

UNIVERSITY OF VAASA

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“Is that another Chaka Khan reference?”

The Swedish dub and subtitle translations of allusions in the American
cartoon *Phineas and Ferb*

Master's Thesis

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SAMMANFATTNING

I denna avhandling granskas översättningen av verbala allusioner i den svenska dubbnings och undertexterna till den amerikanska tecknade serien *Phineas and Ferb* (svenska: *Phineas och Ferb*). Allusioner är problematiska i översättning eftersom de kräver att mottagaren delar avsändarens kunskap för att förstå det implicita budskapet. Eftersom inte alla medlemmar av målkulturen känner igen en allusion och dess källa, kan det förmodas att än färre medlemmar av målkulturen känner igen den eftersom de delar avsändarens kunskaper i än lägre grad. Detta är särskilt problematiskt när det gäller översättningar riktade till barn, eftersom de har mindre kunskap om omvärlden än vuxna. Denna avhandling är en fallstudie, vars mål är att ta reda vilka former av verbala allusioner som förekommer i *Phineas and Ferb*, om det förekommer skillnader i hur de blivit översatta i den svenska dubbnings och de svenska undertexterna, och vilka texter som oftast blev refererade. Materialet bestod av 56 verbala allusioner insamlade från nio segment av serien. 46 av dessa fanns på den auditiv-verbala kanalen, och 10 på den visuella-verbala kanalen. Dessa analyserades och katalogiserades enligt Ritva Leppihalmes (1994; 1997) strategier för översättning av allusioner. Som teoretiskt ramverk användes James S Holmes (1988) retention/re-creation-teori för att avgöra om översättningen strävade mer efter att behålla de ursprungliga allusionerna eller ersätta dem med allusioner till texter, personer och fenomen som är mer bekanta för målkulturen. Analysen visade att översättningen till största delen använde retentiva strategier, även i situationer när risken fanns att majoriteten av publiken i målkulturen skulle bli förvirrad av eller missa en allusion. Faktorer så som länken mellan bild och talad dialog/skriven text och utrymmesbegränsningar i undertexterna begränsade översättarens möjligheter. Även om denna avhandling är en fallstudie, kan den bidra till insikt om hurdana allusioner som kan förväntas dyka upp i en tecknad serie, och vilka texter som allusionerna ofta refererar till. Kunskap om dessa texter kan hjälpa översättare känna igen en allusion. Förhoppningsvis kan denna avhandling även bidra till att öka kunskapen om hur allusioner används i audiovisuella texter för barn, ett ännu relativt utforskat fält.

Keywords: allusions, audiovisual translation, retention, re-creation

1. INTRODUCTION

In this thesis I will compare the translations of allusions that appear in the Swedish dub and subtitles of the American cartoon *Phineas and Ferb*, both to each other and to the English original soundtrack. The English subtitles were not included in this thesis. I chose this topic because I believe more research is needed about the translation of intertextual elements in cartoons intended for children. Nikolajeva (1997: 98) and Johnson (2005, in Chmiel 2010, 127-128) have noted an increased presence of allusions and other intertextual elements in children's literature and films. It would seem that this trend is occurring also in recent cartoons, such as *The PowerPuff Girls*, *My Little Pony: Friendship is Magic* and the aforementioned *Phineas and Ferb*; interestingly enough, all three have attracted positive and lasting interest also from an adult audience (Flaherty 2000; Santiago 2008; Busis 2013). While the success of these cartoons across several age groups cannot be solely attributed to their regular use of intertextual elements such as parody, pop-cultural references and allusions, I believe the translation of intertextual elements in children's cartoons deserves more attention since by being aware of their presence in a text, translators can strive to produce translations that are more comprehensible and enjoyable for the target audience. Moreover, information on how allusions have been translated in children's cartoons (in this case *Phineas and Ferb*) can be useful to translators of similar texts, e.g. comics and picture books.

An allusion can be broadly defined as a 'reference to something' that exists outside and before the alluding text. It is often brief and made in passing, which can make it difficult to spot and recognize not only for the source culture (henceforth SC) audience, but also for the translator(s) and the target culture (henceforth TC) audience. While not every receiver will understand every joke in a comedy-genre text, it is in the interest of the senders (as well as the receivers) that the receivers comprehend as many jokes as possible and thus find the text worthwhile; after all, the senders invest time, money and effort in creating a comedy-genre text and later bringing it abroad. Thus it is problematic when a joke is created around an allusion, if the audience is unfamiliar with the alluded text. (Leppihalme 1997: 3-6; Vandaele 2010: 149-150).

Especially children, who lack complete knowledge of their own and other cultures, may be confused by an allusion (Epstein 2010: 46). It is true that not every child will understand every allusion in a text at once, no matter how good the translation is; but it is my belief that if an allusion is sufficiently translated, the chance is greater that they will spot and enjoy it either the first time they view the text, or later in life as their knowledge of the world grows. I argue that sufficiently translated allusive jokes can contribute to the re-watch value of a cartoon. However, the constraints of audiovisual translation (e.g. the duration of a screen character's utterance and the available screen space) limit the possibility to utilize translation strategies such as footnotes and extensive explanations slipped into the translated dialogue.

There are two questions I intend to answer in this thesis:

1. Which translation strategies has the translator utilized for the allusions in *Phineas and Ferb*, and is there any significant difference in the use of translation strategies between the dub and the subtitles?
2. What type of allusions dominate in the ST (proper name allusion or key phrase allusion, modified or regular), and which types of texts are most commonly alluded to?

The view on who can be considered a child has varied and continues to vary among historical periods, geographical areas and even individuals. There is no exact point of change from childhood to adulthood, but rather a gradual transition from the former to the latter. The United Nations' Convention on the Rights of the Child (Article 1, 1989) sets the age of maturity at 18 years of age (United Nations Human Rights 2014). However, the article does acknowledge that regional and national legislation can vary on this subject. Thus I have avoided stating a definite upper age limit for childhood in this thesis. Cartoons for children will be defined as cartoons that are created, marketed, and broadcasted with the intention to educate and/or entertain whoever is considered a child in a given culture.

1.1 Material

In this subsection I present the material of my thesis. It consisted of 56 allusions (46 found on the auditive verbal channel, 10 found on the visual verbal channel) collected from nine segments of *Phineas and Ferb* that appeared on the following DVDs: *Phineas and Ferb: Best Lazy Day Ever!* (2012), *Phineas and Ferb: A Very Perry Christmas* (2011) and *Phineas and Ferb: The Daze of Summer* (2007). Together, the segments made up a complete runtime of just over 155 minutes. In this thesis, I have made a distinction between a “segment” and an “episode” of *Phineas and Ferb*: A segment will notify a unit that tells a (usually) self-contained, standalone story; while an episode can consist of either one segment lasting the length of the episode, or two shorter segments paired together.

Phineas and Ferb is an American comedy cartoon with musical features created by Dan Povenmire and Jeff Marsh in 2007. Presently, four seasons have aired in the US. The cartoon has received Emmy Awards for its writing and animation, as well as nominations for its musical score and performances (imdb.com 2014). The Swedish dub *Phineas och Ferb* has been broadcasted at Swedish Disney Channel since 2008, and at intervals since 2009 as part of the hour-long Disney cartoon show *Disneydags* in the public service channels SVT1, SVT2 and SVTB. Subtitles are not pre-inserted in the episodes aired on the Swedish public service channels, but are available as an option via tele-text. Since my material for this thesis did not include the Swedish TV subtitles for *Phineas and Ferb*, I cannot confirm whether any notable and recurring differences exist between them and the DVD subtitles. A comparison between the TV subtitles and the DVD subtitles could be a possible area for future research.

Phineas and Ferb follows step brothers Phineas Flynn and Ferb Fletcher as they spend their summer vacation constructing incredible inventions and embarking on various adventures. Their family also includes Phineas’s mother Linda and sister Candace, Ferb's father Lawrence and their pet platypus Perry, who in fact is a secret agent working to stop

his nemesis Doctor Doofenschmirtz. Recurring characters in the cartoon also include the Flynn-Fletcher brothers' friends Isabella Garcia-Shapiro, Buford van Stomm and Bajjet Tjinder. (Santiago 2008; imdb.com 2014; Disneyania 2014).

A running gag in the cartoon is Candace's constant attempts to make the Flynn-Fletcher parents catch the step-brothers in the act of building or doing something potentially risky, but in one way or another all traces of the step-brothers' grand plans disappear moments before the parents arrive at the scene. Another recurring gag is that this disappearance occurs as a result of Perry the Platypus' and Doofenschmirtz's subplot, which intertwines with the siblings' plotline without either party ever intending or being aware of this. As this synopsis implies, much of the humor in *Phineas and Ferb* relies on repetitions of catchphrases and certain plot elements that create expectations in the audience: in what incredible way will the stepbrothers' invention disappear this time? How will it coincide with Perry's doings? Occasionally, this pattern is varied for humorous effect – characters switch catchphrases with each other, the Flynn-Fletcher parents see the aftermath of one of Phineas' and Ferb's grand ideas but misinterpret it, etc. Marsh and Povenmire have stated that they strive to create a cartoon that both adults and children can enjoy, describing its humor as a mixture of the understatement humor employed in *Family Guy* and humor more traditionally associated with cartoons such as *SpongeBob Squarepants*. In other words, they do not wish to underestimate child viewers by employing humor deemed particularly suitable for them, but create jokes that they themselves find entertaining without being inappropriate for a children's program. (Santiago 2008).

Marsh and Povenmire have said that they accept that not every child comprehends every joke in *Phineas and Ferb*, as long as they do not give up watching the cartoon completely. In addition to the running gags mentioned above, *Phineas and Ferb* also contains understatement humor and elements of intertextuality such as parody, irony, meta-humor, and allusions. Children might enjoy the intertextual humor without necessarily knowing the evoked original texts, but teens and adults will likely perceive the additional nuances of them since they generally have a more extensive knowledge of pre-existing texts. As

Vandaele (2010: 149) points out, only a person even vaguely familiar with the original text will recognize a parody of it. (Santiago 2008; imdb.com 2014; www.d-zine.se 2014).

1.2. Method

As mentioned earlier in this chapter, the aim of this thesis was to find out what type of allusions appeared in *Phineas and Ferb*, which texts had been alluded to in the cartoon, how the allusions had been translated into Swedish and whether there were any significant differences between the translations in the subtitles and the dub. This is a qualitative case study made from the point of view of one target culture viewer. Accordingly, the results cannot be applied to cartoon translation in general. However, this thesis can be of interest since it adds to the body of work that strives to discern trends and patterns in Swedish-language cartoon translation.

I began my analysis by examining the selected material. I first watched the cartoon segments in their entirety to identify the allusions in the English ST. Then I watched their corresponding Swedish-language translations. I only compared the Swedish dub and subtitle translations to the original English voice-track; the English subtitles were not considered, neither as ST or TT. The 56 instances of allusions that I gathered were first divided into two categories: proper name allusions (henceforth PN), Leppihalme's term for an allusion in which a proper name (e.g. Frankenstein, Atlantis) is the unit that conveys meaning and connotations; and key phrase allusion (henceforth KP), Leppihalme's (1994; 1997) catch-all term for allusions that do not contain a proper name. (Allusions are discussed in more detail in chapter 2). Thereafter I analyzed and categorized them according to Ritva Leppihalme's (1994; 1997) translation strategies for allusions. Leppihalme's strategies were then divided according to James Holmes's model (1988) into retentive and re-creative translation strategies, as well as a third category that I myself added: omission strategies. The retention/re-creation model and the division of Leppihalme's translation strategies are discussed more extensively in chapter 3.

