves as the basis for the analysis of the functions of the titles in this thesis, also divides titles into categories according to their assumed

communicative function. Nord's theory will be elaborated further in chapter three, but a brief account on the functions she has identified titles to serve will be given here. She divides the functions of titles into six categories of which three belong to so-called "essential functions" and the other three to "optional functions". According to Nord, the essential functions are the "distinctive", "metatextual" and "phatic" functions. (1995: 264) Maurizio Viezzi calls the similar essential functions the "naming", "informative" and "phatic" functions. The first function is served by any title due to the mere fact that it exists, thus there is a name. The second function is served when the title is addressed in a suitable environment (e.g. presented in a review) and the last one is served upon the title's recognition as a title (receivers recognise the text as a title, resulting in a contact between them and the text). (Viezzi, 2013: 375) Even though the functions are named differently, their status as essential functions can be seen from their matching characterisations. Regardless of how many theories on the functions of titles there may be, Christiane Nord's theory is chosen for this thesis since it is the most extensive one and thus most accurate one to suit the analysis of the material of this thesis.

In the following chapter the theoretical background chosen for this thesis is introduced more thoroughly. As mentioned before, the two main theories used in this thesis are those of Leppihalme and Nord, thus the focus will be on their theories on the translation of allusions and titles.

3 THEORETICAL BACKGROUND

In the previous chapter the aims, material, method, and background information of this thesis have been discussed, and in this chapter the theoretical background for the analysis of the material will be introduced. Christiane Nord's theory on the translation of titles will be discussed in the following sub-section and after that the focus will be on Leppihalme's work on allusions and their translations.

3.1 Functions of Titles and Their Translations

Before going into the details of Nord's work on titles and their translation, it would be useful to become briefly acquainted with her work of the functionalist theories of translation (1997). The functionalist translation theories are one of the most prominent theories in the field, and regarding the topic of this thesis, it feels suitable that the approach should be introduced more thoroughly before continuing to the functionality of titles and their translations.

3.1.1 Functionalist Approach on Translating Introduced

Nord focuses in this study on the functional aspect of translation, making use of Katharina Reiss' and Hans J. Vermeer's text typology and *skopos* theories. She begins with a historical overview of the functionalist views on translation, mentioning e.g. "formal equivalence" and "dynamic equivalence", the former in short meaning word-for-word translation while the latter aims to complete naturalness of expression in the target culture. (Nord 1997: 5) Nord continues to discuss one of her aims in the book, which was to analyse the difference of Reiss' text typology and Vermeer's *skopos* theory. For the purposes of this thesis Reiss' theory will not be discussed, but a brief description of the *skopos* theory would be useful. *Skopos* is the Greek word for "purpose", and Vermeer defines translation along with other types of human action as "intentional, purposeful behaviour that takes place in a given situation", thus making *skopos* theory "a theory of purposeful action". (Nord, 1997: 6, 10)

Vermeer argues that because of the notion mentioned above, translation theory cannot merely be a theory of linguistics, but rather of culture and different communicative situations. He justifies this by stating that translation is not just a “one-on-one transfer between languages”, but that it is also very important to consider culture-specific items in the process. Consequently, in *skopos* theory the role of the source text is much smaller than that of the target text. According to the functionalist views, many extratextual features have to be considered in the translation, not ignoring the purpose of the text intended for the target audience. (Nord, 1997: 12)

Translations as types of textual productions are in most cases initiated by someone else than the translator themselves, either by a third party or sometimes by the author of the source text. Nord has earlier divided the active agents revolving around texts as “senders” and “receivers”, senders producing a text to convey a certain message and receivers consuming the text and interpreting it according to their cultural community. The initiator of the translation is the one that first initiates the translation process and primarily defines the purpose for which the eventual target text will be needed in the target culture. Since most of the time the producers of the source texts have not produced the text but for one target audience only, the role of the translators is more crucial in the translation process than that of the source text producers’. The translators are to act as both the receivers and interpreters of the source text and their task can be “compared with a target-culture text producer expressing a source-culture sender’s communicative intentions.” (Nord, 1997: 20–22)

Consequently, one of the translators’ main tasks is to act as a mediator between different cultures. Nord quotes Ward H. Goodenough, who defines culture as not a material phenomenon consisting of things or people, behaviour or emotions, but rather as an organisation of these things, e.g. the ways in which people perceive, relate or interpret behaviour and emotions. (Nord, 1997: 23) In her work Nord quotes also Agar, who introduces the term “*languaculture*” to emphasize the interdependence of culture and language. After all, language plays a major part in marking the differences between different cultures, thus also causing cultural conflicts. According to Agar, the boundaries between different cultures are marked by “rich points”, the most critical differences

between the behavioural and communicative norms of different cultures and that a translator always needs to be aware of these “rich points” when performing a translation. (Nord 1997: 25)

In a functionalist approach on translating, the translator should primarily concentrate on the most suitable way of rendering the initial message sent by the author of the source text into the target culture. Hence, the role of the source text in these approaches is very different compared to the linguistic or equivalence-based theories where, due to the expected loyalty to the original, emphasis is on the source text. In a functionalist approach, the source text is no longer the most important thing for the translator to apply when making decisions in the translation process, it functions more as just one of the sources of information the translator uses when producing a translation. As Nord explains in her work, functionalist theories, including *skopos* theory, are rather flexible by nature when it comes to the translation strategies used during the translation. Since the emphasis is on the purpose and function of the translation, it is completely possible that the purpose requires either a free or a very faithful translation. This makes the functionalist theories versatile and fitting for the analysis of translation rather widely. (Nord, 1997: 25–26)

Regarding the aims of this thesis, the distinction made by Nord between *intention* and *function* is a useful distinction to make a remark of. According to Nord, function is defined, unlike intention, from the viewpoint of the intended receiver of the text. The emphasis is not on the purpose of the text intended by the source text sender, but on the receivers’ “expectations, needs, previous knowledge and situational conditions.” In an ideal situation, the intention and the function of the text are very similar, if not even identical. (Nord, 1997: 28; my italics) Beverly Adab agrees with Nord in her article, where she even states that “unfulfilled expectations can obstruct the communicative process” (Adab 2001:138). One of the aims of this thesis is to discover whether the expectations and needs of the target audience is considered in the translation, which will be analysed by detecting whether the translation serves same function(s) as the original.

A translation can be intended to serve many different kinds of functions, thus making it possible to classify translations according to the function(s) they serve. When making

decisions in the translation process, the intended communicative functions of the target text needs to be focused on. Nord introduces a model of text functions she calls “translation-oriented model of text functions”, which consist of three functions earlier proposed by Karl Bühler, namely the referential, expressive, and appellative functions. A fourth function proposed by Nord is the phatic function. The functions will be briefly introduced below.

- Referential function: involves references to a thing or a phenomenon of the world, or those of a fictional world. It includes many sub-functions, which depend on the form of the referent. (Nord 1997: 40)
- Expressive function: a sender-oriented function that “refers to the sender’s attitude towards the objects and phenomena of the world”. (Nord 1997: 41)
- Appellative function: aims to affect the receiver’s sensitivity and to induce them to interpret the text in a certain way by appealing e.g. to their previous knowledge or experiences. Used in for instance advertising and can be presented through directly or indirectly, in the latter case e.g. by the use of linguistic or rhetoric devices or poetic language appealing to the receiver. (Nord 1997:42–43)
- Phatic function: “aims at establishing, maintaining or ending contact between sender and receiver.” It can be interpreted as any other function unless its form is conventional enough for it to go unnoticed. (Nord 1997:44)

To conclude this sub-section, it may be established, that the theory of a functionalist approach on translation would be most suitable for the purposes of this thesis. Theories with a functionalist approach focus on the intended purpose of the target text and thus enables the use of various translation strategies. It has been suggested earlier in this thesis, that the use of allusions in episode titles would have been used for advertising purposes, thus making the appellative function the most suitable one. This sub-section concentrated on functions of translations, and the next will focus on titles.

3.1.2 Communicative Functions of Titles and Their Translation

Christiane Nord’s theory on the functional approaches in translation has been introduced above, thus the transition to the communicative functions of titles seems convenient at this point. Nord’s theory on the communicative functions of titles is the main theory that

will be used for analysing the material of this thesis, and the information in the previous sub-section can be seen as a superordinate theory for functionalist translation, despite it not being as detailed. In the previous section, it was established, that appellative function for a translation would best suit the purposes of this thesis. In this section, the communicative functions of titles Nord introduces in her work will be demonstrated and their suitability for the purposes of this thesis will be discussed.

Even though Nord's work on the communicative functions of titles, written in 1995, precedes her work on the functional approaches on translation which was written in 1997, in this thesis they are presented in this order because in it serves its purposes more accurately. Out of Nord's two theories, the one focusing on titles intelligibly plays a larger role in the analysis of the material. Hence, the theories presented in the subsequent work from 1997 will be used rather to support and justify the use of the older theory than to act as a main theoretical background.

Before beginning the more detailed presentation of her theory regarding the communicative functions titles can serve, Nord presents an argument corresponding the ones she makes in the other work referred to in this thesis. She emphasizes the recipient-oriented nature of text-functions, which eventually affects the translation process. The recipient-oriented nature derives from the notion that a text which its sender has intended to serve a particular function can be used for a different function by its receivers, because the two might act in different communicative situations. The receivers' interpretation of a text however is not formed arbitrarily but is guided by the receiver's expectations, previous knowledge and experience, communicative necessities as well as situational factors and structural features of the text. The functions of a text, or in this case a title, may be derived from intentions resulting from the consideration of these factors. (Nord 1995: 263)

As previously mentioned in this thesis, Nord introduces in her work six communicative functions titles can serve, and further divides them into *essential* and *optional* functions.

The essential functions:

- The distinctive function: uniqueness, which unmistakably identifies the title from others. (Nord 1995: 265)
- The metatextual function: a feature which makes the text (the title) recognisable as a title, including e.g. non-verbal means, but also the “formal, syntactic and stylistic norms and conventions (Nord 1995: 272)
- The phatic function: attracting the attention and establishing a first contact with the prospective reader, the importance being on the consideration of the culture-specific audience and the purpose of being remembered (Nord 1995: 265)

The communicative situation in which titles are used includes some general characteristics which form the essential functions. More accurately, the three essential functions were according to Nord’s research common to all titles, regardless of their genre or the culture-community they were produced in or for. “All titles are metatexts identifying their co-text and establishing a first contact with (a prospective) audience.” (Nord 1995: 266)

The optional functions:

- The informative or referential function: offering of information of the most important characteristics of the text, regarding either the content or the style. (Nord 1995: 264)
- The expressive function: the presentation of the author’s opinions, emotions or attitudes towards the text or any of its aspects. Includes two sub-functions: emotive sub-function and the evaluative sub-function (Nord 1995: 276–277)
- The appellative function: continues from the contact established by the phatic function into inducing the recipients of the title to first read it and secondly to interpret it in a certain way, which results in two sub-functions, advertising and instructive functions. The advertising function can be achieved directly or indirectly by numerous different means: directly by e.g. poetic means and indirectly by alluding to familiar works (Nord 1995: 278)

The use of the optional functions is determined by the specific circumstances under which the titles are used. Their realisation depends on the culture-specific norms and conventions they are used in. There are titles that are not intended to refer to anything or do not express emotions in any way or do not by any structural features of the title aim to

appeal to the reader. There might even be titles that do not achieve any of these functions. (Nord 1995: 266)

From the point of view of translation, Nord argues that the functionality of the source text title must be distinguished from that of the target text title, and this affects the functions listed above. In short, whereas the functions of the original titles derive from intentions for the use of the title in the *source-culture*, the functions of the translated titles must derive from the intentions for the use of the title in the *target-culture*. While regarding the source language titles, the functions listed above are intended to be served in the culture-community of the source culture, and the functions of the target language titles are intended to be served in the culture-community of the target culture. (Nord 1995: 265; my italics)

Nord discusses in her work also the functional approach in translation, and she associates with it the double concept of “functionality plus loyalty”. This concept means that a translation is always a) determined by its purpose, and this purpose is defined by the function the target text is intended for, and (b) the purposes possible are limited by the prevailing concepts of translation in the involved culture(s), and with the regarding of the relationship between the source and the target texts the determining of the expectations of clients, source text authors and target text readers.

Nord discards the so-called radical functional approach according to which functionality is the only “acceptable criterion for translation”, and rather emphasizes the loyalty to the members involved in the communicative interaction of translation. The meaning of the word “loyalty” in association with functional approaches of translation differs from used in association to more equivalence-based translation theories. It does not imply fidelity or faithfulness to the source text but rather loyalty to the culture specific features of the target culture. These features also pose certain requirements for the translation. Nord gives as an example the possibility of a target culture in which the readers of translations usually interpret the intentions in the target text as those of the author of the original source text, not a translator or mediator of any kind. In this case, the translator should

consider this custom and provide with an accordingly translation with corresponding function markers. (Nord 1995: 270)

It can be anticipated on or even required of translators to strive for loyalty towards both the sender's intentions and the receivers' expectations for their translation. The fact that the essential functions are common to all titles but the optional ones are specific only to some titles or title-genres poses some challenges to the translation. Therefore, Nord has distinguished two main strategic starting points for the translation of titles, the first one being the *principle of functionality* according to which the translated title has to correspond by its form and syntax, textual design, and function markers with the target-culture's norms and conventions. According to the other strategic point, since the optional functions are as much determined by the sender's intentions as the norms and conventions of the target-culture, the translator must strive to "make functional strategies compatible with the principle of loyalty towards the sender's intentions and the recipients' expectations". (Nord 1995: 270; my italics)

It is established in Nord's work that all titles serve the three essential functions, which is why they are not included in the analysis. The focus in this thesis will consequently remain on the optional functions, especially on the referential and appellative functions. The intention behind the referential function is to provide information of the content or structural features of the co-text to the reader. To achieve this function, the title must provide information of the content of the text in a comprehensible and acceptable manner from the point of view of the recipients, and the translator also has to take into account the "referential intention expressed by the sender" (Nord 1995: 275).

The titles of the episodes in the television series studied for this thesis are visible for the viewers in the beginning of the episodes and also given in the information window of the digital set-top box. The viewers can thus draw their first presumptions of the events, or at least of the theme, from the episode's title. The translator should aim to form the title so, that it similarly corresponds with the intentions of the sender and obeys the cultural and linguistic conventions of the target culture. By doing this the translator takes into account

the principal of loyalty which is anticipated especially when translating texts which are intended to act as advertisements. (Nord 1995: 275)

The intention of the appellative function is to continue the effect established by the phatic function, and to entice the recipient to read and perhaps also comprehend the co-text in a certain way. As mentioned before, the appellative function can be further divided into two subcategories, advertising and instructive functions, which can be realised e.g. by the use of poetic means or allusions. When translating titles serving the appellative function, the translator must take into account, and aim to remain loyal to the intentions of the original author for the original's function to transfer also to the translation. Nord suggests there to be one general rule for translating titles serving the appellative function, which is that if the original title suggests that its author has had a specific appellative intention, translators should aim to convey that intention also to the target recipients of the translation in a manner they should consider most appropriate. (Nord 1995: 278)

When examining the translation of titles serving different communicative functions, problems arise, for instance, when an unsuitable translation strategy is used for the translation. Nord gives examples taken of different translation strategies used for the translation of a title in several different languages, and analysing which of them best succeed in remaining loyal to the original function intended for the title by its original sender. (Nord 1995: 275–276) Nord does not present any opinions on the most suitable translation strategies for different communicative functions. In fact, she does not propose any translation strategies in her work at all. However, Ritva Leppihalme proposes in her work numerous translation strategies, especially for allusions, which will be discussed in the next sub-section. These translation strategies will then be applied in the analysis of this thesis' material, along with the categorisations of the communicative functions titles might serve, given earlier in this sub-section.

3.2 Allusions - Applying the Theory Presented by Ritva Leppihalme

In this section, the presentation of the theoretical background used in analysing the material of this thesis is continued by presentation of the work of Ritva Leppihalme. Leppihalme's study is one of the most prominent works written on allusions, and it is referred to in many studies of the same field. In her work, Leppihalme focuses on the functions of allusions in different kinds of texts as well as on their translation. According to her, allusions cannot be strictly categorized according to their precise functions, since the use of allusions is an "internal process", and hence the context of each allusion should be taken into account individually (Leppihalme 1994: 28).

Because of the suggestion that all allusions should be analysed individually with consideration of their context, it would appear quite an impossible task to gather a list of all the different functions allusions might serve. Some functions can, however, be distinguished. A very general description of an allusion as a device would be to call it a puzzle whose function being to challenge its receiver to solve that puzzle. Through an allusion, the receiver is given clues about the meanings the text might have but that are not visible in the text itself. When solving the puzzle, that is, recognising and comprehending the intention behind the use of the allusion, the receiver can feel to be on the same wave-length with the author. (Leppihalme 1994: 30–31)

Leppihalme gives descriptions of four distinguished functions, which she calls the *creative functions* of allusions. These may be contrasted with more stereotyped use of allusions, which means that an allusion is used so frequently that it becomes a cliché, a proverb, or a so-called dead allusion. Leppihalme gives description of these types of allusions later in the same chapter. (Leppihalme 1994: 35; my italics) The stereotypical use of allusions does not suit the purposes of this thesis. Hence, Leppihalme's descriptions of such allusions are not elaborated on any further.

The four creative functions of allusions introduced by Leppihalme are those which include the thematic use of an allusion, parodic or ironical use of an allusion, and allusions used for characterisation or to indicate interpersonal relationships. Thematic use of

allusion acts in the macro-level of the text and reinforces its theme and indicates there is something more to the story than first may be assumed. Allusions are used parodically or ironically for humoristic purposes, and in the case of characterisation, they can, for instance, indicate intelligence of the character. With the use of allusions as indicators of interpersonal relationships, e.g. the power relations between the characters can be indicated. (Leppihalme 1994: 35, 38, 43, 46)

Allusions may also be used to compare qualities or aspects of characters or other counterparts in literature or popular culture. Such comparison can be expressed through several linguistic means, such as a simile, metaphor, appositive expression, a pre-modification, or a vocative allusion. Simile and metaphor mean nearly the same thing, in a simile, something is referred to resemble something else and in a metaphor, something is referred to as being something else. Appositive expression and pre-modifying allusions can be best described with examples provided by Leppihalme: “my neighbour, that Onassis” and “an Onassis type”. Finally, a vocative allusion is used as an exclamation or utterance to emphasize something. (Leppihalme 1994: 59)

For a translator, the functions of the allusions are a more important aspect than their form, since the function and meaning of an allusion in the source language cannot usually be conveyed through corresponding words in the target language. (Leppihalme 1994: 57) The focus of this thesis being on the translation of titles including allusions, the linguistic characteristics of the titles need not be emphasized. Hence, the characterisations of linguistic means to carry out the comparing function of allusions presented above need not be elaborated any further. However, were some of the titles in the material to contain a comparison, in that case these characterisations may be used to support the analysis.

The form of the allusions however contributes to their recognisability. Leppihalme describes the recognition and analysis as the starting points for the consideration of translation strategies used for translating an allusion. In her study, she introduces also two forms most significant for their translation; allusions as expressions of comparison, and modified allusions. Here the introduction of the two main sources of allusions, proper name allusions and key-phrase allusions becomes necessary. In short, proper name

allusions contain a proper name, whereas key-phrase allusion includes a sequence of undefined length. (Leppihalme 1994: 77) Many of the original titles in the material of this thesis allude to other titles, from which it can be argued that proper name allusions could be the main source of allusions in the material of this thesis. However, it must be noted, that many of the titles alluded to, especially those alluding to songs, do not have an established Finnish translation which could be used.

The allusions may be either regular or modified. As the terms suggest, regular allusions reproduce the original sequence or proper name unaltered, whereas modified allusions reproduce the original sequence in a modified form. Allusions may be modified either lexically or situationally. In a lexically modified or altered allusion, an operative word could for instance be replaced, creating a punning effect. An allusion is modified situationally, when there is no change in wording but a certain sentence or sequence of words is used in a completely different situation than in its original source. When allusions, and especially modified allusions, are used, a high amount of interaction between the author and the receiver is presupposed, since the reader is supposed to participate in the literary creation by identifying the allusion and “solving” the puzzle. (Leppihalme 1994: 62–63)

To continue to the translation of allusions, we must take a look at the senders and receivers of the text. Leppihalme cites Nord and notes that the role of the sender may be twofold and divided into sender and text producer. A sender could thus be interpreted as the either the author of the original text or the initiator of the text which is in fact produced by a text producer, as is done, for example, in the production of advertisements. (Leppihalme 1994: 81) While this distinction is not relevant to this study, the notion on the role of the translators is. Translators can be regarded as special cases of both the receivers and the senders. They must act as an interpreter of the source text, meaning that they need not only to be competent in the source and target languages but also in their culture-specific features. In addition, the translators must also consider the correspondences and equivalences of the source and target cultures. Their task can be compared to that of a text producer’s, since s/he transfers the original text into another language and may alter

it to suit the conventions and expectations of the target-culture receivers better. (Leppihalme 1994: 88)

To tackle the challenges posed by the use of allusions, there are several translation strategies which may be used by the translator, and Leppihalme presents in her work three basic strategies with their variations. Here only the most suitable variations are included in the list, while the variations that do not fit the material are left out. Of the strategies for the translation of key-phrase allusions, a notion will be added to those not suitable for the purposes of this thesis. Translation strategies for proper name and key-phrase allusions are presented in more detail in Table 1 below.

Table 1. Presentation of Translation Strategies for Proper Name and Key-phrase Allusions (Leppihalme 1994: 94, 101)

For Proper Name Allusions:	1) Retention of the name (unchanged or existing translated form)
	2) Replacement by another name
	2a) replacing the name with a TL* name
	3) Omission of the name
	3a) omitting the name but transferring the sense by other means
For Key-phrase Allusions	a) Standard translation
	b) Minimum change without regard to the context
	c) Extra-allusive guidance (not suitable)
	d) Use of footnotes, endnotes (not suitable)
	e) Internal marking signalling the presence of an allusion (not suitable)
	f) Replacement with a preformed TL* item
	g) "Reduction of the allusion to sense by rephrasal"
	h) Re-creation, though hinting at the connotations intended for the original
	i) Omission of the allusion (not suitable)

At this point, Christiane Nord and Ritva Leppihalme's theories have been covered, ending this chapter of the theoretical background. The functional approach of translation, along with the communicative functions titles can serve have been inspected in the framework of Nord's work. In Leppihalme's research, the focus is on the features of allusions and on

the ways they can be translated. In the following chapter, the analysis of the gathered material will be started. The analysis will be divided into different sections and subsections, and the analysis chapter will be followed by a discussion of the findings of the analysis. As stated before, the material includes season eleven from *Grey's Anatomy*, consisting of twenty-five episodes, and season eight from *Supernatural*, consisting of twenty-three episodes.

4 TRANSLATING ALLUSIONS IN TITLES OF EPISODES IN *GREY'S ANATOMY* AND *SUPERNATURAL*

The material, background information, and theoretical background used in this thesis have been introduced in the previous chapters. In this chapter, it is time to continue to the presentation and analysis of the material. The material used in this thesis has been introduced in various occasions already, but in this chapter it will be scrutinised more deeply. The episode titles and their translations will be analysed while also keeping in mind the synopsis of the episode. The analysis will be conducted using Leppihalme's theory to confirm the strategies used to translate the episode titles, and Nord's theory to discover the communicative function(s) served by each episode.

The twenty-five episodes of *Grey's Anatomy* season eleven will be presented and analysed first. The section will be divided into subsections according to the suggested translation strategy, and each episode will be analysed to clarify their communicative functions as well. That section will be followed by a similar analysis of the twenty-three episodes of *Supernatural's* season eight.

For the purposes of this thesis, merely the titles and their translations do not suffice, since in order to detect the communicative functions it must be first confirmed, that the title contains an allusion and secondly its source to make the comparison of the original and translated titles easier. Hence, also the suggested sources of the allusions used in the titles as well as a short synopsis of the plot of the episode are included in the analysis. In the beginning of each sub-section, a table indicating the numeric division of the episodes' translation strategies will be given. This quantitative representation will be followed by a more thorough analysis of the strategies used in the translations and communicative function(s) served by the episodes.

As can be seen in sub-section 3.1.2, Christiane Nord's characterisation of the communicative functions does not offer very concrete traits for a title that would serve the functions focused on in this research, namely the referential and appellative function. Especially the characteristics of a title that would serve its appellative functions remain

rather vague, which is why it must be stated that indications of a title serving this function cannot be seen as exact but merely educated allegations or suggestions. The case of referential function is more straightforward, and by associating the titles with the episode synopses the indications of titles serving that function may be seen as more exact than those regarding the appellative function.

The episode titles will be analysed keeping in mind the aims and research questions established for this thesis. The main aim of the thesis was to discover whether the function the use of an allusion is intended to serve in the original title is reproduced also in the translation. The first research question was what communicative functions the original and translated titles serve and the second question was that does the used translation strategy affect the functions the translated title might serve. The hypothesis is that in the translation, the retention of the functions served by the original would be aimed at and that when possible, the allusion would have been translated using an allusion more recognisable to the Finnish audience.

The allusions used in the two series are very different. All episodes of *Grey's Anatomy* allude to a name of a song, whereas from *Supernatural* the episode titles may allude to numerous kinds of sources, ranging from idiomatic expressions to titles of films. The sources of allusions in *Grey's Anatomy* were indicated on the website from which the episode synopses were also gathered, which makes determining them rather straightforward. The case with *Supernatural* is different, since the sources of the allusions vary, and not all of them are accounted for in the website from which the information of the episodes is gathered. Differences in the communicative functions as well as in the used translation strategies of episode titles of these two very different series can also be possibly detected in the course of the analysis.

4.1 Analysing the Episode Titles in *Grey's Anatomy*

Season eleven, which was chosen for this thesis since it was one of the most recent one aired in Finland at the time, includes twenty-five episodes. All the titles of the episodes

allude to well-known pop/rock songs and are mostly regular allusions with a few exceptions where the title is slightly modified. In the following sub-sections, each of these episodes will be analysed thoroughly with regard to the synopsis of the episode along with both titles. Ritva Leppihalme's theory on the translation of allusions will be applied to confirm the strategies, and an analysis of the functions of both the original and translated titles will be conducted applying Christiane Nord's theory on the communicative functions of titles.

Table 2. Division of the Episodes of *Grey's Anatomy* According to the Strategy Used in Translating Them (Leppihalme 1994: 101)

Translation strategy	Episodes of <i>Grey's Anatomy</i> season 11	Percentage from the total
Reduction to sense- rephrasal	E01, E08, E10, E13, E25 (5)	20 %
Replacement by preformed target language item	E02, E03, E22 (3)	12 %
Re-creation - hints to the connotations of the allusion without an allusion	E04, E05, E06, E07, E09, E011, E12, E16, E17, E21, E23, E18, E20 (13)	52 %
Minimum change – literal translation that discards the contextual meaning	E14, E15, E19, E24 (4)	16 %
Total %:	25	100 %

Table 2 indicates the distribution of the episodes according to the suggested translation strategy used to translate them. It can be seen in the table that the strategy with which the translator is able to work with most liberty is the most commonly used. In the following sub-sections, each dedicated to distinct translation strategies, the translation strategies are confirmed and served communicative functions discovered. Each sub-section ends with a short summary of the findings of that section, and an overall concluding discussion of the findings will be conducted in the following chapter.