As a non-native speaker of English, I could not depend solely on my own competence to spot all verbal allusions in *Phineas and Ferb*. Thus I also relied on lists of allusions that fans have found in the cartoon, available on the Phineas and Ferb Wiki (2014). It is likely the most exhaustive source available since it is compiled by several fans on a page central to the fan community. Using these lists helped me find more of the modified allusions and allusions to texts that are not widely known outside the source culture. Moreover, I studied some of the (allegedly) alluded texts such as Charles Dickens novel *A Christmas Carol*, the animated film *Madagascar: Escape 2 Africa* and Shakespeare's play *Hamlet*—partly to determine whether they should be deemed instances of allusion or mere coincidences of similar wording, partly to find out if any pre-existing Swedish translations had been used as standard translations in the material. However, it is still possible that some allusions (e.g. in-jokes among the cartoon's creators) have been missed. Allusions that appeared on non-verbal channels such as the picture and the instrumental score were not included in the material, since allusions of this type usually are beyond the translator's influence. However, the picture was considered in cases where it was perceived to influence the translator's choices.

As previously mentioned, my material was analyzed and categorized according to Leppihalme's (1994; 1997) lists of translation strategies for allusions. Other researchers have constructed similar templates; Pedersen (2005; 2007; 2011), among others, whose list of strategies is specifically intended for the analysis of subtitles. However, Pedersen's model is concerned with the wider scope of culture-bound terms, and does not take longer KP allusions into consideration. The model by Diaz Cintas and Remael (based on Diaz Cintas (2003) and Santamaria Guinot (2001), in Diaz Cintas and Remael 2006: 201-202), bears similar limitations. Epstein (2010; 2012) has used a classification similar to Leppihalme's for her analysis of the translation strategies applied to allusions in Daniel Handler's (pen name *Lemony Snicket*) children's book series *A Series of Unfortunate Events*. Although there is some overlap between these three models and Leppihalme's list of translation strategies, I chose to use Leppihalme's list of strategies. In part this is due to previous familiarity with it, as well as her discussion of several forms of allusions. I believe that the separation of strategies into PNs and KPs allowed for a more precise

analysis. Leppihalme’s terminology also proved useful for describing which types of allusions dominate in the material, which was one of the aims of this thesis.

Alleged instances of allusion that seemed dubious, farfetched or difficult to confirm were not included in the material in order to create a more reliable analysis. An example of what I considered too difficult to confirm as an allusion can be found in the Phineas and Ferb Wiki-entry (2014) on the character Meap, which states that “His “rainbow beam” *could possibly be a subtle reference* to the Internet meme “Shoop da Whoop¹”, (my italics). Epithets (e.g. “City of Love”) were omitted from the analysis in accordance with Leppihalme’s division of allusion types. Place names were excluded if they were used to state location and the mentioned location appeared on screen at some point during the segment. However, one reference to the fictional island of Atlantis and another to the Russian ice base Barneo were included in the research material. Neither of the locations appeared on-screen during the segment, and knowledge of the alluded places would add humor to the instance they were mentioned in. Occasionally, a PN and a KP concurred – for example, “little town of Betlehem” (from the segment *Christmas Vacation!* 2011) is both part of the title and a line from a Christmas carol (O Little Town of Betlehem 2014). In these instances, I classified the allusive phrase according to the strategy that better described how it had been translated.

For the remainder of this thesis, I will use the following abbreviations:

- SC – Source culture
- TC – Target culture
- SL – Source language
- TL- Target language
- ST – Source text
- TT – Target text
- PN – Proper name allusion; an allusion that relies on a proper name to convey its meaning
- KP – Key phrase allusion; catch-all term for allusions that do not contain a proper name

¹ The Internet meme “Shoop Da Whoop”, also known as “I’M A’ FIRIN’ MAH LAZER!!”, usually features an animation of a pair of faceless eyes and a red mouth, which “suddenly (and frequently without warning)” fires laser beams (Know Your Meme 2015). The origin of the meme is disputed, but the first recorded uses date back to 2006, with its popularity peaking in 2010. (Know Your Meme 2015),

- TLD – Target language dub
- TLS – Target language subtitles

In this chapter I have introduced the material and research questions of my thesis, as well as my method and scope of study. In chapter 2, the meaning of the term “allusion” in this thesis will be defined, and Leppihalme’s (1994; 1997) translation strategies will be presented in more detail. In chapter 3, the constraints of subtitling and dubbing as audiovisual translation methods will be discussed. In chapter 4 I will analyze and discuss the allusions and translation strategies found in my material. In the concluding chapter, I will discuss my conclusions and suggest ideas for future studies.

2. ALLUSIONS

In this chapter I will first present the definition of the term “allusion” as it is used in this thesis. Thereafter Leppihalme’s (1994) translation strategies for PNs and KPs are presented. I have chosen to expand on the explanation of these where I perceived a need for it.

Allusions are a feature of intertextuality, a concept first defined by Julia Kristeva in 1969 (Leppihalme 1997: 8). According to this concept a text does not have a single fixed meaning, nor is it ever completely detached from the cultural context it is created in. Instead, a text can be seen as influenced by elements of other pre-existing texts, which in turn influence the reader’s interpretation of the present text (González-Cascallana 2006: 98). In this context I have interpreted the term “text” as not being restricted to written texts, but also including e.g. films and music.

It is difficult to give a definition of the term “allusion” that is simultaneously specific and exhaustive. It can be very broadly defined as an often brief “reference to something” (Leppihalme 1997: 6) that exists prior to and outside the alluding text. Sources of allusions can include, but are not limited to, religious scriptures, art, historical events, literature, pop-culture, real or fictional people, idioms etc. Although some sources of allusions are more recurrent than others, it would seem that virtually anything existing in a culture before the alluding text can be alluded to. Leppihalme (1997: 3) has used the following definition of “allusion”: “a variety of uses of preformed linguistic material (Meyer, 1968) in either its original or a modified form, and of proper names, to convey often implicit meaning.” Although allusions can appear also in non-verbal form e.g. as icons and sound effects, I essentially agree with this definition, and thus it is the one that will be used in this thesis.

Leppihalme (1997: 10-11) divides allusions into three main categories: Allusions proper, stereotyped allusions, and semi-allusive comparisons. The first category can be divided into PNs (proper name allusions) and KP (key phrase allusions). In a PN, a proper name

is required to convey the meaning of the allusion: “Have we learned nothing from Mary Shelley’s *Frankenstein*?” PNs can include names of real and fictional people, companies and places, as well as titles of works of art and non-fiction. KPs are allusions that do not contain a proper name which conveys its meaning: “When Santa then makes his list and *checks it twice*, everyone in the tristate area will appear naughty instead of nice.” (Leppihalme 1997: 10-11; examples from my material).

PNs and KPs can be further categorized as either regular allusions, or modified allusions. In the latter case the preformed material is altered in some way - for instance, a word can be replaced or the word order changed. Stereotyped allusions (also clichés and proverbs) have through time and use become so detached from their original source that a receiver is not necessarily reminded of it anymore. For this reason, stereotyped allusions will not be considered in any greater degree in this thesis, since the sender may not have inserted the allusion intentionally. Neither will this thesis include semi-allusive comparisons, “superficial comparisons or looser associations”; Leppihalme illustrates this with the example “*Like the land of Oz*, technology has good and bad witches (Leppihalme 1997: 11).” (Leppihalme 1997: 11).

Among the reasons for a sender to use an allusion in their text, the following can be noted: a wish to demonstrate their education and knowledge; humorous purposes; to describe characters or interpersonal relationships; to entertain the receiver by evoking joy of recognition and/or a feeling in them of being more involved in the work; and to suggest possibilities for interpretations beyond what is clearly stated in the text. Nikolajeva (1997: 98) also notes that a reason for the increasing use of allusions in texts for children may be the growing awareness among writers of children’s literature of their own “intertextual connections”; it may also signal a wish to raise the traditionally low status of children’s literature by appealing also to adult (co-)receivers on their level. Several reasons for using an allusion may be at work at once. It is impossible for the translator to know why an allusion has been used in a certain context, unless the sender explicitly states their reasons. There are no rules and regulations for the use of allusions similar to those for e.g.

grammar, so the translator must analyze the function of each individual allusion in its context. (Leppihalme 1997: 7-8, 31).

The allusions in *Phineas and Ferb* are most likely used to add humor in the cartoon. They allow the receivers who spot them to experience the joy of recognition, and the evoked text can influence their view of the events taking place on the screen. For example, there is a scene in *Christmas Vacation!* where the character Buford rides a snow plough through Danville while ringing a bell and shouting “Christmas is coming!” Viewers familiar with the American Revolutionary War may recall the tale of the patriot Paul Revere’s “Midnight Ride”, during which he allegedly rode from town to town shouting “The British are coming!” and ringing a bell in warning (Paul Revere Memorial Association 2014). However, it is doubtful that this brief, modified allusion is widely recognized outside the US. As noted by Leppihalme (1997: 185), allusions that are brief, modified, use common vocabulary and refer to a source that is not widely recognized are probably more difficult for the translator to recognize than allusions that are familiar, lengthy and/or contain stylistic features which differ markedly from the surrounding text. Allusions in *Phineas and Ferb* also appear in the form of allusive wordplay, such as when Dr Doofenschmirtz declares that Christmas is “feliz navi-dead” to him, a play on the Spanish Christmas greeting *Feliz Navidad*. Occasionally the allusions appear as part of the more absurd humor elements in the cartoon, such as when Perry the Platypus faces off against Doofenschmirtz using a giant robot replica of Queen Elizabeth I.

Because an allusion is seldom emphasized in a text, nor its source specified, its effect largely depends on the receivers’ ability to recognize the material as the same or similar to something they have previously encountered somewhere else. The connotations of the alluded text may then influence the receiver’s perception of the alluding text. If the receiver cannot make this connection, s/he will likely miss the allusion completely or be perplexed by its wording. Since not all SC receivers recognize an SC allusion in a text, it can be assumed that even fewer TC receivers will recognize it. Especially if the allusion is translated using a minimum-change strategy (discussed in section 2.1 and 2.2), which does not transfer its SC connotations nor aim to re-create them, it can be difficult for the

TC receiver to comprehend (Leppihalme 1997: 79-80). Leppihalme (1997: 4) borrows the term “culture bump” from Carol M Archer (1986: 170-171) and extends it to signify a source culture allusion that is particularly difficult for the TC receiver to recognize or understand. As a consequence, the translated allusion is either completely missed, or it might cause feelings of confusion and even discomfort. The risk that a culture bump will occur increases with the geographical and temporal distance between the alluded source and the receiver of the alluding text. (Leppihalme 1997: 4-5).