4.1.1 Reducing the Allusion to Sense as a Translation Strategy in *Grey's Anatomy*

The twenty-five episodes studied from *Grey's Anatomy* have been divided according to the presupposed strategies used in their translation, and in this sub-section, the focus is on the titles in which the allusion is reduced to sense by rephrasal. With the use of this strategy the focus is on the informative function of the allusion, since the meaning of the allusion is conveyed with different choice of words. The appellative function may go unheeded, if the translated title does not include an allusion and the meaning of the original is expressed straightforwardly. (Leppihalme 1994: 125) The titles will be analysed applying Christiane Nord's theory and the aim is to discover which communicative functions each episode title can be argued to serve. Each of the five episodes included in the category of this translation strategy will be analysed more thoroughly. The reasons for them to belong to this category will be reflected upon considering the plot of the episode, which is how their communicative functions will be analysed as well.

As has been mentioned in sub-section 3.1.2, out of the six functions Nord lists in her work the referential and appellative functions are most essential for this research. Each episode will thus be researched in order to detect if the original and translated titles serve these communicative functions. The recognition of the allusions in the case of *Grey's Anatomy* original English titles will be rather straightforward, as mentioned, since the use of a song's title in every episode is a recurring custom in the series. The sources of allusions for the original titles can be found on the fan-based website *Grey's Anatomy and Private Practice Wiki*, and a simple Google-search, entering the translated title into the search engine, has been conducted to research the possible allusion in the translations. The aim in this sub-section is to study whether the translated titles serve the same functions as the original. The episodes discussed in this subsection are collected to Table 3, which presents the original and translated titles of the episodes. Short synopsis and notions on the suggested sources of the allusions are given in the discussion.

Table 3. Episodes Translated Using the Strategy of Reducing the Allusion to Sense in *Grey's Anatomy* Season 11

	E01	E08	E10	E13	E25
Original title	I Must Have Lost It in the Wind	Risk	The Bed's Too Big Without You	Staring at the End	You're My Home
Translated title	Eksyksissä [Lost]*	Arpapeliiä [Gamble]*	Yksin yhdessä [Alone Together]*	Aika lähteä [Time to go]*	Turvasatama [Safe haven]*

* My back translation

Arguably all the episode titles discussed in this subsection have been translated using the strategy of reducing the original allusion into sense through rephrasal, meaning that the focus of the translation has been on the meaning intended to be evoked by the original, possibly discarding the loyalty to the lexical uniformity with the original. (Leppihalme 1994: 125) By applying these characteristics, summarised from the more extensive ones given in section 3.2, and comparing the original and translated titles, it can be justified that all of the episode titles in this category have in fact been translated using this strategy. This can be seen, along with the titles themselves, in the sources both titles allude to, which can be seen in the brief presentations of each episode in the last paragraphs of this sub-section.

The titles will also be analysed to discover the communicative function(s) they might serve. The focus is on two optional functions characterised by Christiane Nord, the appellative and referential functions. The characterisation of the appellative function is slightly vaguer than that of the referential function, whose fundamental demand is for the title to provide information about the co-text. Due to this vagueness, the indication of titles serving the appellative function may rather be seen more as a suggestion than a certainty.

The fundamental aim for a title to serve the appellative function is to induce the recipient to read the co-text, or to read or interpret it in a certain way. The recipient can be induced

to read the text directly or with poetic or rhetorical devices, which include literary devices such as allusions or rhyming. (Nord 1995: 278) Nord also makes notion on the title's ability to meet the recipients' needs and expectations (Nord 1995: 278), which can be connected with Leppihalme's characterisation of an allusion as a puzzle and Grönholm's notion of allusions being tools for advertising language (Grönholm 1990: 48), which provides the recipient with the opportunity to feel more connected with the author (Leppihalme 1994: 3).

Regarding the characterisations presented above, and summarised from the more extensive ones given in sub-section 3.1.2, it can be argued that of the five original titles four, "I Must Have Lost It In the Wind", "Risk" and "The Bed's Too Big Without You" and "You're My Home" serve both the referential and the appellative functions. They all contain an unmodified allusion to a recognisable song, and thus continue the custom of the series and meet the expectations the recipients might have towards the episode titles. Episode "Staring at the End" could be argued to serve only the referential function, since the allusion is incomplete, possibly resulting in it not being easily recognisable to the recipients. All the translated titles in this category served only the referential function since they did not contain an allusion or any other direct or rhetorical devices which would act as advertising effects. Thus, a part of the intentions of the creators of the original titles could be seen to have been lost in translation.

Episode number one's (originally titled "I Must Have Lost it in the Wind" and translated "Eksyksissä" [Lost]) original title alludes to the song of the same title made famous by Elton John, while the translation does not contain a recognisable allusion. The original title hints on the theme of the episode to some extent, but the translated title describes the episode directly, as can be seen in the following synopsis. The plot of the episode revolves around one of the main characters, Meredith Grey, who feels to be lost both in her personal and working life after the departure of her dear colleague and friend (Grey's Anatomy and Private Practice Wiki – I Must Have Lost it in the Wind 2017).

Episode number eight's (originally titled "Risk", translated into "Arpapelii" [Gamble]) original title alludes to the song of the same title by Deftones, while the translation does

not contain a recognisable allusion. Both titles describe the topic content of the episode in their own way, as can be seen in the following synopsis. The plot of the episode consists of a clash in opinions about the treating methods of a patient, and the doctors argue whose method would be riskier. This situation of indecision is almost like gambling with the patient's life, according to one of the doctors. (Grey's Anatomy and Private Practice Wiki – Risk 2017)

From episode number ten (originally titled “The Bed's Too Big Without You” and translated into “Yksin yhdessä” [Alone together]) original title alludes to the song by the same title by The Police, while the Finnish translation does not contain a recognisable allusion. The original title refers to a larger theme present in the episode, while the translated title concentrates on a situation of a certain character, as can be seen in the following synopsis. In the beginning of the episode, there is a passage where many of the main characters are shown to have trouble sleeping. For example, Meredith Grey has had to come accustomed to the fact that her husband Derek has moved to Washington. (Grey's Anatomy and Private Practice Wiki – The Bed's too Big Without You 2017)

Episode number thirteen's (originally titled “Staring at the End” and translated “Aika lähteä” [Time to go]) original title alludes to a song by Ha Ha Tonka originally called “Staring at the End of Our Lives”, while the translated title does not recognisably contain an allusion. The translation prioritises the intended meaning of the original, rephrasing it completely. The way the titles describe the topic content of the episode can be seen in the synopsis. At some point in each episode a main character, in this episode it being the ambitious paediatrician Dr Herman, does a voiceover in which they discuss the central theme of the episode. In this episode, the voiceover is done by the ambitious paediatrician, Dr Herman. She talks about how she loves her line of work, where she does not have to face the ambiguity of death and what lies ahead after it, she can focus on the beginning of life. Now she however must face this ambiguity since she is diagnosed with a fatal brain tumour, and she must accept that in order for a legacy to be begun, one must leave in order to leave one behind. (Grey's Anatomy and Private Practice Wiki – Staring at the End 2017)

From the final episode in this category, episode twenty-five (originally titled “You’re My Home” and translated into “Turvasatama” [Safe haven]), the original title alludes to a song of the same title by Billy Joel, while the translated title does not recognisably contain an allusion. The translated title “turvasatama” can be seen to refer to a home, both having similar contextual meanings. How this contextual meaning describes the episode can be seen in its synopsis. The central theme of this episode revolves around the characters surviving the losses occurred in the course of the season and adapting to new circumstances. In the voiceover, Meredith Grey discusses the concept of a broken home, and notes that a home is made of the people filling your life, not a physical building. (Grey’s Anatomy and Private Practice Wiki – You’re My Home 2017)

4.1.2 Replacing the Allusion with a Preformed Target Language Item in *Grey’s Anatomy*

One of the translation strategies suggested to being used for the titles is the replacement of the allusion with a preformed target language item that itself will serve as an allusion. A minority of the episodes from season eleven, only three, could be argued to have been translated using this strategy. Whether the titles have been translated using this strategy will be confirmed in the paragraphs below Table 4, which shows all the original and translated episode titles discussed in this sub-section. Considering the titles given in the table and the alleged sources of their allusions given later also the communicative functions the titles serve will be clarified in the following paragraphs.

Table 4. Episodes Translated Using the Strategy of Replacing the Allusion with a Preformed Target Language Item in *Grey’s Anatomy* Season 11

	E02	E03	E22
Original title	Puzzle with a Piece Missing	Got To Be Real	She’s Leaving Home P1
Translated title	Puuttuva palanen [A missing piece]*	Suljettu sydän [A closed heart]*	Kauas pois [Far away]*

* My back translation

An allusion is translated with an allusion to, for example, some other title of a work of art instead of the same allusion that is used in the original one. It can be argued that this strategy is used because the other, perhaps an allusion more familiar to the target audience, would better serve the function(s) intended for the original. (Leppihalme 1994: 101) From the translations of the episodes chosen for this thesis, three can with a reasonable certainty be claimed to have been translated using this strategy. This argument can be justified and confirmed by relating both titles to the allusions they are suggested to contain and to the synopsis of the episode, which both will be presented in the latter paragraphs of this sub-section.

Along with the translation strategy, the communicative functions of episodes are discussed applying Nord's characterisations the referential and appellative functions. To serve the referential function, a title must provide information of the co-text, directly or through poetic or rhetorical devices. The situation with the appellative function is little less straightforward, but the primary characteristic would be that the title induced the recipient of it to read the co-text or to interpret it in a certain way. (Nord 1995: 275, 278) Because of the lack of concrete characteristics for a title which would serve the appellative function, the indications about a title serving this function may be seen rather as educated suggestions that exact information.

Among the episodes falling into this category, all of them can be argued to serve both the appellative and referential functions. This argument can be justified by considering the sources of the allusions of the titles, an interesting instance being that also the translations contained an allusion. By containing an allusion, all the titles contain an additional advertising effect, since they appeal to the recipients by meeting their expectations and offering them the opportunity to solve the puzzle created by the allusion. A brief account on each of the three episodes will be made in the following paragraphs, displaying the titles, sources of allusions and a synopsis of the episode.

From the first episode in this category, episode number two (originally titled "Puzzle With a Piece Missing" and translated into "Puuttuva palanen" [A missing piece]), the original title alludes to a song with the same title by the band Gotye, and the Finnish translation

alludes to a song of the same title by an extremely popular young Finnish, pop singer Robin. The song has remained on the playlists of Finnish radio stations since its release in 2012, and thus can be argued to be recognizable. (Robin Music 2014) Both the original title and the Finnish translation refer to the central theme of the episode, which can be seen in the synopsis. The central theme of this episode revolves around the adaptation process of a new doctor in the hospital, Maggie Pierce. In the traditional voiceover in the beginning of the episode she talks about how she loves solving puzzles, but that people were the hardest puzzles to solve. This comment reflects her difficulties fitting in at her new position. (Grey's Anatomy and Private Practice Wiki 2017)

The original title of episode number three (originally titled "Got to Be Real" and translated into "Suljettu sydän" [A closed heart]) refers to a song with the same title by Cheryl Lynn, and the title is translated by using a song more recognisable to the Finnish audience, "Suljettu sydän" made famous by Jonna Tervomaa. This song has also dominated the top-lists of Finnish radio channels upon its release and remains recognisable for the Finnish audience (Lipiäinen 2012). The original title, with its reference also to the idiomatic expression "to be real about something", meaning facing a situation as it is, refers to the theme of the episode directly. The translated title, meaning a closed heart, can be seen to vaguely refer to the theme of the episode. This episode is very eventful, but the central theme of the episode can be argued to revolve around people standing their ground in different issues. Among other instances, Meredith Grey wants to know the truth about a new colleague who claims to be her step-sister, and Callie Torres must stand her ground and not take on too much work on herself, even though she is offered a great new opportunity. Meredith's mother had the habit of not confining to anyone about personal matters, which is why Meredith only now comes to know of her sister. (Grey's Anatomy and Private Practice Wiki – Got To Be Real 2017)

Of the last episode in this category, episode twenty-two (originally titled "She's Leaving Home" and translated into "Kauas pois" [Far away]), the original title alludes to a song with the same title by The Beatles, and the translated title supposedly to a song with the same title by artist Raappana. The song is one of the most known reggae-songs in Finland, released on Raappana's 2012 album "Tuuliajolla". Because of the popularity of the song

it can be argued that it is recognisable to the Finnish audience. It can be seen in the following synopsis how the titles refer to the topic content of the episode. This episode revolves around the aftermath of Meredith's husband Derek's death in a tragic accident. Like her mother did years ago, to get away from all the misery Meredith chooses to take her children and leave home for as long as it takes to be able to go back. To Meredith, home is at the moment anywhere she is reminded of the loss of Derek and resurfacing childhood traumas, and she needs to get away. (Grey's Anatomy and Private Practice Wiki – She's Leaving Home 2017)

4.1.3 Re-creating the Title in *Grey's Anatomy*

The third translation strategy whose characterisation fits the translated titles is re-creation. Each episode's belonging into this category will be confirmed and their communicative functions will be pondered upon by analysing them with regard to the synopsis of the episode and the suggested sources of the allusions. The sources of allusions for the original titles can be found on the fan-based website Grey's Anatomy and Private Practice Wiki (2017), and a simple Google-search has been conducted to research the possible allusion in the translations. The communicative functions of the originals and the translations will first be established in the framework provided by the theory of Christiane Nord, and finally they will be compared to see if the communicative functions have been maintained in the translations. Since there are multiple episodes in this category, they will be presented in several tables, Table 5, Table 6 and Table 7 below. Paragraphs with an account of used translation strategy and the communicative functions served by the titles will be given after each table. After these accounts a brief summary of the data of each episode will be given in separate paragraphs. Table 5 presents the first four episodes in this category.