Allusions in works intended for children present a particular problem to both the translator and target audience, since children have not been as exposed to the shared knowledge of their culture or the SC as adults. Interestingly, Leppihalme (1997: 89-90, 102) concluded that least-change strategies prevailed in the material of her thesis. B.J Epstein (2012: 162) notes that retentive translation strategies are common for allusions in children’s literature. Agnieszka Chmiel (2010: 134-135), on the other hand, argues that the domestication of allusions in the Polish dub translation of *Shrek* has helped retain the humor present in the film. Jonna Elomaa (2010: 121-122) found in her thesis of the translation of humor in the Finnish dub and subtitles of *Wallace and Gromit: Curse of the Were-Rabbit* that the most frequently used strategies for allusions and allusive puns were (in order of occurrence) omission, retention and re-creation. Although the cartoon *The Simpsons* is not primarily targeted at children, it should be mentioned that Esko Hellgren’s (2007) thesis on Sari Luhtanen’s translations of allusions in the Finnish subtitles for six episodes of *The Simpsons* shows that only 6 % of the allusions on the verbal auditory channel were omitted, while the corresponding number for allusions on the verbal visual channel was 70%. A step further away from the focus of my study is Tiina Tuominen’s (2012) study of the audience reception of the Finnish subtitles of the film *Bridget Jones – Edge of Reason* in three Finnish-speaking groups. Allusions are not as extensively discussed as other elements of subtitling in the study, but it indicates that the viewer groups had some difficulty understanding the mono-cultural allusions that appeared in the film, such as allusions to the ice-cream brand Ben and Jerry and the anti-drug slogan “Just Say No”. However, the results of the studies mentioned above are too few and deal with too diverse

material to draw any general conclusions regarding how allusions in texts intended for children are translated in the Nordic countries.

2.1 Translation strategies for PN allusions

As previously mentioned, Leppihalme (1994; 1997) has compiled a list of translation strategies for allusions. In addition to the strategies presented below (strategies 1a-3b in section 2.1; strategies A-I in section 2.2), the translator also has the options to either acknowledge an allusion as untranslatable and announce this to the audience, or to retain a KP in its untranslated form in the target text. One instance of the latter appeared in the material, and will be discussed in more detail in the analysis. (Leppihalme 1997: 83-84).

The list of translation strategies for the PNs in Leppihalme's research material can be divided into strategies of retention, replacement and omission.

(1)	Retention of name, (either unchanged or in its conventional TL form [...]); with three subcategories:
	(1a) use the name, adding some guidance (see later);
	(1b) use the name as such, adding some guidance (see later);
	(1c) use the name, adding some detailed explanation, for example a footnote.
(2)	Replacement by the name of another (beyond the changes required by convention); with two subcategories:
	(2a) replace the name by another SL name;
	(2b) replace the name by a TL name
(3)	Omission of name; with two subcategories:
	(3a) omit the name but transfer the sense by other means, for example by a common noun;
	(3b) omit the name and allusion altogether.

Table 1. Translation strategies for PN allusions (Leppihalme 1994: 94)

When using strategies 1a-1c, the translator retains the original PN, for instance because it is believed to be familiar enough to the target audience – e.g. *Frankenstein*, *Atlantis*, *Jane Eyre* (examples from my material). Some PNs are known to both cultures, but may need to be replaced with their conventional TL forms in the TC: *Statue of Liberty* – *Frihetsgudinnan*. The modified PNs found in my material were considered retained (strategy 1a) if they were translated with minimum-change.

When applying strategies 2a and 2b, the translator replaces the original PN with a PN from either the SL (2a) or the TL (2b). This solution is similar to KP strategy F (presented in section 2.2. below), and can be used to make the allusion more familiar to the TC audience and thus retain its effect. However, it can be difficult to an allusion with similar connotations as the original one. (Leppihalme 1997: 100).

When the translator chooses an omission strategy, the allusion itself is left out. The translator can choose to explicate its meaning in a sense-bearing unit (strategy 3a for PNs, strategy G for KPs, see section 2.2). It will likely lead to a loss of connotations, but if the allusion is crucial to the text, the strategy can preserve its coherence and comprehensibility better than retention or complete omission. At times, omission can be the unavoidable last resort when no other strategies are applicable or practical; other times it is the first option for a translator to save time and effort (Leppihalme 1997: 88-89).

2.2 Translation strategies for KP allusions

While retention, replacement and omission strategies are also included among Leppihalme's (1994: 101) translation strategies for KP allusions, the list differs somewhat from the PN list in the range and types of applicable strategies:

A	use of standard translation;
B	minimum change, that is, a literal translation, without regard to connotative or contextual meaning – there is thus no change that would aim specifically at the transfer of connotations;
C	extra-allusive guidance added in the text, where the translator follows his/her own assessment of the needs of TT readers by adding information (on sources etc.) which the author, with his/her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed;
D	the use of footnotes, endnotes, translator’s prefaces and other explicit explanations not slipped into the text but overtly given as additional information;
E	simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signaling the presence of borrowed words;
F	replacement by preformed TL item;
G	reduction of the allusion to sense by rephrasal, in other words, making its meaning overt and dispensing with the allusive KP itself;
H	re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it;
I	omission of the allusion.

Table 2. Translation strategies for KPs (Leppihalme 1994: 101)

Strategy A involves replacement of the SL variant of the allusion with an official, pre-existing translation, a “standard translation” (Leppihalme 1994:101), in the target language: “To be or not to be, that is the question” – “Att vara eller icke vara, det är frågan.” As Leppihalme (1997: 83) notes, standard translations for KPs are rare and usually reserved for trans-cultural allusions. However, a standard translation occasionally coincides with the literal translation (strategy B). Strategy B can be used when no standard translation exists, but it does not guarantee that the connotations and meaning of an allusion will be conveyed. Thus it can hinder the receiver from deducing the meaning of

the allusion in its current context. However, a minimum change translation can be successful if it either coincides with the standard translation, or is transparent enough to let the receiver deduct its meaning. Replacement of an SC allusion with a TC allusion (strategy F) can be done for instance if the SC allusion is deemed too unfamiliar to the TC even if a standard translation exists, or would not achieve the same effect because e.g. the alluded text has different connotations in the TC (Leppihalme 1997: 96-97). (Leppihalme 1997: 83, 96-102).

Recreation (H) is not a faithful translation, a complete replacement or a complete omission (Leppihalme 1997: 100). Rather, it is a mixture of strategies that can involve partial replacement and internal marking, intended to evoke similar connotations and effects in the TT as the original allusion in the ST. I have chosen to use the following example from my material to illustrate what I perceive as an instance of re-creation (this instance is discussed more in chapter 4):

- (1) ORIGINAL: Hello, my little red-nosed reindeer.
 TLD: Hej min lilla rödnästa tomtensisse.
 TLS: Hej min lilla rödnästa tomtensisse.
 [Hello my little red-nosed elf.]
 (*Christmas Vacation!* 2011; my back-translation).

Although the Christmas song *Rudolph the Red-nosed Reindeer* has a fairly well-known Swedish translation, the translator has chosen to replace the reindeer with an elf. It is not a complete replacement, since the translations retain the syntax and connotations of Christmas. As instances of omission (G, I), I counted passages that had been translated as a whole in both or either the TLS and TLD, but in which the allusion was omitted or reduced to sense; and allusions that were untranslated (unacknowledged, one might say) in both or either the TLD and TLS. Example 2 from my analysis shows a passage that is translated in its entirety in the TLS, but where the allusion is reduced to sense; example 3 shows a KP that was translated in the TLS but left untranslated in the TLD; and example 4 shows a KP that was left untranslated on both channels:

- (2) ORIGINAL: Ah, there's the rub. Right next to the pair of ducks. I'm also packing this book of puns.
 TLD: Ah, där är krämen. Bredvid dom två ankorna. Och jag tar med mig ordvitsboken. [Ah, there's the cream. Next to the two ducks. And I'm bringing the book of puns.]
 TLS: Där ligger själva grejen. Bredvid ankorna. Jag packar även ner en bok om ordvitsar. [There's the very thing. Next to the ducks. I'm also packing a book about puns.]
(Summer Belongs To You! 2012)
- (3) ORIGINAL: YOU'RE WATCHING TELEVISION!
 TLD: Untranslated
 TLS: DU TITTAR PÅ TV!
(Summer Belongs To You! 2012)
- (4) ORIGINAL: HE SEES YOU WHEN YOU'RE SLEEPING SALE
 TLD: Untranslated
 TLS: Untranslated
(Christmas Vacation! 2011)

In this chapter I have presented the list of strategies according to Leppihalme (1994) based on which I have categorized and analyzed my material. The analysis is presented in chapter 4. In the next chapter (3), I discuss the constraints, benefits and drawbacks of subtitling and dubbing as audiovisual translation methods. In the same chapter Holmes's model of retention/re-creation will be presented, as well as my division of Leppihalme's strategies into retention, re-creation and omission.

3. DUBBING AND SUBTITLING

The two most common methods of audiovisual translation are subtitling and dubbing. In this chapter I will present the definition, qualities and technical constraints of each method. James Holmes's (1988) model of retention and re-creation, which forms part of the theoretical framework of this thesis, is described in section 3.3. Lastly, I explain how Leppihalme's translation strategies for allusions have been divided into the strategies of retention, re-creation and omission in this thesis.

Subtitling and dubbing share some constraints as translation methods. Both must avoid language errors, follow the timing of the SL utterances as closely as possible and transfer their relevant information. Neither can translate the SL dialogue literally (Koolstra, Peeters & Spinhof 2002: 327). However, omitting or adding too much can lead to information loss, or disrupt the synchrony between the original picture/SL utterance and its accompanying translation. Departing too far from the meaning of the original utterance can cause contradictions between its translation and the events or icons presented on screen. In addition to costs, the choice of translation method for an audiovisual text is based on available technology, the viewers' level of literacy, and the dominant attitudes towards other cultures and foreign languages. (Koolstra et al 2002, 326-328; Martinez 2004: 4; Baker & Hochel 2005: 74-75; Dias Cintas & Remael 2006: 82-90, 145-146).

Gottlieb (2005: 246) distinguishes four channels of semiotic information in polysemiotic texts: The non-verbal auditory (musical score, sound effects, natural sound); the non-verbal visual (icons, the composition and flow of pictures); the verbal auditory (speech, lyrics, background voices); and the verbal visual (signs, captions). Subtitling is dissemiotic since it uses the two channels of writing and speech to convey a message; subtitles are added to the original text without removing anything (Gottlieb 1998: 246, in NPTEL 2015). While the focus is on the verbal visual and verbal auditive channels, subtitles can also be used to clarify information appearing on the non-verbal auditive channel, e.g. the source of a sound effect, such as in the case of subtitles for the deaf and hard of hearing (Bond 2015). Oral translations such as dubbing and voice-over are considered

monosemiotic since they do not add another text to exist alongside the original ones, but replace the original oral text with a translated oral text (Gottlieb 1998: 246, in NPTEL 2015). This thesis will be primarily concerned with the allusions appearing on the verbal visual and the verbal auditory channels, as these are the ones subtitling and dubbing rely on respectively, but the role of the picture and the soundtrack have also been taken into account whenever needed for a comprehensive analysis. (Gottlieb 2005: 246; NPTEL 2015).

3.1 Dubbing

Dubbing is the dominant method of audiovisual translation for foreign films and TV programs in language communities such as the Spanish, French, Italian and German (Koolstra, Peeters & Spinhof 2002: 326). It also has its place in traditional subtitling countries as a translation method for children's programs, since their intended viewers are illiterate or beginning readers and have a limited knowledge of foreign languages. While dubbing is more expensive than subtitling, it is less costly than producing completely new material for children in the target language (O'Connell 2003).

Dubbing is one of several audiovisual translation methods that utilize the acoustic channel, i.e. transmission through sound waves to convey the target text. The SL speech is replaced by a translation intended to correspond with the screen character's lip and body movements, as well as the wording and content of their utterance (Luyken et al 1991, in Baker & Hochel 2005: 74-75). This is done to give the impression that it is the screen character that speaks the TL utterances. A dub translation is always pre-recorded, as opposed to other forms of spoken translation that demand a less strict synchronization between picture and target language speech. (Baker & Hochel 2005: 74-76).