Table 5. Re-creating the Title Only Hinting on the Intended Original Connotations in *Grey's Anatomy* Season 11(1)

	E04	E05	E06	E07
Original title:	Only Mama Knows	Bend and Break	Don't Let's Start	Could We Start Again, Please?
Translated title:	Kallein aarre [The most valuable treasure]*	Ansassa [Trapped]*	Aikalisä [Timeout]*	Menneisyyden haamut [Ghosts from the past]*

* My back translation

In this translation strategy, the title has been re-created with great liberty so that it gives the reader hints of the connotations the allusion in the original title had made but in its own right is not necessarily an allusion. (Leppihalme 1994: 126) A majority of the translated titles can be argued to fit the characterisation of this strategy, thirteen all together. Examined in the light of this characterisation, summarised from the more extensive one given in section 3.2, and both the original and translated titles compared and the synopses and sources of allusions considered, it can with reasonable clarity be concluded that all episodes are in fact translated using this strategy. The data behind this argument is presented in Table 5 above, as well as in the brief accounts made of each episode in this category.

Regarding the communicative functions, there was much detectable variation in the functions served by the original titles and by the translated titles. All of the original titles in Table 5 contained an allusion, referring to names of popular songs, thus continuing the custom in the series. With the allusion, the recipients were provided with an opportunity to feel more united with the author through solving the puzzle that was created with the use of the allusion. The allusions can thus be seen as adding to the advertising effect of the titles, resulting in the titles arguably serving the appellative function. The translated titles in Table 5 could not be said to serve this function, since even though re-created by only hinting to the connotations intended by the original, they do not contain any literary devices, suggested by Nord, which could be seen as adding to the advertising effect. While the original titles describe the topic content of the episode, the translations do so with their re-created form, thus it can be argued that both titles serve the referential

function. (Nord 1995: 275, 278) Justifications for the arguments made above can be seen in Table 5 and the following paragraphs in which each episode is presented.

From episode number four (originally titled “Only Mama Knows” and translated into “Kallein aarre” [The most valuable treasure]), the original title alludes to a song by the same title by Paul McCartney, while the Finnish translation does not contain a recognisable allusion. In this episode, Meredith Grey talks in the voiceover about her late mother and about different kinds of memories people have of her. She was a brilliant surgeon, but due to some unstableness in her mental health the memories Meredith has of her are very different from others’. She however mentions in the voiceover that in the end memories are all that we have left of a person, which makes them our most valuable possessions. (Grey’s Anatomy and Private Practice Wiki – Only Mama Knows 2017)

Episode number five’s (originally titled “Bend and Break” and translated into “Ansassa” [Trapped]) original title alludes to a song of the same title by the band Keane, and the translated title does not contain a recognisable allusion. The theme of this episode revolves around Callie Torres and Arizona Robbins, whose marital problems have driven them to couple’s therapy. One of them wants more children and the other to advance in her career, which causes them both to feel trapped in the relationship. In the voiceover of this episode, the couple talks about the breaking point of the human body, when there is nothing else for the doctors to do but damage control and try to find a solution. (Grey’s Anatomy and Private Practice Wiki – Bend and Break 2017)

From episode six (originally titled “Don’t Let’s Start” and translated into “Aikalisä” [Timeout]), the original title alludes to a song of the same title by the band They Might Be Giants, while the Finnish translation does not contain a recognisable allusion. The theme of this episode revolves around tough beginnings. Doctors April Kepner and Jackson Avery are having their first child and Kepner’s mother has come to visit and wants to help with arrangements despite Kepner’s resistance. A complicated family situation causes awkwardness also in the Grey and Shepherd family dinner, and dramatic news guide Arizona Robbins’s towards a new career path. (Grey’s Anatomy and Private Practice Wiki – Don’t Let’s Start 2017)

The original title of episode number seven, (originally titled “Could We Start Again, Please?” and translated into “Menneisyyden haamut” [Ghosts of the past]) alludes to a song of the same title known from the musical “Jesus Christ Superstar”, while the translated Finnish title does not contain a recognisable allusion. This episode’s plot revolves around Derek’s sister Amelia Shepherd, who is exposed in the hospital of her past as a drug addict. She had come to work in a new hospital, in which his brother hired her, to get a new start but now that she constantly hears people whispering about her, her past seems to be catching up on her. (Grey’s Anatomy and Private Practice Wiki – Could We Start Again, Please 2017)

Table 6. Re-creating the Title Only Hinting on the Intended Original Connotations in *Grey’s Anatomy* Season 11 (2)

	E09	E11	E12	E16
Original title:	Where Do We Go From Here?	All I Could Do Was Cry	The Great Pretender	Don’t Dream It’s Over
Translated title:	Sokki [Shock]*	Pimeyden laakso [Valley of Darkness]*	Tervettä pelkoa [Healthy Fear]*	Varoitusmerkkejä [Warning signals]*

* My back translation

The episodes in Table 6 continue the same fashion as those in Table 5 regarding the justifications for the confirmation of the translation strategy and the communicative functions. All original titles are named after popular songs, thus contain an allusion that can be seen to add to the title’s advertising effect. This effect is arguably not reproduced in the translations, which despite being re-created do not contain any attracting literary devices which would enhance its advertising effect. These arguments are based on the characteristics of translation strategies used to translate allusions provided by Ritva Leppihalme, and on characterisations of communicative functions titles may serve provided by Nord. Both theories were discussed at length in chapter three and brief remarks of them were made in the beginning of this chapter. Information of the episodes

in Table 6 which were analysed with regard to the aforementioned characteristics is given in the following paragraphs.

The original title of episode number nine (originally titled “Where Do We Go from Here?” and translated into “Sokki” [Shock]), which continues this category, alludes to a song of the same title by Charles Bradley, while the Finnish translation does not contain a recognisable allusion. The central theme of this episode revolves around situations where a decision must be made about how to continue forward. Derek is leaving Seattle to work in Washington and Meredith must find a way to cope with their children and her work without him. April and Jackson receive bad news about their unborn baby and need to find a way to cope with the situation, and Dr Herman’s colleagues are trying to convince her to agree on them trying to remove her tumour. (Grey’s Anatomy and Private Practice Wiki – Where Do We Go from Here 2017)

Episode number eleven’s (originally titled “All I Could Do Was Cry” and translated into “Pimeyden laakso” [Valley of Darkness]) original title alludes to a song of the same title by Etta James, while the Finnish translation does not a recognisable allusion. In this episode, the central theme revolves around a terribly difficult decision April and Jackson need to make regarding their unborn baby who is not going to survive. The episode in its entirety includes much drama. (Grey’s Anatomy and Private Practice Wiki – All I Could Do Was Cry 2017)

In the case of episode number twelve (originally titled “The Great Pretender” and translated into “Tervettä pelkoa” [Healthy fear]) the original title alludes to a song of the same title by The Platters, while the Finnish translation does not contain a recognisable allusion. The theme of the episode revolves around pretending: Meredith has claimed she has visited Derek but she could not get herself to board the plane and gets confronted about the issue, and one of the main character’s, Ben Warren’s, brother is taken to the hospital where it is revealed that he is transgendered and his symptoms are caused by his transition treatment. Both Ben and Meredith have been afraid to accept or confide about their situation (Grey’s Anatomy and Private Practice Wiki – The Great Pretender 2017)

The original title of the last episode in Table 6, episode sixteen (originally titled “Don’t Dream It’s Over” and translated into “Varoitusmerkkejä” [Warning signals]), alludes to a song of the same title by the band Crowded House, while the Finnish translation does not contain a recognisable allusion. This episode is filled with numerous different medical cases, but the main thematic issues are the marital problems of Meredith Grey and Derek Shepherd. Derek works in Washington and after a phone call Meredith suspects that he is cheating on her. Derek assumes this and returns to Seattle to solve the issue with Meredith. The original title can be seen to refer to this issue, while the translation refers to Meredith’s notions on her assumptions in a voiceover. (Grey’s Anatomy and Private Practice Wiki – Don’t Dream It’s Over 2017)

Table 7. Re-creating the Title Only Hinting on the Intended Original Connotations in *Grey’s Anatomy* Season 11 (3)

	E17	E18	E20	E21	E23
Original title:	With or Without You	When I Grow Up	One Flight Down	How to Save a Life	She’s Leaving Home pt2
Translated title:	Unelmien täyttymys [A dream come true]*	Viimeinen mahdollisuus [Last chance]*	Rakkautta ensisilmäyksellä [Love at first sight]*	Elämän hauras lanka [The frail thread of life]*	Murru ja eheydy [Break and mend]*

* My back translation

Table 7 includes the last five episodes in this category. They follow the same pattern as the episodes in the previous tables with one exception. While all titles can, with regard to Leppihalme’s characteristic, arguably be said to be translated using this strategy, from one episode, episode twenty, both titles serve the appellative and referential functions. The original title contains an allusion to a popular song, like all the other original titles, which justifies it serving the appellative function, but the translated title refers to an idiomatic expression, which can be seen as a rhetoric device which, according to Nord, could add to the title’s advertising effect. (Nord 1995: 278) Both titles also describe the topic content of the episode, as can be seen in the brief description of the episode which

will be given shortly among those of the other episodes. Of the other four titles in Table 7, all original titles contain an allusion to a title of a popular song, which describes the topic content of the episode. The four other translated titles mainly describe the episode through their re-created form, discarding the advertising effect evoked by the use of an allusion in the original titles.

Episode seventeen's (originally titled "With or Without You" and translated into "Unelmien täyttymys" [A dream come true]) original title alludes to a song of the same title by U2, while the Finnish translation does not contain a recognisable allusion. In the voiceover of this episode, Meredith talks about how important it is to remember that even though you are able to live without something important to you, it does not mean that you have to. Due to Meredith's doubts on their marriage, Derek has come home to tell her that he cannot live without her. Meredith tells Derek that she thinks she can but she does not want to. It has been a dream come true for the two to find each other, and they want to continue the dream (Grey's Anatomy and Private Practice Wiki – With or Without You 2017)

The original title of episode eighteen (originally titled "When I Grow Up" and translated into "Viimeinen mahdollisuus" [Last chance]) alludes to a song of the same title by The Pussycat Dolls, and the Finnish translation does not contain a recognisable allusion. The central theme of this episode revolves around the question partly expressed in the title: "what do I want to be when I grow up?" The hospital is visited by a group of 5th graders who are shown what a regular day at a hospital might be like. The translated title refers to a different event in the episode. A police officer dies in the aftermath of an attempted robbery, and his mother agrees for his organs to be donated, one of them to the culprit of the crime. The mother wants to give him a last chance to change his life for the better. (Grey's Anatomy and Private Practice Wiki – When I Grow Up 2017)

The original title of the unique episode twenty (originally titled "One Flight Down" and translated into "Rakkautta ensisilmäyksellä [Love at first sight]) refers to a song of the same title by Norah Jones, while the translated title does not contain a recognisable allusion. However, it does refer to the idiomatic expression associated with falling in love

immediately upon meeting someone. The main theme of this episode revolves around a crash of a small plane, which evokes bad memories in characters that once were part of a serious crash themselves. The translated title describes another topic, since it refers to the two victims of a plane crash, who were on their first date flying the plane and the woman tells that their relationship has been love at first sight. The man on the date, however, had a heart attack in the plane, causing it to crash. (Grey's Anatomy and Private Practice Wiki – One Flight Down 2017)

The original title of episode number twenty-one, (originally called “How to Save a Life” and translated into “Elämän hauras lanka” [The frail thread of life] alludes to a song of the same title by The Frey, while the translation does not contain a recognisable allusion. In this episode, Meredith Grey's husband, Derek, witnesses a terrible car crash on his way to the airport and mends on the victims until the paramedics come, resulting in most of them surviving the crash. In the process, he is, however, hit by a car himself, and is rushed to another hospital where he is not treated properly, resulting in him dying. (Grey's Anatomy and Private Practice Wiki – How to Save a Life 2017) The original title refers to Derek saving the victims of the first crash, and the Finnish translation can be seen to refer to the ultimate theme of the episode, that is the fragility of life.

The original title of the last episode to be analysed in this section, episode number twenty-three (originally called “She's Leaving Home part 2” and translated into “Murru ja eheydy” [Break and mend]), alludes to a song of the same title by The Beatles, while the translated title does not contain a recognisable allusion. The central theme in the episode revolves around the characters dealing with Derek's death all in their separate ways. Meredith left Seattle with her children for a long period time, just like her mother did with her when she was a child, but at the end of the episode returns and goes on with her work. The original title refers to Meredith leaving, and the Finnish translation to the overall situation going on in the hospital: Derek's death causing many characters to break but eventually mend. (Grey's Anatomy and Private Practice Wiki – She's Leaving Home part 2 2017)

At this point it can be concluded that according to the analyses of these episodes, all the original episodes in this category served both the appellative and referential functions, while of the translated titles only one served both functions, while others served only the referential function. The analysis of the episode titles of the eleventh season of *Grey's Anatomy* continues in the following sub-section with the episodes translated using minimum change.

4.1.4 Minimum Change Used as a Strategy in *Grey's Anatomy*

The rest of the episodes in the material from *Grey's Anatomy* were translated using the strategy of minimum change, which means a nearly literal translation. Four episodes from the material of this thesis can be most fitting to fall into this category. The use of this strategy in the translation of the episodes will be confirmed, and their communicative functions will be attempted to discover by analysing them according to the summary of the episode and the suggested sources of the allusions. The sources of allusions for the original titles can be found on the fan-based website *Grey's Anatomy and Private Practice Wiki* (2017), and a simple Google-search has been conducted to research the possible allusion in the translations. The communicative functions of the originals and the translations will first be established in the framework provided by the theory of Christiane Nord, and finally they will be compared to see, if the communicative functions have been maintained in the translations. Table 8 will indicate both the original and translated titles.

Table 8. Using the Strategy of Minimum Change in *Grey's Anatomy* Season 11

	E14	E15	E19	E24
Original title:	The Distance	I Feel the Earth Move	Crazy Love	Time Stops
Translated title:	Loppuun saakka [Until the end]*	Maa järisee [The Earth trembles]*	Hullu Rakkaus [Crazy love]*	Aika pysähtyy [Time stops]*

* My back translation

As mentioned earlier, the episodes were chosen to be analysed in this section, since they were translated using the strategy of minimum change or a standard translation. Leppihalme parallels minimum change translations vaguely with standard translations, which are literal translations of e.g. an idiom or a bible verse, in which the wording does not change much. Regardless that standard translations are translated using a minimax strategy, meaning that the wording of the original is not changed much, the connotations of the allusion are retained in the process, whereas in minimum change the phrase is translated with no regard to the contextual meaning of the allusion. Standard translations are usually very rare, since the contextual meanings of an allusion in the source language are difficult to produce with the exact same wording in the target language. (Leppihalme 1994: 117, 119).

Comparing the original titles with the translated ones and their back translations with regard to these characteristics, it can be with reasonable confidence argued that all the episodes in this category were in fact translated using minimum change or standard translation as a strategy. In all them, the wording of the original is retained almost unaltered, yet the contextual meaning of them is discarded. Episode fourteen is seen as a standard translation, since the nearly literal translation contains an idiomatic expression referring to finishing something you have started.

Along with confirming the strategy used for the translation of the titles, they were also analysed to discover the communicative functions they serve. To serve the referential communicative function, according to Nord, a title must refer to the topic content of the episode, and the information given in it must be “comprehensible and acceptable to the recipients”. To serve the appellative function, a title must induce the recipient to primarily read the text or to read or interpret it in a certain way. The advertising function of the appellative function may be achieved through several literary devices, for example, an allusion. Again, because of the lack of concrete characteristics for a title which would serve the appellative functions, the indications about a title serving this function may be seen rather as educated suggestions that exact information.

With regard to these characteristics, summarised from their more extensive description in section 3.1.2, and the information analysed from the titles, it can be with reasonable confidence argued that all the original titles serve both the appellative and referential functions, while the translated functions serve only the referential function. Despite title fourteen containing a somewhat idiomatic Finnish expression, in its simplicity it cannot be seen to contain any advertising effects, and neither do the other translated titles. The original titles contain an allusion to the name of a song, and thus firstly continue the custom of the series and meet the recipients' expectations, and secondly, with the allusion add to their advertising effect by providing the recipients with a puzzle to solve. More detailed information of the titles, sources of their allusions, and a synopsis of each episode will be given in the following paragraphs.

In the first episode falling into this category, episode fourteen (originally titled "The Distance" and translated into "Loppuun saakka" [Until the end], the original title refers to a song of the same title by the band Cake, while the translation can be seen to be a standard translation of the idiomatic expression the original is a part of, "going the distance", but not alluding to any recognisable popular culture item. (Leppihalme 1994: 119) In this episode Amelia Shepherd begins operating on Dr Herman's supposedly inoperable brain tumour. However, Amelia and the other doctors had decided to go the distance with the operation, and finally it turns out to be a success. (Grey's Anatomy and Private Practice Wiki – The Distance 2017)

The original title of episode fifteen (originally titled "I Feel the Earth Move" and translated into "Maa järisee" [The Earth trembles]) alludes to a song of the same title by Carole King, while the translation does not contain a recognisable allusion, despite it containing the idiomatic Finnish word related to earthquakes. The wording in the translation is not entirely the same as in the original, since in Finnish the idiomatic wording for the movements of the Earth include the word "järisee", and not the equivalent for movement. In the episode, the hospital is shaken by an earthquake, and in the end of the episode Meredith is shaken in a different way when a strange woman answers her husband's phone when she is trying to call him in Washington (Grey's Anatomy and Private Practice Wiki – I Feel the Earth Move 2017).

Episode nineteen's (originally titled "Crazy Love" and translated into "Hullu rakkaus" [Crazy love]) original title alludes to a song of the same title by Van Morrison, while the literally translated in this form does not contain an allusion. The title remains loyal to the original wording, despite there being the option of using a preformed target language item. There is a Finnish pop song called "Hölmö rakkaus" [Silly love] by a band called Scandinavian Music Group, which would have remained loyal to the original and would have added to the advertising effect of the title. Perhaps the translator has failed to think of it in the translation process. Regarding the titles serving the referential function, in the customary voiceover of this episode, Meredith Grey talks about neurological effects of being in love: "it activates the same parts of the brain as habit-forming addiction." If one cannot find a way to balance the good and bad things in the brain caused by being in love, one goes insane. A man is brought to the hospital in the aftermath of his wife having taken violent revenge on his unfaithful habits. (Grey's Anatomy and Private Practice Wiki – Crazy Love 2017)

The original title of episode twenty-four (originally titled "Time Stops" and translated into "Aika pysähtyy" [Time stops]) alludes to a song of a same title by the band Explosions in The Sky, while in the translation the wording of the original is reproduced faithfully, resulting in it not containing an allusion in itself. The events of this episode contain an accident, a tunnel has collapsed and the victims are pouring into the hospital. In the voiceover of this episode, Meredith talks about how when a catastrophe occurs, one might close up in a bubble of better times, ignoring the terrible present. This must be done by the doctors regarding Derek's death to be able to do their jobs in the hospital, mending on the victims of the accident. (Grey's Anatomy and Private Practice Wiki – Time Stops 2017)

At this point, all the episodes from *Grey's Anatomy* season eleven have been analysed, the ones translated using either standard translation or minimum change strategy being the last four. Remarks on the translation strategies and communicative functions associated with the episodes were made already in the beginning of this sub-section. In short, all original titles contained an allusion which described the topic content of the episode, and all the titles were reproduced very faithfully, resulting in descriptive titles

which, however, discarded the contextual meaning of the original, with episode fourteen being the only exception.

In the following sections, the episodes from *Supernatural* will be analysed in the same way as the episodes from *Grey's Anatomy* have been analysed at this point of the thesis. After the sections concerning *Supernatural*, conclusions will be drawn regarding the distribution of the used translation strategies and the occurrence of communicative functions of the titles.

4.2 Analysing The Episode Titles in *Supernatural*

Season eight, which was chosen for this thesis since it was the most recent one aired in Finland, includes twenty-three episodes. The case of *Supernatural* is a bit more complex regarding the use of allusions in the episode titles when compared with *Grey's Anatomy*, since there are no fixed patterns in the types of allusions or even texts the titles might allude to. In season eight allusions e.g. to films, songs and idiomatic expressions are used, most of them in a slightly modified form. Analysis of the communicative functions of the titles will be conducted in the following sub-sections, divided according to the suggested translation strategies used for their translation. Unlike in the case of *Grey's Anatomy*, all the episodes in *Supernatural* do not necessarily contain an allusion. In this season, there are four episodes whose titles do not refer to any other works of art, but are, however, included in the discussion in order to discover the communicative functions of all the episodes. These episodes are marked with an asterisk in the tables they are presented in.

The episodes are divided into categories per different translation strategies according to the suggested characteristics of different strategies established by Ritva Leppihalme, and Christiane Nord's theory on the communicative functions of titles will be applied to the analysis of the functions of the titles.

Table 9. Division of the Episodes of *Supernatural* According to the Strategy Used to Translate Them

Translation strategy	Episodes of <i>Supernatural</i> season 8	Percentage from the Total:
Retention with Required Changes	E01, E16, E19 (3)	13,05 %
Re-creation - hints to the connotations of the allusion without an allusion	E02, E06, E08, E12, E17, E21, E22 (7)	30,40 %
Minimum change – literal translation that discards the contextual meaning	E03, E04, E05, E07, E13, E14, E15, E23 (8)	34,80 %
Reduction to sense-rephrasal	E09, E10, E18, E20 (4)	17,40 %
Replacement by preformed target language item	E11 (1)	4,35 %
Total:	23	100 %

Table 9 below indicates the division of the episodes into the categories of different translation strategies. In the following sub-sections, each category will be presented and analysed more thoroughly, like previously was done with the episodes from *Grey's Anatomy*.

4.2.1 Retaining the Proper Name with Required Changes as a Strategy in *Supernatural*

As can be seen in Table 9, three episodes from the material gathered from *Supernatural* were arguably translated by retaining the original proper name with only the required changes. These episodes will be analysed more thoroughly in this sub-section. Table 10 below will indicate both the original and translated titles. Considering the titles' relation to the synopses of the episodes and to the suggested sources of allusions, their communicative functions will be discussed using the theoretical framework provided by Christiane Nord. Suggestions for the sources of the allusions are gathered from the fan-based website which provided also the synopses of the episodes, *Supernatural Wiki* (2017). As for the translated titles, sources for their allusions were sought by conducting a simple Google-search by entering the titles into the search engine.

Table 10. Retaining the Original Proper Name in *Supernatural* season 8

	E01	E16	E19
Original title:	We Need to Talk About Kevin	Remember the Titans	Taxi Driver
Translated title:	Profeettamme Kevin [Our Prophet, Kevin]*	Titaanien taistelu [The battle of the titans]*	Taksikuski [Taxi Driver]*

* My back translation

As mentioned above, all the episodes falling into this category can be said to be translated by retaining the original proper name only with some required changes. The required changes in the case of the retention of a proper name can be e.g. the use of an established Finnish translation of the source of the original allusion. This type of translation is most common when an allusion contains e.g. names of rulers, biblical characters, or literary persons, or a title of a book or a film. Unlike with key-phrase allusion, it is possible for a translator to retain the proper name in the translation with very little modifying, and the effect of the allusion may at the same time be retained as long as the translation delivers the connotations intended by the original to the target audience. (Leppihalme 1994: 94-95) With regard to these characteristics and comparing the translated titles and their back translations with the original, it can be with reasonable confidence argued that all of the titles in this category have in fact been translated using this strategy. Further justifications for this argument can be seen in the information of the sources of the allusions of each title and their synopses, which will be presented in the latter paragraphs of this subsection.

Along with the translation strategy, also the communicative functions of the titles will be analysed, namely whether they serve the appellative and referential functions. A title can be seen to serve the referential function if it provides the recipient with information about the characteristics of the co-text. The information can be given directly or, for example, through intertextuality. However, to serve the function the given information must be “comprehensible and acceptable for the recipients”. To serve the appellative function, that is the advertising function, a title should induce the recipient to primarily read the co-text or to interpret in a certain way. The recipient’s attention can be induced directly or

by poetic or rhetorical means, including allusions and the use of other literary devices such as alliteration. The success of the title in serving the appellative function depends on the recipient, and mainly in the title's ability to meet their expectations and needs regarding the text. (Nord 1995: 275, 278) Despite being quite inclusive, Nord's description of appellative function lacks some concrete characteristics or examples of a title that would serve this function, hence the indications made in this research about a title serving this function can be seen as rather educated suggestions than exact information.

With regard to these characteristics, summarised from their more extensive descriptions in section 3.1.2, and to the information given of each episode in the following paragraphs, it can be argued that all titles, original and translated ones, serve both the appellative and referential functions. All the three original titles allude to popular films also known in Finland, and they are translated using the established Finnish translations of the titles. Both titles thus provide the recipients with the opportunity to recognise the allusion, and serve its puzzle. As the allusions in the original titles also refer to the topic content of the episode, so do the translated ones, resulting in them serving also the referential function. Further justification for these arguments can be seen in the paragraphs containing information of each episode in this category, which will be provided next.

The titles of episode number one (originally titled "We Need to Talk About Kevin" and translated into "Profeettamme Kevin" [Our prophet Kevin]) allude to the same novel of the same title, only the Finnish translation being modified to fit the theme of the episode. The title of the novel is originally translated "Poikani Kevin" [My son Kevin]. Hence, despite the modification it can be seen to remain recognisable. The central topic of the episode is the young friend of the Winchester brothers', Kevin, who is a prophet and the only person in the world capable of reading the tablets containing the Word of God. The brothers' friend/foe, demon called Crowley, wants Kevin to decipher the tablets for him, and this becomes a big problem for Kevin and the brothers. (Supernatural Wiki – We Need to Talk About Kevin 2017)

Episode sixteen's (originally titled "Remember the Titans" and translated into "Titaanien taistelu" [The battle of the titans]) titles allude to same source, a film of the same title, and the translation remains unaltered. In this episode, the Winchester brothers come across an amnesiac man who is able to bring himself back to life. The brothers think he is a zombie but he turns out to be a completely different supernatural creature, a titan called Prometheus. He has been cursed by another god, Zeus, and the brothers help Prometheus get Zeus to break the curse. (Supernatural Wiki – Remember the Titans 2017)

Episode nineteen is the last one to fall into this category, and its titles (originally titled "Taxi Driver" and translated into "Taksikuski" [Taxi driver]) allude to a film of the same title. In this episode a Reaper called Ajay, who is known as "the taxi driver" is introduced, and he helps the brothers accomplish the second trial from the Tablet of the Word of God. With his taxi, he is able to take the brothers to Hell. (Supernatural Wiki – Taxi Driver 2017)

The episodes translated by retaining the name in the original allusion have now been discussed, and their belonging into this category has been confirmed. In addition, the communicative functions the titles serve have been confirmed with reasonable confidence. In the next sub-section, the focus will be on titles translated by re-creating them entirely, emphasising only the title's ability to describe the episode.

4.2.2 Re-creating the Title in *Supernatural*

As was the case with the episodes from *Grey's Anatomy*, among the twenty-three episodes from season eight of *Supernatural*, re-creation of the title was one of the most commonly used translation strategies. In this translation strategy, the title has been re-created so that it gives the reader hints of the connotations the allusion in the original was intended to evoke, but in its own right is not necessarily an allusion. (Leppihalme 1994: 126) Seven episodes of the material are most suitable for this category, and as in the previous sub-sections of other translation strategies, the episodes will be more thoroughly analysed to confirm the strategy used in their translation and the communicative function(s) they serve. Since the number of the episodes in this category is quite large, the material will

be presented in two distinct tables. The information of both the original and translated titles will be given in Table 11 and later in Table 12.