In non-fictional audiovisual texts such as documentaries and news, oral translation that adheres less to synchronization (such as narrator's voice and voice-over) is more often applied. In these texts there is usually no need to maintain an illusion that the TL utterance

is made by the SL speaker, since the oral translation's primary function is to provide information; the translator only needs to consider that the TL utterances must fit within the segments they belong to. For example, a voice-over translation starts a few seconds after and ends a few seconds before the SL utterance, which allows for the SL utterance to still be heard at a reduced volume in the background. (Chaume Varela 2004).

In a dub translation a TL utterance must fit within the instant a screen character opens their mouth to speak and the instant he/she stops (isynchrony). Moreover, it must correspond with the screen character's articulatory movements (lip synchrony) and body movements (kinetic synchrony). For all three types of synchrony, some flexibility is accepted depending on the genre of the audiovisual text, audience expectations and norms for audiovisual translation in the TC. Dubbing is mostly used in audiovisual texts with fictional content, such as films, TV shows and cartoons. A dub translation that viewers find acceptable allows them to comprehend and concentrate on the content of the text. Generally, it is important to achieve isynchrony in dubbed texts at least in scenes where the screen character's mouth is visible, since the audience is likely to notice if the character's mouth is moving but there is no speech accompanying it, or his/her voice can still be heard when it is closed. In cultures where dubbing is the traditionally dominant form of audiovisual translation (such as Spain and Italy), norms and conventions do not demand perfect lip synchrony except in close-up scenes of the character's face, and even then the TL utterances only need to match with the screen character's pronunciation of bilabials, open vowels and labiodentals (Chaume Varela 2004: 44, 47).

The guidelines for lip synchrony in cartoons are even more flexible than those for dubbing of live-action films and TV series: isynchrony and kinetic synchrony usually take precedence over lip synchrony, since a cartoon character's mouth movements seldom are animated to correspond exactly with particular speech sounds. On the other hand, the content of their utterances is often accompanied by exaggerated and expressive gestures. Thus, the TL utterances only need to match the character's lip movements in close up scenes where s/he appears to pronounce open vowels. (Chaume Varela 2004).

The stages involved in the dubbing of an audiovisual text vary among dubbing studios. Martinez (2004: 3-7) describes the procedure of film dubbing in one Spanish film studio as follows: The dub studio receives a copy of the program that is to be dubbed from the client; sometimes, the script and instructions on e.g. whether songs are to be dubbed are included. A translator translates the SL utterances of the program into the TL. The TL utterances are then adjusted to synchronize with the SL utterances, and the film is cut into segments in preparation for the dub session. Dub actors enact the translated dialogue, which is then recorded and edited. At the final stage sound and picture are coordinated, and final revisions and additions are completed. The procedure has been similarly described by Sally Templer (1995, in Zatlín 2005: 141).

Among the advantages of dubbing can be counted its suitability for viewers unable to read subtitles, such as the blind, the illiterate, and young children. The viewer only has to divide his/her attention between soundtrack and picture, instead of between soundtrack, picture and written text as in the case of subtitles. The content of the original text is also retained to a greater degree than in subtitles, and it is easier to adapt a text, e.g. by replacing untranslatable wordplays with new ones, in dubbing. However, dubbing has its medium-specific disadvantages: the process is more costly and time-consuming than subtitling (Luyken et al 1991, in Baker & Hochel 2005: 75); the viewers are not allowed to hear the original language and intonation; and by removing the possibility for the viewer to hear the original soundtrack with added subtitles, it facilitates censorship and manipulation. (Koolstra et al 2002: 328-333, 344; Baker & Hochel 2005: 75).

3.2 Subtitling

In e.g. the Netherlands, Portugal, Greece and in smaller language groups both in and outside Europe, subtitling is the preferred screen translation method (Koolstra et al 2002: 236; Gottlieb 2005: 244). Subtitling is an audiovisual translation method intended to reproduce the spoken source language dialogue (as well as lyrics and visual verbal signs), in the target language as written text. This text is usually presented as two horizontal lines

of 32-41 characters each at the bottom or right side of the screen. Subtitles can be divided into intralingual (such as karaoke subtitles), bilingual, and interlingual, i.e. translated from a source language to a target language. Further divisions include subtitles intended for the hearing versus subtitles intended for the deaf and hearing-impaired; and open subtitles (burnt onto the picture and irremovable from it) versus closed subtitles (optional, such as those included on DVD films). The type of subtitles considered in this thesis are interlingual, closed DVD subtitles intended for hearing Swedish-speakers. (Dias Cintas & Remael 2006: 8-15).

Sanchez (2004: 9-17) discerns three stages in the process of subtitling: translation of the SL dialogue; spotting, i.e. deciding the times at which the subtitles should enter or exit the screen; and adaptation, i.e. turning the translation into subtitle units to fit the source language utterances. The order among these stages varies between subtitling studios. However, the process of subtitling a TV program or film often includes a simulation – a preview of what the combination of the original picture and the subtitles will look like – before any final revisions are made and the insertion of subtitles is completed. (Sanchez 2004: 9-17; Dias Cintas & Remael 2006: 29-34).

Certain constraints govern the appearance of subtitles. They must remain visible on screen long enough for the viewer to read and comprehend them, without drawing unnecessary attention to themselves. This can happen if the subtitles stay on screen a longer or shorter time than necessary, or block the view with several lines of text that distract the viewer from watching the picture and listening to the soundtrack. The generally accepted “six-second rule” dictates that two subtitle lines of altogether 64 characters should remain visible on screen for six seconds. A subtitle containing fewer characters is shown at a proportionally shorter time. Subtitles should be as syntactically and semantically close as possible to the spoken dialogue, in order to avoid that the viewer perceive them as insufficient or incorrect translations (Dias Cintas & Remael 2006: 55-56). However, because of the spatial and temporal limitations, subtitles usually need to be more condensed than the spoken utterances they translate. Elements of the original dialogue can be subjected to either partial reduction, i.e. rewriting into a briefer wording, or total

reduction (complete omission). (Koolstra et al 2002: 237; Dias Cintas & Remael 2006: 45-90, 145-146).

Among the merits of subtitles can be counted that they are less expensive to produce than a dub translation, and can promote the learning of a foreign language. Subtitled programs can be followed by the deaf and hard of hearing, but also allow hearing viewers to listen to the original soundtrack. To the disadvantages of subtitles can be counted that they cover part of the picture: more information loss occurs than in dubbing; and viewers must divide their attention between listening to the original voices, reading the translation and watching the pictures. (Koolstra et al 2002: 344).

3.3 Holmes's model of retention and re-creation

James Holmes (1988) first applied the retention-recreation model to poetry translation. Since then it has been applied also to literary translation (e.g. in Ollila 2008; Siponkoski 2014) and translation of animated film (Elomaa 2010). In this thesis the model will be applied as a theoretical framework to decide whether or not the dubbed and subtitled versions of the source language soundtrack have retained the linguistic, literary and socio-cultural context of the allusions.

Holmes (1988: 47) argues that there are three levels of a poem which are nearly always affected, "shifted", when a text is translated: the linguistic context, i.e. the language it is written in; the socio-cultural situation, the culture-specific context which members of that culture will draw on when interpreting the poem; and the literary intertext, the text's connections to other texts. The translation (or a text sufficiently close to the original text to be considered a translation) moves on two axes: firstly, the axis of exoticizing-naturalizing, and secondly, the axis of historicizing-modernizing. The retention-recreation model can be illustrated by a sliding scale as in Figure 1 below.

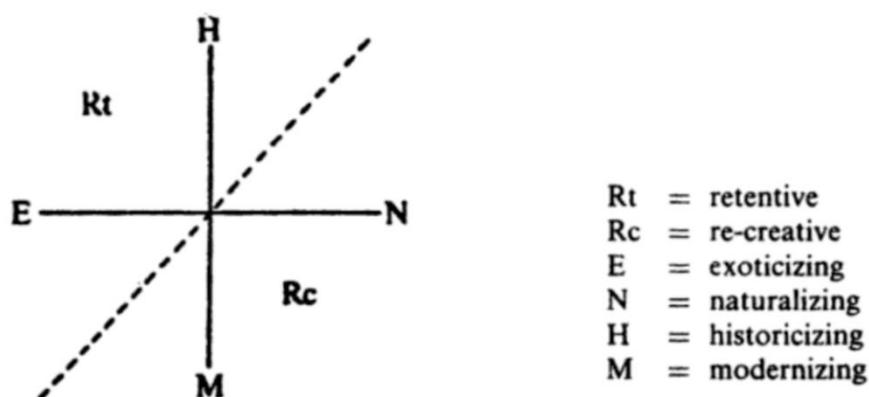


Figure 1. Retention and re-creation (Holmes 1988: 49)

In Figure 1, the horizontal x axis represents the exoticizing-naturalizing shift and the vertical y axis represents the historicizing-modernizing shift. When choosing between exoticizing and naturalizing, the translator can either retain elements of the original text (e.g. words, SC symbols) that the SC may consider normal and commonplace, but which take on an exotic nuance for the TC; or replace the SC elements with similar or corresponding TC elements. The axis of historicizing-modernizing is related to the passage of time between the original and its translation. The translator either preserves traces of the time period the text was written in, or tries to convey the sense of relevancy the poem held at the time of its creation by bringing it closer to the translator's time. Historicizing and exoticizing are thus retentive strategies, while modernizing and naturalizing are re-creative strategies. Holmes (1988: 48) observes that no text is completely retained or re-created. A translator's choice of strategy can be retentive in one instance and re-creative in another. Basing these conclusions on his own research, he notes that translations of poems often retain the socio-cultural situation, while the literary intertext and linguistic features of the poem are re-created. (Holmes 1988: 49).

It should be noted that the terminology of the retention/re-creation model contains a degree of vagueness, perhaps because the essays presenting the model are written over a time span of fifteen years and published posthumously (van den Broeck 1988: 1).

According to Holmes (1988: 43), the model can be roughly equated with Eugene Nida's equivalence theory. It could be possible to analyze the material of this thesis according to Nida's (1964, in Munday 2012: 66-67) theory of formal and dynamic equivalence. The theory distinguishes between formal equivalence, whose focus lies on transferring the form and content of the ST as closely as possible to the TT; and dynamic equivalence, which places more emphasis on that the TT should transfer the message of the ST in a way that creates an effect on the TC audience which is as similar as possible to the effect it has on the SC audience. However, the concept of equivalence is difficult to define satisfactorily, and the effect of a translation is difficult to measure without the aid of e.g. a test screening for a TC audience. But even then the results might not apply on a larger scale. In any case, the amount of retention and re-creation is easier to measure reliably in a study of this scope. (Nida 1964, in Munday 2012: 66-67).

This thesis does not strive to determine whether the dub and subtitles of *Phineas and Ferb* are translated with retention or re-creation on a macro-level; rather, it focuses on the translation of the verbal allusions present in the cartoon. Since *Phineas and Ferb* is a relatively recent text (created in 2007 with new episodes still being aired), the language and general socio-cultural setting of the cartoon are likely to not be noticeably modernized. However, during the analysis of my material it could not be ruled out that allusions which referred to e.g. history and older works of literature had been shifted on the modernizing-historicizing axis. Furthermore, because the main target audience of the cartoon is children, there may be a greater need to re-create, i.e. alter or replace allusions deemed obscure to the TC. Such re-creation requires that the translator is able to spot allusions, as well as have some idea of the target audience's familiarity with them so he/she can adjust them accordingly.

In this thesis, Leppihalme's (1994; 1997) strategies for translation of allusions will be divided under Holmes's retention-recreation theory as follows: the PN retention strategies (use of the original PN or its conventional TL translation; retention with some added guidance; retention with detailed explanation) and KP strategies A-E (standard translation; minimum change; extra-allusive guidance in text; explicit explanations given

as overt additional information; simulated familiarity or internal marking) will be considered retentive strategies. While some of these strategies are more TC-oriented or re-creative than others since they add information that was not present in the ST, their aim is to retain the original wording. As re-creative strategies I consider PN replacement strategies 2a (replacement with another SL name) and 2b (replacement with a TL name); and KP translation strategies F (replacement) and H (re-creation). Leppihalme's (1997: 122) definition of the term re-creation (H) differs to a degree from Holmes's (1988) in that it involves more creative license on behalf of the translator than the sole replacement of a TT item with an item closer to the SC. Here, re-creation is a combination of strategies that alters the allusion more than retentive strategies, but not as completely as replacement. Lastly, PN strategies 3a (omit PN but transfer the sense by other means) and 3b (omit PN altogether); and KP strategies G (reduction to sense) and I (complete omission of allusion) will be considered omission strategies. Since these strategies neither retain the allusion nor replace it with another, they will be dealt with separately. For more information on the translation strategies, see section 2.1 and 2.2 of this thesis.

Leppihalme's translation strategies have influenced both Pedersen's (2005; 2007; 2011) model for translating extra-cultural references (ECRs) and Epstein's (2010; 2012) template of translation strategies used in children's literature. It is worth noting that the names and definitions of a strategy vary somewhat among the models: for instance, the strategy called literal translation or minimum change in Leppihalme (1997) is called "calque or literal translation" by Dias Cintas and Remael (2006: 202); "omission" in Leppihalme (1994; 1997) is called deletion by Epstein (2010); while Pedersen's (2005: 8), definition of "paraphrase" bears similarities to Leppihalme's (1994: 125) "reduction to sense." In this thesis, omission is considered a neutral strategy that is neither SC-oriented nor TC-oriented. However, Pedersen (2005: 4; 9) considers omission a TC-oriented strategy provided that it removes an ECR which is too obscure for the TC receivers to understand. As mentioned in section 1.2 of this thesis, KPs as defined by Leppihalme are not included in Pedersen's (2005; 2007; 2011) study; The ECRs without allusive proper names consist of realia and terminology, and do not include lengthier allusions such as lines of poetry. Dias Cintas's and Remael's (2006) list of translation

strategies for ECRs in subtitles has similar limitations. Moreover, while Pedersen's list of strategies makes finer distinctions than Leppihalme's, applying them to a material of 45 allusions might result in that no clear, dominant pattern emerges, which would be counterproductive to the aims of this thesis.

In this chapter, the definitions of subtitles and dubbing have been presented and the technical constraints of each translation method have been outlined. Holmes's (1988) model of retention and re-creation, which forms the theoretical framework of this thesis, has also been presented. I have also explained how Leppihalme's (1994; 1997) translation strategies for allusions have been divided into strategies of retention, re-creation and omission in this thesis. In the next chapter, I will present the results of my analysis of the material of this thesis.

4. ANALYSIS

In this chapter I present and discuss the findings from my analysis of the research material according to Ritva Leppihalme's (1994; 1997) strategies for translating allusions. For all the examples discussed more in-depth in the analysis, I have provided my own back-translation of the Swedish dub (henceforth TLD) and sub-titles (henceforth TLS) within brackets. The material of this thesis consisted of 56 allusions taken from nine segments of *Phineas and Ferb*, with corresponding Swedish translations: *Christmas Vacation!* (Swedish: *Jullovet!*) and *Oh, There You Are, Perry (Kom hem Perry)* from the DVD *Phineas and Ferb: A Very Perry Christmas* (2011); *Summer Belongs To You!* (Swedish: *Sommaren den är din*) from the DVD *Phineas and Ferb: Best Lazy Day Ever!* (2012); and *Unfair Science Fair* (TLD: *Vetenskapsmässan*/TLS: *Orättvis Vetenskapsmässan*), *Toy to the World (Leksaker till alla)*, *Jerk de Soleil (En dag på cirkus)*, *Greece Lightning* (TLD: *Grek på lek*/TLS: *Phineas och Ferb leker greker*), *A Hard Day's Knight* (Swedish: *Svarte Riddaren*) and *I, Brobot* (Swedish: *Jag, Brorbot*) from the DVD *Phineas and Ferb: The Daze of Summer* (2007). Although *Summer Belongs to You!* has been split in two parts on the DVD main menu, I have chosen to count it as a single whole segment since it is an extended episode of 43 minutes duration, and can be viewed as a single segment on the DVD. (Disneyania 2014).

It must be noted that it is difficult to give a certain assessment of how familiar the allusions in my material are to TC receivers, since the degree of familiarity with them varies even among SC individuals. Unless a large-scale study of audience reception is conducted, such as that by Tuominen (2012), in the words of Leppihalme, "any further discussion on familiarity is bound to be impressionistic rather than exact (Leppihalme 1997: 84-85)."

Of the 56 allusions found in the material, 46 resided on the auditive verbal channel and 10 on the visual verbal channel. The majority consisted of KPs (32 = 57%) and PNs substituted the remaining part (24 = 43 %). They were distributed among the segments as shown in Table 3:

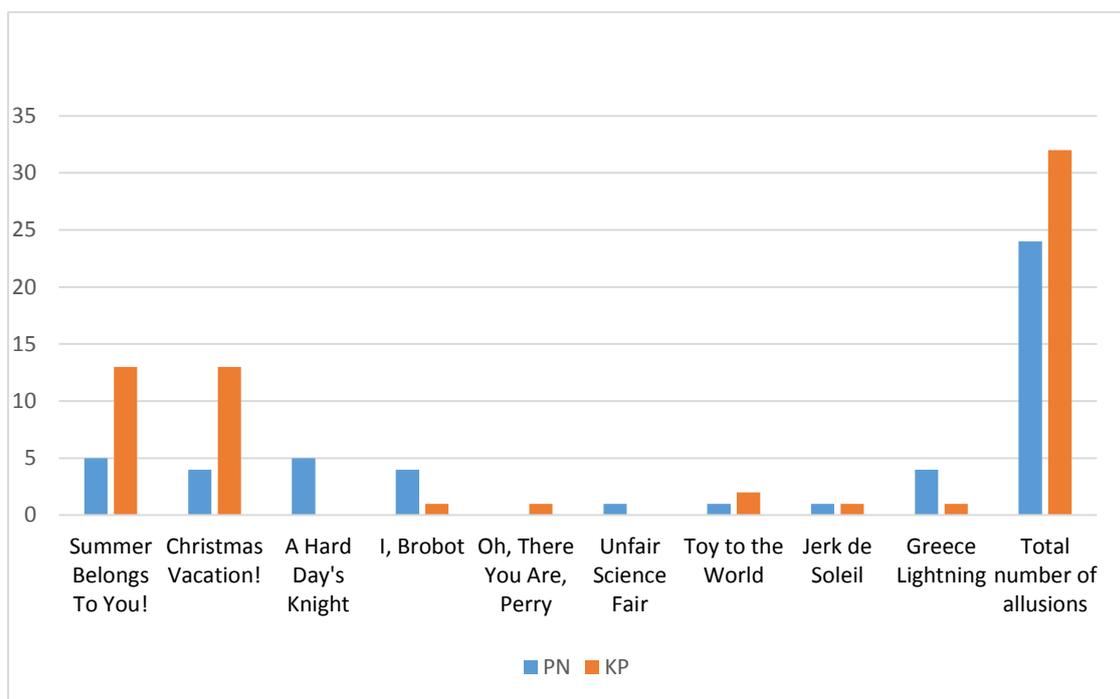


Table 3. Distribution of the PN and KP allusions found in the segments

Retentive translation strategies dominated in the material. Of the PNs, 15 instances (62,5 %) were retained in their original form (strategy 1a) in both the TLS and the TLD. Omission of PNs (3a, 3b) was used in 9 instances (37, 5%) in both the TLS and TLD. As shown in Table 5 below, minimum change (B) was the most commonly employed strategy for the KPs in the material: Of the 32 KPs, 20 (62,5%) in the TLD and 22 (69%) in the TLS were translated using minimum change. Recreation (H) was used in 5 instances (16%) in both the TLD and the TLS. Complete omission (I) of KP occurred 5 times (16%) in the TLD and 4 times (12, 5%) in the TLS, while explication of a KP (G) occurred one time. The range of less utilized strategies also included reduction to sense (one instance in the TLS) and one instance of retention of a KP as such in the TLD. Subtitling norms generally do not allow the insertion of footnotes (Dias Cintas & Remael 2006: 57); thus I did not expect to find any instances of strategies 1c or D in my material, and this prediction also proved true. In general the choice of translation strategy corresponded

between the TLS and the TLD, but there were nine instances in which the translation strategies differed between them. These are discussed in my analysis. Below is a chart of the distribution of strategies among the 32 KPs found in the material.