Table 11. Re-creating the Title, But Hinting to the Original Connotations in *Supernatural* season 8 (1)

	E02	E06	E08
Original title:	What's Up, Tiger Mommy?	Southern Comfort	Hunteri Heroici
Translated title:	Uhrauksen voima [The power of sacrifice]*	Kaunoja [Grudges]*	Metsästäjän alku [A beginning hunter]*

* My back translation

As mentioned above, all the episodes falling into this category are suggested to be translated using the strategy of re-creation, and in the following paragraphs each episode will be analysed to confirm this suggestion. A re-created translation is very freely translated, discarding the lexical uniformity with the original but retaining hints of the connotations evoked by it. Hence, a title can be seen to fit this category if the translation, no matter how disloyal to the original, somehow refers to the meaning of the original. (Leppihalme 1994: 101, 126) By comparing the original titles with their translations, it can be seen that none of them reproduce the wording of the original title. Regarding the information given in the synopses of the episodes as well as of the sources of the allusions, it can with reasonable confidence be argued that all of the titles were re-created, but the connotations meant to be evoked by the original are referred to in them. The synopses and information on the sources of allusions are provided in the later paragraphs of this sub-section.

As each episode in this category is analysed to confirm the strategies used to translate them, they will be analysed to discover also the communicative functions they can be seen to serve, namely if they serve the referential and/or referential function(s). To serve its referential function, a title must provide information of the co-text. To serve its appellative function, the title must include an advertising effect to it, though, for example, the use of different literary devices, which include allusions. The aim is to induce the

recipient to primarily pay attention and read the co-text, and if the title includes an advertising effect, it has succeeded in serving its appellative function. (Nord 1995: 275, 278) It must be stated again, that since the description of appellative function lacks concrete examples of traits a title serving this function might have, remarks on the matter can be seen merely as educated suggestions. In the following paragraphs, each episode chosen for this section will be analysed to confirm the strategy used for its translation, and to discover its communicative function(s).

With regard to these characteristics, summarised from the more extensive ones presented in section 3.1.2, it can with reasonable confidence be argued that of the three first episodes in this category, all three original titles serve both the appellative and referential functions through the use of an allusion in them. Despite being re-created, in the translations the use of an allusion is discarded, and the titles are formed so that they merely hint on the contextual meaning of the original allusions. Hence, it can be argued that while the original titles serve both functions, the translated titles serve only the referential function. Further justifications for these arguments can be seen in the information provided on the episodes in the following paragraphs, namely the suggested sources of allusions and synopses of the episodes.

The original title of episode two (originally titled “What’s Up, Tiger Mommy” and translated into “Uhrauksen voima” [The power of sacrifice]) does not allude to any popular culture item, but vaguely to an idiomatic expression used in especially Asian countries about a mother, who passionately wants her children to be successful. (Kim 2013) The translated title can be seen to allude to the original title with its notion about sacrifice, referring to the “tiger mother’s” willingness to make sacrifices for her children to thrive. In *Supernatural*, the prophet Kevin Tran is of Asian heritage, and his mother is also introduced in the series. (Supernatural Wiki 2017) In this episode, Kevin has asked the Winchester brothers to check on his mother to see if she is okay, since Kevin has had problems with the demon Crowley. The brothers find her in trouble, but manage to save her. (Supernatural Wiki – What’s Up, Tiger Mommy 2017)

The source the original title of episode number six (originally titled “Southern Comfort” and translated into “Kaunoja” [Grudges]) alludes to is not entirely certain, but in the episode the whiskey brand of the same name is shown, hence the title could be said to allude to that. The translated title refers to the plot of the episode, being entirely re-created, and actually not even referring to the original title. It can be seen to refer to the topic content of the episode independently. In this episode, the Winchester brothers reunite with their old friend Garth who has continued hunting supernatural creatures while the brothers have been gone. They also encounter a ghost who has been causing people to commit vindictive murders, and they need to stop this ghost with a grudge before anyone else gets killed. (Supernatural Wiki – Southern Comfort 2017)

Episode number eight’s (originally titled “Hunteri Heroici” and translated into “Metsästäjän alku” [A beginning hunter]) original title alludes to a style of naming characters with fake Latin names, which is familiar from the cartoon Looney Tunes (Looney Tunes Wiki – Latin Names 2017). The translated title has retained the word “hunter” in it, and while otherwise being re-created, it hints to the connotations intended to be evoked by the original. The Winchester brothers come across a series of very peculiar deaths. The angel Castiel decides to become a hunter himself to help them. The hunters find the culprit who is an elderly man with psychokinetic powers living in a retirement home. With his powers he is killing people who annoy him by mimicking his favourite series – Looney Tunes. (Supernatural Wiki – Hunteri Heroici 2017)

Table 12. Re-creating the Title, But Hinting to the Original Connotations in *Supernatural* season 8 (2)

	E12	E17	E21	E22*
Original Title:	As Time Goes By	Goodbye Stranger	The Great Escapist	Clip Show
Translated title (and my back translation:	Aika kultaa muistot [Time gilds the memories]**	Luciferin hautaholvi [Lucifer’s Tomb]**	Jumalan sana [A word of God]**	Viimeinen koitos [The last trial]**

* Does not contain an allusion

** My back translation

The four episodes presented in Table 12 continue the category of re-created translated titles. Of these episodes, all original titles except for that of episode twenty-two contain a recognisable allusion, hence they can be seen to continue the custom of the series and provide the recipients with a puzzle to solve. Episode twelve is an exception of its own part by serving both functions, the original by containing an allusion and the translation by referring to an idiomatic Finnish expression. Episode twenty-two does not contain any allusions, the original title merely refers to the way in which events are presented in the episode, while the translation refers to another aspect of the topic content of the episode. Thus, it can be argued that the two titles of that episode only serve the referential function. Like the translation of episode twenty-two, the three others also provide information on the topic content of the episodes, title of episode twelve by referring to the contextual meaning of the original title and the others independently. Further justifications for these arguments can be found in the following brief paragraphs including the suggested sources of allusions and synopses of the episodes.

The original title of episode number twelve (originally titled “As Time Goes By” and translated into “Aika kultaa muistot” [Time gilds the memories]) alludes to a song that is sung in the film classic “Casablanca”, and the translated title has been re-created but still hints to the connotations intended to be evoked by the original. The Finnish translation, “aika kultaa muistot”, can be related to the expression in the original, even though the lexical uniformity with the original is discarded. (Leppihalme 1994: 101, 126) In this episode, the Winchester brothers encounter a man, Henry, who claims to be their grandfather who had gone missing in the 1950s. He has managed to travel through time, and seeks the brothers’ help to defeat the Knight of Hell, Abaddon. In the episode, Henry keeps whistling the song from “Casablanca”. In the course of the battle, Henry dies and the brothers bury him. (Supernatural Wiki – As Time Goes By 2017)

Episode seventeen’s (originally titled “Goodbye Stranger” and translated into “Luciferin hautaholvi” [Lucifer’s tomb]) original title alludes to a song of the same title by the band Supertramp, which is played in the episode, and the translated title only refers to the topic content of the episode. The central theme of the episode revolves around the brothers, the angels, and the demons all trying to find Lucifer’s tomb, in which another powerful tablet

is hidden. The demon known as Meg, but whose real name has remained unknown throughout the series, helps the brothers get the tablet, but dies in the process. Along with referring to the song playing in the episode, the original title can be said to also refer to the strangeness of Meg's true identity. (Supernatural Wiki – Goodbye Stranger 2017)

From episode twenty-one (originally titled “The Great Escapist” and translated into “Jumalan sana” [The word of God]), the original title can be argued to allude to the film classic “The Great Escape”, while the translated title does not contain an allusion or correspond to the original lexically. In this episode, the prophet Kevin has gone missing and the brothers assume him dead. They continue the quest to close the gates of Hell by using Kevin's notes on the tablet with the Word of God, which lead them to the original writer of the tablets, the scribe of God, Metatron. Metatron informs the brothers that God himself has disappeared from Heaven, leaving all the current mayhem behind. He also tells the brothers that the third trial is to cure a demon. (Supernatural Wiki 2017)

In the case of the last episode in Table 12, episode twenty-two (originally titled “Clip Show” and translated into “Viimeinen koitos” [The last trial]) the titles do not contain an allusion. The original title refers to the topic content of the episode, as does the translated title. In this episode, the brothers find a lost tape showing an unorthodox exorcism where a priest is able to “cure” a demon, from the venue they are keeping as their base. The brothers plan to test the exorcism on a demon they have captured, Abaddon, but at the same time the demon Crowley demands them to hand Kevin Tran and the tablet with the Word of God to him. If they do not do this, he will erase their life's work by killing all victims of supernatural encounters the brothers have managed to save. In the episode, clips of the previously saved characters are shown. (Supernatural Wiki – Clip Show 2017)

This section consisted of the analysis of seven episodes which could be argued to have been translated using the strategy of re-creation. Episode twenty-two could not be seen to allude to anything in either versions, while the others contained allusions to fairly recognisable sources. Of the translated titles, only one could be said to serve the appellative function, namely episode number twelve which referred to an idiomatic expression containing a literary device which, according to Nord, would add to the title's advertising effect (Nord 1995: 278). Since all other translations only either hinted on the

connotations intended to be evoked by the original or were re-created so that they referred to the topic content of the episode independently, they did not serve this function. All episodes served the referential function. In the next section, episodes translated using minimum change will be analysed.

4.2.3 Minimum Change – Literal Translation in *Supernatural*

The most common strategy used in the translation of the *Supernatural* episodes was minimum change. Minimum change can be compared with literal translation, however, literal translation includes both standard translations and minimum change translations. The characteristics of a minimum change as a strategy fit eight episode titles from the *Supernatural* episodes chosen for this thesis. Both the original and translated titles of the episodes will be provided in the tables below. The titles will then be analysed regarding their relation to the synopses of the episodes and finally, considering the same information, the communicative functions of the titles will be identified and compared. Since there are multiple episodes in this category, the information about the episodes will be provided in two separate tables, Table 13 and Table 14.

Table 13. Minimum Change in the Episode Titles of *Supernatural* season 8

	E03	E04*	E05	E07
Original title:	Heartache	Bitten	Blood Brother	A Little Slice of Kevin
Translated title:	Sydänvaivoja [Heartache]**	Purema [Bitemark]**	Veriveli [Blood brother]**	Palanen Keviniä [A slice of Kevin]**

* Does not contain an allusion

** My back translation

As mentioned earlier, the episodes arguably translated using minimum change are analysed in this sub-section. In the case of minimum change, the passage is translated using the correspondent words in the target language, but the contextual meaning of the passage is not necessarily considered in the translation. In the cases of minimum change, the connotations of the original allusions are harder to detect, and can probably only be

found through back translation. (Leppihalme 1994: 119) Regarding these characteristics, and comparing the original titles with their translations, and considering the synopses of the episodes it can be with reasonable confidence argued that all the titles were translated using minimum change. Information of the sources of allusions as well as synopses of the episodes will be provided in the last paragraphs of this sub-section.

Along with confirming the translation strategy, also the communicative functions the titles may serve were examined, namely to see if the titles serve the referential and/or appellative function. For a title to serve its referential function, it must provide comprehensible and acceptable information about the topic content of the co-text. To serve its appellative function, the title must include an advertising effect which would induce the recipient to primarily read the co-text or interpret it in a certain way. The advertising effect could be seen to be achieved when, by meeting the recipients need and expectations regarding the title, it attracts the recipient to read the co-text, and this can be done by directly addressing the recipient or through poetic or rhetorical devices, such as an allusion or other literary devices. (Nord 1995: 275, 278) However, this characterisation lacks concrete examples of traits a title should have to serve this function, hence remarks made in this research regarding the function should be seen rather as educated suggestions exact information.

Regarding these characteristics summarised from their more extensive descriptions in section 3.1.2, and the information on the sources of the allusions and synopses of the episodes it can be argued with reasonable confidence that all original titles except one serve both the appellative and referential functions. They contain an allusion which describes the topic content of the episode, thus continuing the custom of the series and containing an additional advertising effect. The title of episode four cannot, however, be seen to allude to any certain recognisable popular culture item, hence it can be argued to only serve the referential function. All episodes were translated literally, reproducing the wording of the original rather faithfully. Thus, the advertising effect of the original is lost, since the literal translations in these cases do not convey the contextual meaning of the originals to the Finnish audiences. This was attempted in episode seven, but the effect could be argued to being lost, since the wording of the modification does not correspond

to the idiomatic expression of the Finnish version. Further justification for this notion among others can be seen from the following paragraphs, which include suggestions for sources of allusions and synopses of the episodes.