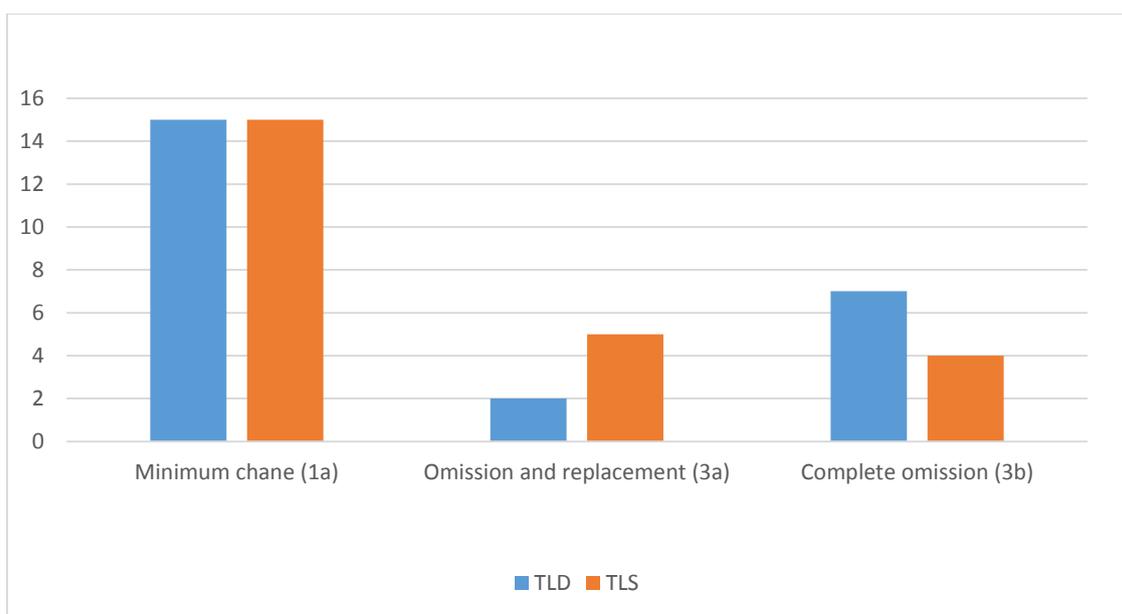


Table 4. Distribution of strategies among the 24 PNs found in the material

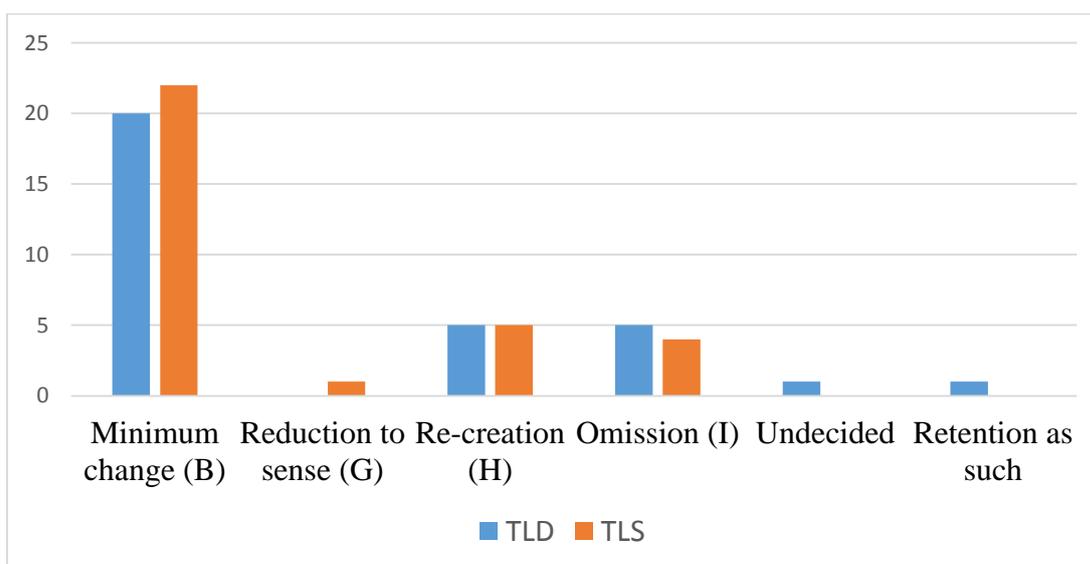


Table 5. Distribution of strategies among the 32 KPs found in the material

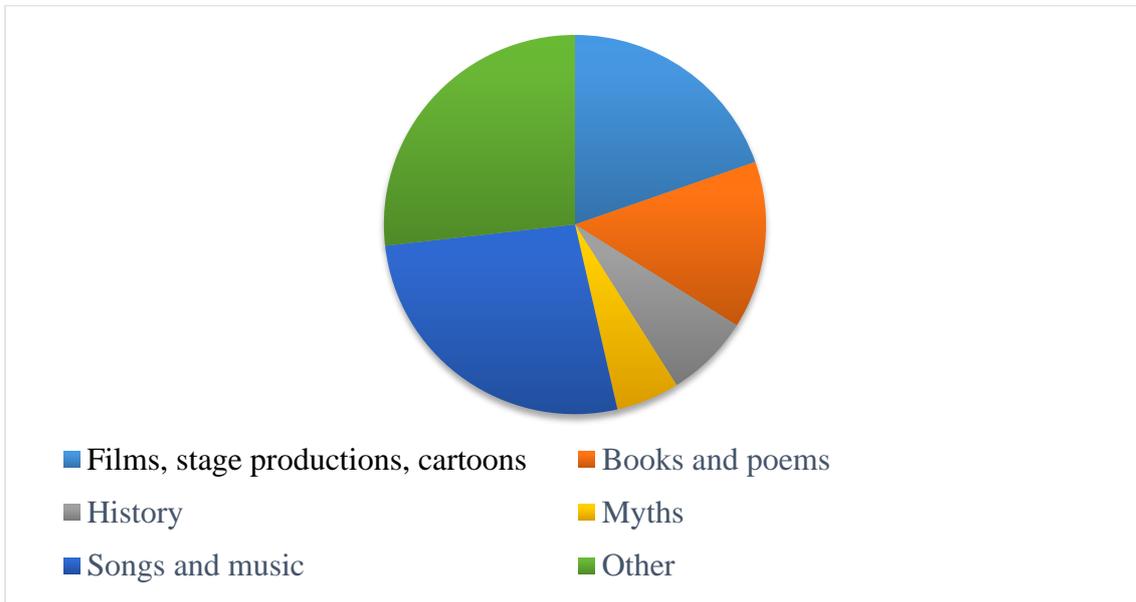


Chart 1. The most commonly alluded texts in the material

As shown in Chart 1 above, the single most commonly alluded category in my material were songs and music, which were alluded to in 15 instances. The category “Other” was of equal size, but it should be noted that it was made up of many miscellaneous sources of allusions (e.g. company names and ads, athletes, fairytales), none of which constituted a dominant category on their own. The third most alluded category was films, stage productions and cartoons (*Casablanca*, *Hamlet*, *SpongeBob SquarePants*) with 11 instances of allusion. Books and poems considered classics by the English-speaking community (*Jane Eyre*, *A Visit From St Nicholas* etc.) were alluded to in 8 instances; history (Paul Revere, Queen Elizabeth I) were alluded to in 4 instances; and myths (e.g. the Turin Cloth, Atlantis) were alluded to in 3 instances. The high number of allusions to music in the material can in part be attributed to the inclusion of *Christmas Vacation!* in the material: the segment contains several allusions to Christmas carols. References to music and musicians occur frequently throughout *Phineas and Ferb* since music plays a large part in the cartoon. Nearly every episode contains at least one song number, and all

members of the Flynn-Fletcher family are shown to have an interest and/or background in music.

Texts that were repeatedly alluded to in various forms include *Twelve Days of Christmas*, the Christmas carol *Santa Claus is Coming to Town* and Charles's Dickens *A Christmas Carol*. However, *A Christmas Carol* is the only text that was verbally alluded to in two different segments (*Christmas Vacation!* and *I, Brobot*). It was somewhat surprising to me that action films such as the *Indiana Jones*, *Star Wars* and *James Bond* films were not more often verbally alluded to in the material, since particularly the subplots featuring Perry the Platypus often pay homage to these films. Complete tables of the PNs, KPs and their sources are presented later in this chapter.

Although retentive strategies were used the most for KPs in the material under study, there were no instances where standard translation strategies had been applied. This holds up even though at least six of the KPs could be considered direct quotations. An interesting instance was the quote "Love is a canvas furnished by nature, and embroidered by the imagination" (*Summer Belongs to You!* 2012). The quote is attributed to the French philosopher and writer Voltaire both in the segment and on several quote sites (e.g. brainyquote.com 2014; goodreads.com 2014). However, I was unable to find a Swedish standard translation of it despite a fairly thorough Internet search. This was surprising, since Voltaire is cross-culturally known and several of his works have previously been translated into Swedish. Leppihalme (1997: 95) notes a lack of overlap between English and Finnish KPs and this also seems to exist between English and Swedish. Interestingly, even existing standard translations have gone unutilized in the material, such as in the case of Phineas's exclamation "By Jove, she's got it!" (a reference to the musical *My Fair Lady*) at the end of *Summer Belongs To You*.

As mentioned in chapter 1 of this thesis, non-verbal allusions that appear in the picture or soundtrack are not included as examples in this analysis. However, it can be of use for the translator to pay attention to them since verbal allusions can accompany them and/or refer back to them. One such instance occurs when Phineas and Ferb are about to present

their invention “Sun-beater 3000” to their friends in *Summer Belongs to You!* and the tarpaulins covering it take on the silhouettes of the Discobolus sculpture and the Statue of Liberty. A verbal allusion accompanies the latter case, when Isabella comments on the resemblance:

- (5) ORIGINAL: So you built the Statue of Liberty?
 TLD: Så ni har byggt frihetsgudinnan?
 TLS: Har ni byggt frihetsgudinnan?
 (*Summer Belongs To You!* 2012)

4.1 PN translation strategies found in the material

PN	TLD strategy	TLS strategy	Source of allusion
(Sailor:) That reminds me of Karen Johnson.	(1a) Det får mig att tänka på Karen Johnson.	(1a) Det påminner mig om Karen Johnson	Karen Johnson, Canadian sailor active mainly in the 1980s-1990s
Found Atlantis, blah, blah, blah...	(1a) Hittat Atlantis, bla, bla, bla...	(1a) Vi hittade Atlantis, bla, bla, bla...	The myth of Atlantis
So you built the Statue of Liberty?	(1a) Så ni har byggt frihetsgudinnan?	(1a) Har ni byggt frihetsgudinnan?	The Statue of Liberty
So is the Declaration of Independence.	(1a) Det är frihetsdeklarationen också.	(1a) Det är frihetsdeklarationen också.	The American Declaration of Independence
Jane Eyre	(1a) Jane Eyre	(1a) Jane Eyre	Charlotte Bronte’s novel <i>Jane Eyre</i>
Queen Elizabeth I	(1a) Drottning Elizabeth I	(1a) Drottning Elizabeth I	Queen Elizabeth I of England

Okay, Scrooge. We get it.	(1a) Okej, Scrooge. Vi fattar.	(1a) Okej, Scrooge. Vi fattar.	Charles Dickens' <i>A Christmas Carol</i>
Hello, operator? I'd like to place a call to Barneo?	(1a) Hallå? Kan du hjälpa mig att koppla ett samtal till Barneo?	(1a) Hallå? Kan du koppla mig till Barneo?	Russian-operated ice camp Barneo near the North Pole
<i>And that's the measure, the measure of a man [...]</i>	(1a) <i>And that's the measure, the measure of a man [...]</i>	(3b) <i>Det är en saga, en saga som är sann [...]</i>	Clay Aiken's album <i>Measure of a Man</i>
Have we learned nothing from Mary Shelley's <i>Frankenstein</i> ?	(1a) Har vi inte lärt oss nåt från Mary Shelleys <i>Frankenstein</i> ?	(1a) Lärde vi oss inget av <i>Frankenstein</i> ?	Mary Shelley's novel <i>Frankenstein</i>
The so-called Santa Cloth found in Istanbul, 1912	(1a) Den så kallade tomtesvepningen som hittades i Istanbul 1912.	(1a) Den så kallade tomtesvepningen som hittades i Istanbul 1912.	The Turin Shroud said to be the burial shroud of Jesus of Nazareth
So long, Christmas. You're Feliz Navi-dead to me.	(1a) Farväl, julen. Du är feliz navi-död för mig.	(1a) Farväl, julen. Du är feliz navi-död för mig.	Christmas greeting and carol <i>Feliz Navidad</i>
I, Brobot	(3b) Untranslated	(1a) Jag, Brorbot	The novel <i>I, Robot</i>
A Hard Day's Knight	(3b) Untranslated	(3a) Svarte Riddaren	The Beatles song/album/film <i>Hard Day's Night</i>
EVIL-CON	(3a) Ondskekonferensen (in subsequent dubbed dialogue)	(3a) ONDSKEKONFERENS	Comic-Con
VBBC	(3b) Untranslated	(3b) Untranslated	British broadcasting company BBC
Mom, I'm in the Panic Room.	(1a) Mamma, jag är i panikrummet.	(1a) Mamma, jag är i panikrummet.	The film <i>Panic Room</i>

Ro***bot Bean and Tea Leaf	(3b) Untranslated	(3b) Untranslated	American coffee chain The Coffee Bean & Tea Leaf
Come on, Hansel! Move it.	(1a) Kom igen nu, Hans, sätt lite fart!	(1a) Kom igen, Hans! Flytta dig!	The fairytale <i>Hansel and Gretel</i> .
Toy to the World	(3b) Untranslated	(3a) LEKSAKER TILL ALLA	Christmas carol <i>Joy to the World</i>
Jerk de Soleil	(3b) Untranslated	(3a) EN DAG PÅ CIRKUS	The Canadian entertainment group Cirque du Soleil
Greece Lightning	(3a) Grek på lek	(3a) PHINEAS OCH FERB LEKER GREKER	The song <i>Grease Lightning</i> from the musical movie <i>Grease</i>
[...] <i>To throw a full-tilt Colosseum killer-toga party on wheels</i>	(3b) <i>Man har ett vildsint gammelgrekiskt slaktartoga-party på hjul</i>	(3b) <i>Man har ett vildsint gammelgrekiskt slaktartoga-party på hjul</i>	The antique amphitheater Colosseum
From there we make our way past Paul Bunyan's Pancake Haus ... (Jingle:) <i>Paul Bunyan's, where food is good! But not too good, eh?</i>	(1a) Därifrån tar vi oss förbi Paul Bunyans pannkakshus... (Jingle:) <i>Paul Bunyans, där mat är god! Men inte för god.</i>	(1a) Därifrån passerar vi Paul Bunyans pannkakshus... <i>Paul Bunyans, där maten är god. Men inte jättegod, va?</i>	Paul Bunyan, giant lumberjack in American folklore

Table 6. The translations of PNs found in the material

Retention of PN (1a) denotes keeping the PN unchanged or using its conventional TC variant in the target text (*Statue of Liberty – Frihetsgudinnan*). It was the most common translation strategy for PNs in both the TLS and TLD (62, 5%). Only one visual verbal PN, *I, Brobot*, was retained by strategy 1a in the TLS. The segment title is a pun on the Isaac Asimov novel and/or the eponymous film based on it (imdb.com 2014). 1a is likely the most suitable translation strategy for the PN, since it closely resembles the Swedish title of the novel (*Jag, Robot*) and also preserves the wordplay.

The conventional TL form of a PN was used three times: “Queen Elizabeth I” became “Drottning Elizabeth I”, “Hansel” became “Hans”, and the aforementioned “Statue of Liberty” became “Frihetsgudinnan” in both the dub and subtitles. The conventional Swedish TL form “[amerikanska] självständighetsförklaringen” was not utilized for “the Declaration of Independence”; instead it has been rendered as “frihetsdeklarationen” i.e. “the declaration of freedom” in both the TLD and the TLS. It is possible that this translation was chosen because the conventional TL form was too long for both or either of the translation types.

Retention of PNs and KPs is most useful if the allusion is cross-cultural. An allusion that many people in the SC as well as the TC should be able to understand is when Phineas recounts his and Ferb’s summer adventures in *Summer Belongs to You!* and mentions in passing that they “found Atlantis.” The mythical city is cross-culturally known, and familiar to children through e.g. the eponymous Disney film. Charlotte Brontë’s *Jane Eyre* is an allusion which viewers with a degree of knowledge of English literature may be familiar with. But an allusion that will likely be difficult to understand for the majority of the adult and child viewers in the TC is the PN “Karen Johnson”, uttered in the following exchange between two sailors in *Summer Belongs to You!* :

- (6) (Sailor # 1): Would you look at that. Five kids in a jet-powered baguette boat in the middle of the Atlantic.
- (Sailor # 2): That reminds me of Karen Johnson.
- (Sailor # 1): Everything reminds you of Karen Johnson.
- (Sailor # 2): I hate being a sailor.
- (*Summer Belongs To You!* 2012)

The Canadian sailor Karen Johnson was active mainly during the 1980s-1990s (sailing.org 2014; sportsreference.com 2014). Sailing as a sport does not receive as much attention in Sweden as e.g. soccer or ice-hockey. Thus, although clues such as sailors and a baguette boat are offered, I believe that some added guidance (1b) such as “seglaren Karen Johnson” would be needed for the TC audience.

Alternatively, a replacement strategy could have produced an effect in the SC audience that lies closer to that of “Karen Johnson” in the TC audience. For instance, Karen Johnson could be replaced with a cross-cultural PN such as Thor Heyerdahl, the Norwegian ethnographer and adventurer known for his expedition across the Pacific Ocean in his hand-built boat Kon-Tiki (Kon-Tiki Museet 2014). A still more TC-oriented alternative could be a PN allusion to Astrid Lindgren’s TV-series and children’s book about life on the Seacrow island (Swedish: *Vi på Salitråkan*) (imdb.com 2014). Regarding problems related to PN replacement strategies in fiction, Leppihalme (1997: 110-111) notes the difficulty of finding names with similar associations that sound authentic also when uttered by a person presented as living in the SC. But although the above suggestions for PN replacements may appear out of place in an American cartoon, both of them would be more likely to convey the humor to the TC audience and lessen the risk that viewers misunderstand the allusion (e.g. assume that Karen Johnson is the sailor’s ex-girlfriend.) As Pedersen (2007: 45-46) notes on translation norms in Sweden and Denmark, changes of cultural references are more accepted in comedy than in other genres, since the preservation of humor takes precedence over an accurate translation of the information. (Leppihalme 1997: 109-111).

In the TLD of the segment *Summer Belongs to You!*, an allusion to Clay Aiken’s album *Measure of a Man* has been retained-as-such as part of the song lyrics it appears in; However, I have chosen to categorize this as (1a) since it is a retained PN. The original lyrics and voices are retained, likely because replacing the voices of singers appearing under their own name with those of Swedish singers would annoy fans and be counterproductive to the idea of the cameo appearance. Since the TLD differs from the

TLS, the strategy applied in the subtitles is discussed in relation to PN omission strategies below.

PN omission strategies (3a, 3b) occurred in 9 instances (37, 5%) each in the TLD and the TLS. Eight modified PNs were fully or partially omitted in the TLD, and seven modified PNs were fully or partially omitted in the TLS. Removal of the PN and replacement with a common noun (3a) was used in two instances in the TLD and in five instances in the TLS. A reason for the more frequent use of (3a) in the TLS might be that the TLS must adhere more to the pre-existing and simultaneously appearing original soundtrack, and thus an explication or replacement of some sort is more favorable than a complete omission. Moreover, the TLS was more often than the TLD utilized to translate segment titles, which were only presented on the visual verbal channel and thus did not strictly require a dub translation. It can be noted that the allusive segment title *Greece Lightning* was translated in both the TLS and the TLD with quite differing results; the TLD rendered it as *Grek på lek*, while the TLS rendered it as PHINEAS OCH FERB LEKER GREKER. However, the different results are sprung from the same strategy (3a).

An example of (3a) is the TLS translation of the segment title *A Hard Day's Knight*, an allusive pun on the Beatles song/album *A Hard Day's Night* (thebeatles.com 2014). The translation removes all associations to Beatles by rendering the title as *Svarte Riddaren*. This relates to the plot of the segment - Phineas and Ferb arrange a medieval tournament during a visit to Ferb's British grandparents, and Candace is mistaken for the ghost of the Black Knight after being trapped inside an old knight armor. Another instance of (3a) appears later in both the TLS and TLD of the segment, when Doctor Doofenschmirtz visits a convention for evil scientists. The banner hanging above the entrance of the convention venue announces EVIL-CON; this alludes to Comic-Con, a convention for comics and related art forms most famously hosted in San Diego (Comic-Con International: San Diego 2014; Phineas and Ferb Wiki 2014). In the accompanying TLS (and subsequently in the TLD), the allusion to Comic-Con is removed altogether and the name is explicated as "Ondskekonferens" (Evil-conference).

Of the 24 PNs, seven in the TLD and four in the subtitles were completely untranslated (3b). In *Summer Belongs to You* the TLS translate the lyrics of *Cause I Believe We Can* as a whole, but omit the PN allusion to Clay Aiken’s second album *Measure of a Man* altogether. It is likely that a minimum-change translation of the album title would further obscure the allusion rather than highlight it. An example of a completely omitted visual verbal PN can be found in the segment *I, Robot*. In one scene, a group of robots has opened their own coffee chain named Robot Bean and Tea Leaf, a reference to the American coffee chain The Coffee Bean & Tea Leaf. It is left untranslated on both the TLD and TLS, most likely because the brand is not common in Sweden and the simultaneous information on the auditive verbal channel is more important to convey. Moreover, the allusion is still visible in the picture and available to viewers familiar with the brand.

4.2 KP translation strategies found in the material

Original KP	TLD strategy	TLS strategy	Source of allusion
YOU'RE WATCHING TELEVISION!	(I) Untranslated	(B) DU TITTAR PÅ TV!	"Bugs," on-screen ads announcing e.g. upcoming programs.
I jump, therefore I am.	(B) Jag hoppar, därför finns jag.	(B) Jag hoppar, därför finns jag.	Rene Descartes' statement "cogito, ergo sum"
I dangle, therefore I am.	(Undecided) Jag hoppar, därför finns jag.	(B) Jag dinglar, därför finns jag.	Rene Descartes' statement "cogito, ergo sum"
Ah, there's the rub. Right next to the pair of ducks. I'm	(B) Ah, där är krämen. Bredvid dom två ankorna.	(G) Där ligger själva grejen. Bredvid ankorna.	Shakespeare's play <i>Hamlet</i>

also packing this book of puns.	Och jag tar med mig ordvitsboken.	Jag packar även ner en bok om ordvitsar.	
Love is a canvas furnished by nature, and embroidered by the imagination.	(B) Kärleken är ett segel skapat av naturen och utsmyckat av vår fantasi.	(B) Kärleken är ett segel skapat av naturen och utsmyckat av fantasin.	French philosopher and writer Voltaire.
Start the plane!	(B) Starta planet!	(B) Starta planet!	The film <i>Indiana Jones and the Raiders of the Lost Ark</i>
You have all the traveller's cheques.	(B) Du har ju resecheckarna.	(B) Du har alla resecheckarna.	Slogan from the <i>American Express</i> commercials starring Karl Malden
Well, I guess we'll always have giant plastic baguettes.	(B) Tja, vi kommer iallafall att ha enorma plastbaguetter.	(B) Vi kommer alltid att ha stora plastbaguetter.	The film <i>Casablanca</i>
Candace: The only thing on this island are us, a couple of trees and a big, fat ox! Buford (offended): Hey! Candace: Not you, big fat ox! Him, big fat ox. (points to bison ox on the shore)	(B) -Det enda som finns här är vi, ett par träd och en stor tjock ox! -Hörru! - Inte du, din ox! Dendär tjocka oxen.	(B) -Det enda på ön är vi, ett par träd och en stor, fet ox! - Du! - Inte du, din feta ox! Han.	The film <i>Madagascar: Escape 2 Africa</i> .
Look, a sponge and a starfish!	(B) Kolla, en svamp, en sjöstjärna!	(B) En svamp och en sjöstjärna!	The cartoon <i>SpongeBob Squarepants</i>
By Jove, I think she's got it!	(B) Helt grymt, jag tror hon har det!	(B) Jag tror hon har det!	The musical <i>My Fair Lady</i>