The original title of episode number three (originally titled “Heartache” and translated into “Sydänvaivoja” [Heartache]) could be argued to allude to a song originally called “It’s a Heartache” by Bonnie Taylor, regarding the custom of the series of using an allusion in the titles. The translated title, being a literal translation, refers only to the original title. In this episode, the Winchester brothers investigate a number of extraordinary murders in which the victims have been ripped off of an organ. It turns out that all the culprits had received the organs from the same donor, who had perhaps centuries ago made a deal with a Mayan god to keep himself young. His cursed heart was forcing the holders of the other organs to commit the murders. (Supernatural Wiki - Heartache 2017)

Episode four (originally titled “Bitten” and translated into “Purema” [Bitemark]) is included in the few that do not contain an allusion at all. The Finnish translation is a very close to literal translation of the original, and both titles refer to the topic content of the episode. In this episode, the Winchester brothers rush inside a cabin in which something horrible has happened, finding a body, some blood covered walls, and a recorded message on a computer. In the video message, a group of teenagers are engaged in a crime in a horrible way. A teacher in the local high school is actually a pureblood werewolf, who has gathered some victims in the town, and the group of teens are bitten one by one, and become werewolves themselves. (Supernatural Wiki – Bitten 2017)

Episode number five’s (originally titled “Blood Brother” and translated into “Veriveli” [Blood brother]) original title alludes to a song called “Blood Brothers” by Iron Maiden, while the translation alludes mainly on the original title and the topic content of the episode. In this episode, the older brother Dean is called to help his old vampire friend Benny, who helped him survive when he and Castiel were sent to Purgatory. Both titles can be seen to refer to Benny being a vampire. Sam does not know about Dean and

Benny’s relationship, which is why things get an unpleasant turn when in time of distress Dean is forced to call Sam to help them. (Supernatural Wiki – Blood Brother 2017)

Episode number seven (originally titled “A Little Slice of Kevin” and translated into “Palanen Keviniä” [A slice of Kevin]) contains a modified allusion to the idiomatic expression “a little slice of heaven”, which can be used to describe something so good that it could have come from Heaven. The translation, being rather literal, discards the contextual meaning of the original, since in Finnish the expression is slightly different. In the Finnish version, the corresponding word with Heaven (“taivas”) does not rhyme with “Kevin”. In this episode, despite every precaution Kevin and his mother made, the demon Crowley is able to capture Kevin and demands him to decipher the tablet with the Word of God to him, or else he will kill him. In the process of Crowley torturing Kevin for the information, he cuts off his finger. The brothers and the angel Castiel are able to save Kevin before anything more serious happens. (Supernatural Wiki – A Little Slice of Kevin 2017)

Table 14. Minimum Change in the Episode Titles of *Supernatural* season 8 (2)

	E13	E14	E15	E23
Original title:	Everybody Hates Hitler	Trial and Error*	Man’s Best Friend With Benefits	Sacrifice*
Translated title:	Kaikki vihaavat Hitleriä [Everybody hates Hitler]**	Yritys ja erehdys [Trial and error]**	Ihmisen paras ystävä [A man’s best friend]**	Uhraus [Sacrifice]**

* Does not contain an allusion

** My back translation

Of the four final episodes falling into this category two cannot be seen to contain any kind of allusions. Episodes fourteen and twenty-four merely describe the topic content of the episode but do not follow the pattern of the series of using an allusion in the titles. They do not contain any other literary devices which would add to their advertising effect. They can thus, with their literal translations, be seen to serve only the referential function.

Episodes thirteen and fifteen however do continue the custom of the series by alluding to popular culture items, with which they also refer to the topic content of the episode. They can thus be argued to serve the appellative and referential function.

Episode thirteen's translation can be said to serve only the referential function, since despite it describing the topic content of the episode, with the lack of an established Finnish translation for the source of the allusion in the original title the allusive effect is discarded in the literal translation. The translated title of episode fifteen is translated partially with a standard translation, only one of the idiomatic expressions in their original combination being reproduced in the translation. The translation contains a reference to an idiomatic Finnish expression, which reproduces also the contextual meaning, yet partially, thus it can be argued to serve both the appellative and referential functions. Justifications for these arguments can be seen from the information of the episodes given in the following paragraphs.

The original title of episode thirteen (originally titled "Everybody Hates Hitler" and translated into "Kaikki vihaavat Hitleriä" [Everybody hates Hitler]) is a modified allusion of the American comedy series "Everybody Hates Chris", while in its literal translation the contextual meaning of the allusion is lost. The literal translation does not correspond with the title of the series alluded to, since the established Finnish title for the series is "Lapsuuteni luuserina" [My childhood as a loser]. In this episode, the Winchester brothers have just received keys and found the venue which is to become their base for the time. From the base Sam finds documents relating to a sudden combustion of a rabbi, and the brothers start to investigate. The brothers discover that the combusted rabbi had belonged to a group of experts investigating Nazi necromancers, and that his commerce with the supernatural has caused his premature death. (Supernatural Wiki – Everybody Hates Hitler 2017)

Episode fourteen's (originally titled "Trial and Error" and translated into "Yritys ja erehdys" [Trial and error]) original title can be argued to allude to the common expression describing a learning method of trial and error, but it can be seen as too neutral to be regarded as an allusion. The title is translated by reproducing the wording of the original

in Finnish, which results in it not containing any kind of allusion. The central theme of this episode revolves around the tablet with the Word of God, which Kevin Tran has managed to decipher so, that he can tell the brothers that to close the gates of Hell they have to perform three distinct trials. (Supernatural Wiki – Trial and Error 2017)

Of episode fifteen (originally titled “Man’s Best Friend with Benefits” and translated into “Ihmisen paras ystävä” [A man’s best friend]) the original title is a combining allusion to two idiomatic expressions: a dog being “man’s best friend” and “friends with benefits”, which refers to two friends having sexual relations. The translated title has retained only one of the two allusions in the original, the idiomatic expression “man’s best friend”. A possible reason for this is that there is no proper equivalent in the Finnish language for the idiomatic expression “friends with benefits”. In this episode, a police officer who is an old acquaintance of the brothers’, is suffering from nightmares in which he kills people, and things turn complicated when the murders start to actually happen. The brothers are called to the officer’s, who has begun practicing witchcraft, aid by a magical creature who is a dog that can turn into a woman, and is the officer’s lover. (Supernatural Wiki – Man’s Best Friend with Benefits 2017)

The titles of the final episode to fall into this category, episode twenty-three (originally titled “Sacrifice” and translated into “Uhraus” [Sacrifice]) belong to those that do not contain an allusion. The title is translated by reproducing the wording of the original literally, resulting in both the titles having the same contextual meaning. In this episode, the demon Crowley is fulfilling his threat to undo every achievement of the brothers’ hunting career, unless they stop trying to carry out the three trials to close the gates of Hell. The brothers agree to this ultimatum, only to find out that Crowley is their last trial, as they need to cure him with an exorcism, and both of them are willing to sacrifice their life to succeed in it. (Supernatural Wiki – Sacrifice 2017)

All of the eight episodes falling into this category have been analysed, and them being translated using minimum change strategy has been confirmed. This section included three episodes whose neither title contained an allusion. As a result, those three episode titles, namely episodes four, fourteen and twenty-three, did not serve the appellative

function. Of the other five episodes in this section, all original titles served both the appellative and referential functions. Of the translated titles number fifteen serves both the appellative and referential functions. Otherwise all of the translated titles served the referential function, providing information on the topic content of the episode. Episodes translated using a rephrasing strategy will be analysed in the next sub-section.

4.2.4 Rephrasing the Allusion to Clarify Its Meaning in *Supernatural*

Four of the twenty-three episodes forming the material from *Supernatural* can be argued to fall into this category. The used translation strategy and the served communicative function(s) of the episodes will be discussed in this sub-section. First it will be confirmed, that each title was translated using the strategy of rephrasing, followed by a discussion regarding the communicative functions. After the remarks on the episodes regarding these characteristics, the synopses of the episodes and remarks on the sources of their allusions will be given to help justify the allegations of them serving certain functions and being translated with this strategy.

Table 15. Rephrasing the Allusion to Clarify Its Meaning in *Supernatural* Season 8

	E09	E10	E18	E20
Original title:	Citizen Fang	Torn and Frayed	Freaks and Geeks	Pac-Man Fever
Translated title:	Piikki lihassa [Thorn in the flesh]*	Katkeamispisteessä [At a breaking point]*	Teinikerho [Teenage club]*	Pelin huumaa [A fever for the game]*

* My back translation

In this sub-section, the focus is on the titles in which the allusion is reduced to sense by rephrasal. The use of this translation strategy prioritises the retention of the informative function of the allusion, and the meaning intended in the original allusion is produced in the translation, rather than the exact wording of the original. In this strategy, the allusion in the original is broken down and rephrased so, that the intended connotations are

conveyed through the translated title, even though it might not necessarily contain an allusion. (Leppihalme 1994: 125) Regarding these characteristics, it can be argued that all of the episodes have been translated using this strategy. Justification for this allegation can be seen from the information of each episodes given in the last paragraphs of this sub-section.

To serve the appellative function, a title must induce the recipient primarily to read the co-text, and this can be done directly or through different literary devices, such as allusions. Again, the situation of the appellative function is not so straightforward, which is why remarks on titles serving this function should be seen rather as educated suggestions than exact information. Of the original titles, all titles contain an allusion to another popular culture item. They provide the recipients with the opportunity to solve the puzzle created by the allusion and thus feel more united with the author (Grönholm 1990: 48). With the attractive literary effect, they induce the recipients to read the co-text, hence adding to the title's advertising effect and allegedly serving the appellative function. The same cannot be said about the translated titles. The meaning intended to be evoked by the original is prioritized and the allusive effect of the original is thus discarded. The titles do not contain any other literary devices, which would attract the recipients either, which is why the advertising effect is lost. (Nord 1995: 264, 278)

The situation with the referential function is more straightforward. The referential function of a title is served, when it provides information about the co-text, regarding this material the focus being on the describing of the topic content of the episodes. All original titles in this sub-section can be said to serve the referential function, since through the use of intertextuality they provide the recipients with information about the topic content of the episode. All translated titles also can be said to serve the referential function. Through the title rephrased from the original, the translations convey the meaning of the original allusion and with it provide information about the episode. (Nord 1995: 275) Further justifications for the claims made above can be seen from the following paragraphs, which include the original translated titles, suggested sources of allusions and short synopses of the episodes.

The original title of episode number nine (originally titled “Citizen Fang” and translated into “Piikki lihassa” [Thorn in the flesh]) arguably refers to the film classic “Citizen Kane”, while in the translation the allusion is discarded. The central theme of this episode revolves around Dean’s vampire friend, Benny, who has parted ways with the brothers is watched on by another hunter upon Sam’s request. There occur some vampire killings in the area, and when Benny is accused of them, Dean has to make some difficult decision. (Supernatural Wiki – Citizen Fang 2017)

From episode number ten (originally titled “Torn and Frayed” and translated into “Katkeamispisteessä” [In a breaking point]) the original alludes to a song of the same title by The Rolling Stones, and the translation rephrases the original, resulting in them both having the same contextual meaning. In the episode, many characters are in a breaking point or torn, both physically and mentally. Sam has to decide whether in the difficult decision regarding the gates of Hell he wants to continue his relationship with a woman, Dean has to decide not to contact Benny anymore and Castiel is struggling with a higher ranked angel guiding his thoughts and actions. (Supernatural Wiki – Torn and Frayed 2017)

In the case of episode eighteen (originally titled “Freaks and Geeks” and translated into “Teinikerho” [Teenage club]), the original title refers to a youth series of the same title, and the translation has reproduced the contextual meaning of the original. In this episode, the Winchester brothers come across a group of teen hunters, who are trained and taken care of by a mysterious man called Victor. The teens’ families have been killed by vampires and they seek revenge. However, the killings and the training of the teens was all part of Victor’s plan to train more hunters, and he is confronted of his actions. (Supernatural Wiki – Freaks and Geeks 2017)

The original title of the last episode falling into this category, episode number twenty (originally titled “Pac-Man Fever” and translated into “Pelin huumaa” [A fever of the game]), alludes partly to the game classic Pac-Man, and to an obsession about it. In the translation the original allusion is reduced to sense by clarifying the meaning of the original allusion. In the episode, Dean is investigating on a case with the brothers’ old

acquaintance, the hacker-girl Charlie, since Sam has become too weak performing the trials. While investigating the case, the supernatural culprit behind the killings manages to cage Dean and Charlie to a dream state which looks like a computer game, and to beat the level Charlie must accept her mother's death. (Supernatural Wiki – Pac-Man Fever 2017)

All of the original titles of episodes falling into this category allude to a recognisable popular culture item, and with the allusion they refer to the topic content of the episode. As suggested by the characterisation of the strategy used in their translations, the translated titles rephrase the original so, that its contextual meaning is retained even though the lexical uniformity might be discarded. It can hence be argued that the translated titles serve only the referential function, while the original titles serve both functions. The next sub-section contains the last episode to be analysed of season eight of *Supernatural*, and it can be argued to be translated by replacing the original with a more recognisable target language item.

4.2.5 Replacing the Allusion with a Preformed Target Language Item in *Supernatural*

The translation strategy that was used least frequently in the material from *Supernatural* was the one where the original title was replaced by a preformed target language item. In one episode, the original allusion is replaced with an allusion to another popular culture item, arguably one more suitable and recognisable for the target audience.

Table 16 will indicate both the original and translated title for the episode translated with replacement strategy. The episode will be analysed more thoroughly for its communicative functions after the respective table.

Table 16. Replacing the Original Allusion with a Preformed Target Language Item in *Supernatural* Season 8

E11	
Original title:	LARP and the Real Girl
Translated title:	Hei, me larpataan! [Hey, we are larping!]*

* My back translation

Episode eleven (originally titled “LARP and the Real Girl” and translated into “Hei, me larpataan!” [Hey, we are larping]), is the only episode in which the title is translated by using another preformed target language item. (Leppihalme 1994: 94) The original title is a modification of the title of a film originally called “Lars and the Real Girl”, where the first word is switched into an acronym for “Live Action Role Playing”, which better describes the topic content of the episode. The translated title is a modification of the title of a film originally called “Hei, me lennetään!” in Finnish, which is an established translated for the title of a film called “Airplane!” It can be argued that the translator has chosen to use this strategy, since the Finnish translation for the acronym, “larppaus”, fits the chosen film title lexically better.

Both titles can be said to serve the appellative function, since they meet the recipients’ expectations regarding the use of an allusion in the titles, and due to the allusion contain an additional advertising effect to them. They also refer to the topic content of the episode, hence they can be said to serve the referential function. (Nord 1995: 275, 278) When investigating the strange deaths of two players of a distinctive live action role playing game, the brothers come to realise, that a central player is their old female friend, Charlie. (Supernatural Wiki – LARP and the Real Girl 2017)

4.3 The Road So Far – Findings of the Analysis of the Episode Titles

In this final section of chapter four, findings made in the course of the analysis of the material will be presented. The main aim of the analysis was to determine whether the translated episode titles served same communicative functions as did the original titles, and whether the strategy used in their translation affected their ability to serve the

functions. The sources of the allusions in the episode titles of these two American television series are very different, as are their genres. All the episode titles of the medical drama *Grey's Anatomy* allude to names of popular songs, whereas the episode titles of the fantasy horror series *Supernatural* may allude to varying sources, stretching from idiomatic expressions to film titles. Findings regarding the episodes of season eleven of *Grey's Anatomy* will be presented first, followed by the findings regarding season eight of *Supernatural*.

4.3.1 Communicative Functions Served by the Episode Titles from *Grey's Anatomy*

The twenty-five episodes from *Grey's Anatomy's* season eleven were divided into four categories according to the suggested strategy used in their translation, and they were analysed in four sub-sections titled respectively. The translation strategies allegedly used in the translation of the titles were reduction of the allusion to clarify its contextual meaning, replacement of the allusion with a preformed target language item, re-creation of the title and minimum change. Table 17 below presents the numeric division of the original titles between the sub-sections, and Table 18 will show the same information of the translated titles. Below them the findings gathered from the analyses will be given verbally.

The episodes have been divided into tables 17 and 18 according to the sub-sections they were analysed in, and the tables show the division between the episodes serving the appellative and referential functions. The division of original episode titles is indicated in Table 17.

Table 17. Division of the Original Episode Titles' Communicative Functions in *Grey's Anatomy*

Translation Strategies:	Episodes Serving Appellative Function	Episodes Serving Referential Function
Reduction of the Allusion to Sense	1, 8, 10, 25 (4)	1, 8, 10, 13, 25 (5)
Replacement of Allusion with TL* Item	2, 3, 22 (3)	2, 3, 22 (3)
Re-creation of the Title	4, 5, 6, 7, 9, 11, 12, 16, 17, 18, 20, 21, 23 (13)	4, 5, 6, 7, 9, 11, 12, 16, 17, 18, 20, 21, 23 (13)
Minimum change	14, 15, 19, 24 (4)	14, 15, 19, 24 (4)
Total (%):	24 (96 %)	25 (100 %)

* TL= target language

Table 17 indicates, that according to the analysis made in the previous chapter there is no much variation among the communicative functions the original titles serve. Nearly all of them serve both the appellative and referential functions. Only variation can be found among the episodes translated by reducing the original allusion to sense by rephrasing it, where the title of episode thirteen “Staring at the End” is seen to serve only the referential function. The reason for this is that the title is a modified allusion of a song, of which three words have been left out, resulting in it not necessarily being as recognisable as it would be, had the source title been reproduced completely.

However, the percentage of titles serving both communicative functions is very high, which can be argued to result from the fact that in *Grey's Anatomy* all episode titles allude to the title of a song, and that the topic content or central theme of the episode has been accounted for when forming the title. Next the numeric presentation of the division of the translated titles will be discussed, Table 18 showing the numeric data.

Table 18. Division of the Translated Episode Titles' Communicative Functions in *Grey's Anatomy*

Translation Strategies:	Episodes Serving Appellative Function	Episodes Serving Referential Function
Reduction of the Allusion to Sense	-	1, 8, 10, 13, 25 (5)
Replacement of Allusion with TL* Item	2, 3, 22 (3)	2, 3, 22 (3)
Re-creation of the Title	-	4, 5, 6, 7, 9, 11, 12, 16, 17, 18, 20, 21, 23 (13)
Minimum change	-	14, 15, 19, 24 (4)
Total (%):	3 (13, 05 %)	25 (100 %)

* TL= target language

As Table 18 indicates, the situation with the translated titles of the episodes from *Grey's Anatomy* is completely different. Of the translated titles only three could be said to serve the appellative function, all of them being ones translated by replacing the original title with a preformed target language item, which itself functioned as an allusion. The arguable reason for the low number and percentage of episode serving this title is that most titles have been translated using strategies in which the emphasis is either on the reproduction of the contextual meaning of the original, or the opposite.

This can however be seen as an interesting finding, since the majority of the titles were arguably translated with a strategy in which the translator has been able to translate the titles very freely. Despite this, the advertising effect intended to be evoked by the original has not been reproduced in the translations. The next sub-sections present the findings made based on the analysis of the episodes of *Supernatural*.

4.3.2 Communicative Functions Served by the Episodes from *Supernatural*

In this sub-section the findings made based on the analysis of the twenty-three episodes from season eight of *Supernatural* will be presented. Like the in the case of *Grey's Anatomy*, the episodes from *Supernatural* were analysed regarding the strategy used in

their translation and the communicative functions they could be argued to serve. The episode titles were divided according to the alleged strategy used in their translation, and these categories each formed their own sub-section in the previous chapter.

The episode titles were divided into five categories: titles translated by retaining the proper name alluded to in the original, re-creating the title, using minimum change, reducing the allusion to sense by rephrasing it and by replacing the allusion with a preformed target language item. The division of titles serving either the appellative or referential functions, or both, according to the above-mentioned categorisation is presented in the tables below. Table 19 indicates the data regarding the original titles and Table 20 that of the translated titles.

Table 19. Division of the Original Episode Titles' Communicative Functions in *Supernatural*

Translation Strategies:	Episodes Serving Appellative Function	Episodes Serving Referential Function
Retention of the Proper Name	1, 16, 19 (3)	1, 16, 19 (3)
Re-creation of the Title	2, 6, 8, 12, 17 (5)	2, (6), 8, 12, 17, 22 (6)
Minimum Change	3, 5, 7, 13, (14), 15 (6)	3, 4, 5, 7, 13, 14, 15, 23 (8)
Rephrasing the Allusion for Clarity	9, 10, 18, 20, 21 (5)	9, 10, 18, 20, 21 (5)
Replacement of Allusion with TL* Item	11 (1)	11 (1)
Total (%):	20 (87 %)	23 (100 %)

* TL= target language

Also in the case of *Supernatural*, as it can be seen from Table 19, nearly all the original titles serve both the appellative and referential functions. Differences can be found in the category of re-creation and minimum change. Of the episodes translated by re-creating the title, only five episodes serve the appellative function but all six episodes serve the referential function. Episode number twenty-two could be argued to serve only the

referential function, since it did not include an allusion, or any other attractive literary devices. Titles translated using minimum change contain a similar distinction, since episode number four could be argued to serve only the referential function due to its lack of allusion. The following Table 20 presents the numeric data regarding the translated episode titles of *Supernatural*.

Table 20. Division of the Translated Episode Titles' Communicative Functions in *Supernatural*

Translation Strategies:	Episodes Serving Appellative Function	Episodes Serving Referential Function
Retention of the Proper Name	1, 16, 19 (3)	1, 16, 19 (3)
Re-creation of the Title	12 (1)	2, 6, 8, 12, 17, 22 (6)
Minimum Change	15 (1)	3, 4, 5, 7, 13, 14, 15, 23 (8)
Rephrasing the Allusion for Clarity	-	9, 10, 18, 20, 21 (5)
Replacement of Allusion with TL* Item	11 (1)	11 (1)
Total (%):	6 (26 %)	23 (100 %)

* TL= target language

As can be seen from Table 20, again the translated titles serving the appellative function are in the minority. However, the percentage of translated titles allegedly serving this function is much higher in *Supernatural* than it was in the case of *Grey's Anatomy*. All translated titles served the referential function, indicating that arguably the aim when translating the titles has been to retain their function as describers of the topic content of the episode. However, in four out of the five categories, between three to one titles serve also the appellative function. Only the titles translated by rephrasing the allusion were an exception.

All of the episodes translated by retaining the proper name alluded to in the original served both functions, and similarly did the one episode translated with a preformed target

language item. The title of episode twelve was re-created so, that the translation alluded to a known idiomatic expression, as did episode title number fifteen. Hence it can be concluded, that titles translated with allusion to another popular culture item or a recognisable idiomatic expression served both functions. Translations in which the emphasis was on either the lexical uniformity or the opposite, on the contextual meaning intended to be evoked by the original, served only the referential function since the advertising effect of the title was lost.

4.3.3 Concluding Remarks Regarding the Findings from Each Series

Despite the two series whose episode titles contained allusions were found to be very different regarding the sources of the allusions as well as in the division of their translations according to the strategy used in the translation, similarities could be seen in the ways in which the translated titles functioned. Since the episode titles in *Grey's Anatomy* all alluded to popular songs, none of the translated titles intelligibly retained the proper name of the original allusion. Titles that were translated by replacing the original allusion with a target language item, namely a name of a Finnish song which would be better recognisable to the Finnish audience, could be said to serve both functions. Since the episodes of *Supernatural* may allude to any popular culture item, it was possible for them to contain a title which could be translated with the established Finnish translation of the source of the allusion. All three episodes including this opportunity could be said to serve both functions, along with the one episode translated using a preformed, better recognisable, target language item.

The aim of this thesis was to find out, whether the same communicative functions intended for the titles were served by the original and the translated title, and further to discover if the strategy used in the translation affected the communicative functions served. From the findings presented above about the confirmed translation strategies and alleged communicative functions served by the episode titles it can be concluded, that mostly the titles do not serve the same functions, but those that do were translated using certain translation strategies. The hypothesis for this research presented in the introduction of this thesis has thus partly been confirmed: the translators have strived to

retain the communicative functions intended for the original they serve, but due to the complicated nature of the translation of allusions, have succeeded only partially. The focus in the translation has remained on the referential function, for the titles to provide information of their co-text, and the more creative advertising function has been left secondary.

The following chapter five is the last one of this thesis. In it the thesis will be summarised in its entirety, relating the aims and research questions presented in the introduction with the analysis which was conducted applying the introduced theoretical backgrounds. The concluding remarks will be reflected with regard to the findings of this chapter, and it will be established, whether or not the aims were met, research questions answered and if the hypotheses were accurate. Remarks will be made also regarding limitations of the research as well as possibilities for further research.

5 CONCLUSIONS

All twenty-five episode titles from season eleven of *Grey's Anatomy* and the twenty-three episode titles from season eight of *Supernatural* have now been analysed using the theoretical framework provided by Ritva Leppihalme and Christiane Nord. In the series most titles contain an additional advertising effect expressed through an allusion, more accurately a reference to a popular culture item or an idiomatic expression. This custom can be argued to be common in contemporary television series regardless their genre, as well as in other popular culture items.

In *Grey's Anatomy*, all titles allude to popular songs, while in *Supernatural* the source of the allusion varies from an idiomatic expression to titles of popular films. The translations for the titles were found from a Finnish website which gathers information of television series shown in Finnish television, Sarjaseuraaaja.net. Information about the episodes of the series was found on fan-based websites dedicated to each series, *Grey's Anatomy* and *Private Practice* Wiki and *Supernatural* Wiki.

The aim of this research was to find out whether the communicative functions intended to be served by the original titles are also served by the translated titles, which would be the ideal situation. Research question number one (1) concerned the translation strategy used in the translation, and this was to be confirmed of each episode title with the use of Ritva Leppihalme's work on allusions as theoretical framework. Research question number two (2) concerned the communicative functions served by the original and translated titles, which were detected using the theoretical framework provided by Christiane Nord.

The hypothesis for this thesis was, that for most of the episode titles the translator has strived to find a matching Finnish allusion, for example the already established Finnish title for a film or a Finnish song that would describe the plot of the episode well. However, since the titles in *Grey's Anatomy* are named after songs, the alluding function of the title might not be matched by the translation as often as with the titles with allusions of *Supernatural* episodes, since intelligibly there are not many established translations for

song titles. Leppihalme's and Nord's theories have been thoroughly discussed in sections 3.1 and 3.2.

Each episode in the material was analysed with regard of the theoretical frameworks mentioned above. The episodes were divided into sub-sections according to the suggested strategies used in their translations. The translation strategy of all titles was confirmed and their communicative functions were discussed, resulting in educated allegations of which functions each title, original and translated, might serve. From the analysis, it became evident, that the hypothesis made for this thesis was only partly accurate.

From the concluding remarks of the findings presented in sub-section 4.3.3 it can be seen, that the used translation strategy in fact affects the title's ability to serve one of the communicative functions focused on in this research, namely the appellative function. All original titles served both the appellative and referential functions, with only a few exceptions. Most titles did not serve the same functions, only a small percentage of the translated titles were produced so that they too would serve the appellative function. Thus, it can be concluded, that the translators have strived to retain the communicative functions intended for the original, but due to the complicated nature of the translation of allusions, have succeeded only partially. The focus in the translation has remained on the referential function, and only a small percentage of the translated titles ultimately serve the appellative function.

As is mentioned during the discussion, confirming a title to serve especially the appellative function is a rather ambiguous task, since concrete examples or traits of titles that might serve this function were not provided. The remarks of titles serving this function cannot thus be regarded as exact information, but rather as educated suggestions. The material of this research is overall very limited, which makes it quite impossible to draw any reliable generalisations of the analysis. As has been mentioned, allusions are used in the episode titles of numerous television series, and the sources the allusions as well as the patterns followed in their use are countless. Hence, it can be concluded that no generalising conclusions can really be made on the basis of this research. The findings

from the two different series however contain some similarities, thus justifying further research.

The findings of this research indicated, that titles translated using a certain strategy were most likely to serve the appellative function. The two series analysed represented completely different genres and contained very different kinds of allusions, which is why it is interesting that the results of the analysis were so similar among them. The findings of this thesis can thus be seen to provide interesting possible new hypotheses. Episode titles which contain an allusion could be researched in a larger scale, e.g. series from different countries, or the oldest and newest seasons of a certain series could be compared. All in all, despite the findings of this thesis cannot be used to make any generalisations, they can be seen to inspire further research.

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