Happy Christmas Eve, my little drummer boy.	(B) Ville bara säga God Jul, min lilla trumslagarpojke.	(B) God jul, min lilla trumslagarpojke	Christmas carol <i>The Little Drummer Boy</i>
Hello, my little red- nosed reindeer.	(H) Hej min lilla rödnästa tomtenisse.	(H) Hej min lilla rödnästa tomtenisse.	Christmas carol <i>Rudolph the Rednosed Reindeer</i>
<i>And a partridge on a Perry... the platypus.</i>	(B) <i>Och en rapphöna på en Perry... näbbdjuret.</i>	(B) <i>Och en rapphöna på en Perry... näbbdjuret.</i>	Christmas carol <i>Twelve Days of Christmas</i>
<i>A partridge on an evil scientist.</i> There's no play on words. That's not clever. You're not clever.	(B) <i>En rapphöna på en elak vetenskapsman.</i> Det är inte ens kul. Inte ens fiffigt. Du är inte fiffigt.	(B) <i>En rapphöna på en elak vetenskapsman.</i> Det är inte ens kul. Inte ens fiffigt. Du är inte fiffigt.	The Christmas carol <i>Twelve Days of Christmas</i>
When Santa then makes his list and checks it twice, everyone in the tristate area will appear naughty instead of nice.	(B) När jultomten skriver sin lista och dubbelkollar den, kommer alla i trestatsområdet att vara elaka istället för snälla.	(B) När tomten skriver sin lista och dubbelkollar den kommer alla i trestatsområdet att verka elaka istället för snälla.	Christmas carol <i>Santa Claus is Coming to Town</i>
Cool. Thank you my little town of Betlehem.	(H) Coolt. Tack min lilla Betlehemsstjärna.	(H) Coolt. Tack min lilla Betlehemsstjärna	The Christmas carol <i>O Little Town of Betlehem</i>
Tis the season to be naughty.	(B) Dethär är helgen då man är elak.	(B) Dethär är helgen då man är elak.	Christmas carol <i>Deck the Halls</i>
HE SEES YOU WHEN YOU'RE SLEEPING SALE	(I) Untranslated	(I) Untranslated	Christmas carol <i>Santa Claus is Coming to Town</i>
Did our visions of sugarplums/Not dance like they should?	(I) Har vår längtan efter stort paket/Gått i stå, kakat grus?	(I) Har vår längtan efter stort paket/Gått i stå, kakat grus?	<i>A Visit from St Nicholas</i> by Clement Clarke Moore
I know you've got that list/And I know	(H) Vår önskelista har du, och den	(H) Vår önskelista har du, och den	Christmas carol <i>Santa Claus is Coming to Town</i>

you check it twice [...]	kollar du var dag [...]	kollar du var dag [...]	
Santa please/ Check your list more than twice [...]	(I) Snälla ni/ Ge oss paket ikväll [...]	(I) Snälla du! Här i stan, hela dan, så är man snäll [...]	Christmas carol <i>Santa Claus is Coming to Town</i>
I guess I know you as well as you know me, my bowl full of jelly.	(H) Ja, jag tror jag känner dig lika väl som du känner mig, min lilla chokladpudding.	(H) Ja, jag känner nog dig lika bra som du känner mig, lilla chokladpudding.	The poem <i>A Visit from St Nicholas</i> by Clement Clarke Moore
Christmas is coming! Christmas is coming!	(B) Julen är på väg! Julen är på väg!	(B) Julen är på väg! Julen är på väg!	”The British are coming!”; phrase attributed to American patriot Paul Revere.
Bah, humbug!	(B) Ah, nonsens!	(B) Nonsens!	Charles Dickens’ <i>A Christmas Carol</i>
Nah, nah, don’t try and confuse me with your sorcerous ways.	(B) Nä, nä, försök inte förvirra mig med dina trollkarlsmetoder.	(B) Förvirra mig inte med trollkonster.	The film <i>Star Wars: Episode IV</i>
It’s four o’clock, we’re in a baguette boat with a fuel tank full of snail grease. I’ve got a good feeling about this. Okay everyone, hold on to something!	(B) Klockan är fyra, vi är i en baguette-båt med en tank full av snigelslem. Jag tror det här kommer att funka. Okej allihop, håll i er i nånting!	(B) Klockan är fyra, vi är i en baguette-båt med en tank full av snigelslem. Det känns bra. Håll i er allihop!	The film <i>Blues Brothers</i> (1980)
We did it! We did it! <i>Lo hicimos</i> ! We did it!	(Retention-as- such) Vi gjorde det! Vi gjorde det! <i>Lo hicimos</i> ! Vi gjorde det!	(B) Vi klarade det. Vi klarade det. Vi klarade det.	The cartoon <i>Dora the Explorer</i>
Huh? This is a toy factory. How’d this	(B) Öh? Det här är en leksaksfabrik.	(B) Det här är en leksakerfabrik. Var	Roald Dahl’s children’s book

chocolate river get here?	Var kommer chokla'n ifrån?	kommer chokladfloden ifrån?	<i>Charlie and the Chocolate Factory</i>
Toy factory owner: So how does everyone like my new suit? Ferb: That man isn't wearing any clothes	(B) -Nåå, vad gillar ni min nya kostym? -Han har ju inga kläder på sig.	(B) -Gillar ni min nya kostym? -Han har ju inga kläder på sig.	The fairytale <i>The Emperor's New Clothes</i>
Feel the rhythm, feel the rhyme, come on thumb, it's healing time!	(H) Känn rytmen, räkna till fem! Kära lilla tumme, dags att fara hem!	(H) Känn rytmen, räkna till fem! Kära lilla tumme, dags att fara hem!	The film <i>Cool Runnings</i>
<i>I don't need no oracle to tell me how good it feels</i>	(I) <i>Jag behöver ingen som berättar hur man har kul</i>	(I) <i>Jag behöver ingen som berättar hur man har kul</i>	The Oracle of Delphi

Table 7. The translations of KPs found in the material

KP minimum change (B) occurred in 62,5 % of the cases in the TLD and 69% of the TLS. Thus it was the most frequently used strategy for KPs. A reason for the dominance of strategy B in the material may be that although several of the alluded texts are known in both the SC and TC, their Swedish translations have not become widely recognized standard translations. This applies for instance to the allusions to screen productions, whose subtitles are intended to support the viewer's comprehension of the SL dialogue but not replace it altogether. Moreover, several different subtitles can be in use simultaneously for e.g. the television broadcast and the DVD copy of the same program, as in the case of the Finnish subtitles for *The Simpsons* (Hellgren 2007: 5).

At least 19 of the allusions (9 KPs and 10 PNs) are not allusions proper but modified allusions. Eight of the modified KPs had been literally translated in both the TLD and the TLS, while one KP allusion had been literally translated only in the TLS. This KP occurred in the segment *Summer Belongs to You!* when a self-aware robot paraphrases

philosopher Rene Descartes' statement "cogito, ergo sum" (English: "I think, therefore I am" (merriam-webster.com 2014)) as "I dangle, therefore I am" while it dangles from an airplane. While the TLS translates it faithfully, the TLD repeats "Jag hoppar, därför finns jag [I jump, therefore I am]" from an earlier scene in the segment. There is no certain reason for this; it could simply be an overlooked mistranslation. However, the different translation does not disturb the viewing experience or hinder the comprehension of the KP. It was only detected because I was familiar with the original dialogue and also viewed the TLS. Since none of Leppihalme's strategy criteria seem to apply, and it is doubtful whether the use of this translation is a deliberate strategy, I have categorized it as 'undecided'.

Even when the TLS and TLD translations utilized the same strategy to translate a KP, a few differences occurred in the wording. These were expected, since there are many alternative translations for a sentence that lacks a pre-existing standard translation (Leppihalme 1997: 83). An example of this is a scene in *Summer Belongs to You!* in which the group of friends is marooned in Paris after their plane crashes and Phineas tries to build a new one from things he finds in the city. Isabella comments that "I guess we'll always have giant plastic baguettes," an allusion to the 1942 film *Casablanca*. Both the TLS and the TLD translations are literal, but the TLD deviates slightly from the original when it replaces "alltid" (always) with "iallafall" (in any case). This is likely because the need for lip synchrony in dubbing demanded a longer word.

Two visual verbal KPs occurred in the material, of which one was "YOU'RE WATCHING TV!" from *Summer Belongs to You!* This is an allusion to the use of onscreen announcements on some channels, a practice known in both the US and Sweden. It was translated through strategy B in the TLS but completely omitted in the TLD.

Leppihalme (1997: 56-57) briefly discusses lengthier modified KP allusions that evoke another text through the "matching" of rhetoric structure rather than the use of similar lexical items. There are two instances of this in *Summer Belongs To You!* when Phineas, Ferb and their friends are on their way home from Paris in a makeshift boat, Phineas

comments that: “It’s four o’clock, we’re in a baguette boat with a fuel tank full of snail grease. I’ve got a good feeling about this. Okay everyone, hold on to something!” (*Summer Belongs To You!* 2012). This matches the rhetoric structure of a quote from the 1980 film *The Blues Brothers*, a film that is repeatedly referenced in the cartoon: “It’s 106 miles to Chicago, we’ve got a full tank of gas, a half a pack of cigarettes, it’s dark and we’re wearing sunglasses” (imdb.com 2014). Both the TLS and the TLD employ strategy B in this case. Later, when the group is stranded on a deserted island, Candace and Buford have the following exchange:

(7) ORIGINAL:

Candace: The only thing on this island are us, a couple of trees and a big, fat ox!

Buford (offended): Hey!

Candace: Not you, big fat ox! Him, big fat ox. (Points to a bison ox on the shore).

TLD:

- Det enda som finns här är vi, ett par träd och en stor tjock ox!

- Hörru!

- Inte du, din ox! Dendär tjocka oxen.

[- The only ones here are we, a couple of trees and a big fat ox!

- Hey!

- Not you, you ox! Him fat ox!]

TLS:

-Det enda på ön är vi, ett par träd och en stor, fet ox!

- Du!

- Inte du, din feta ox! Han.

[- The only things on this island are we, a couple of trees and a big fat ox!

-Hey!

- Not you, fat ox. Him, fat ox]

(*Summer Belongs to You!* 2011)

This can be compared to a scene from the animated film *Madagascar: Escape 2 Africa* (2008):

Marty the zebra: How about a T-shirt that says, "I'm with stupid"?

Zebra #2: I'm not stupid!

Marty the zebra: Not you, stupid! (nods to Alex the lion) Him, stupid!

It is doubtful if these allusions evoke their original source in translation. They are heavily modified, and the circumstances they are uttered in differ significantly from those the alluded utterances were uttered in. Moreover, the similarity in wording between the allusions and alluded utterances is further obscured by the shift to Swedish.

The segment *Christmas Vacation!* provides an example of how the translator has used strategy B for an allusion to an SC text presented both in picture and text, which is largely unknown in the TC. In an early scene, Doofenschmirtz traps Perry the Platypus in a Christmas tree stand. As a final touch he places a partridge on Perry's beak while quipping: "And a partridge on a Perry... the platypus." Both the TLD and the TLS translate this literally: "Och en raphöna på en Perry... näbbdjuret [And a partridge on a Perry... the platypus]." This is a wordplay on the line "and a partridge in a pear tree" from the Christmas carol *Twelve Days of Christmas* (MetroLyrics 2014). In the English original the humor relies on the sound-alike of "Perry" and "pear tree" that evokes the original line. The translator's options in this case are constrained by the presence of the mentioned items (Perry the platypus and a partridge) in the picture. Neither the sound-alike nor the connotations are possible to transfer into Swedish, since *Twelve Days of Christmas* to my knowledge has no standard translation and its original text is not widely known in the TC. As Leppihalme (1997: 120) notes, the humor of a modified allusion is not easily conveyed if it is referring to an unfamiliar source. Thus, when Perry later traps Doofenschmirtz in the same trap, Doofenschmirtz's lament on the lack of wordplay has been omitted in both translations: "En raphöna på en elak vetenskapsman. Det är inte ens kul. Inte ens fiffigt. Du är inte fiffigt. [A partridge on an evil scientist. That's not even funny. Not even clever. You're not clever.]" However, the TC audience may still be left wondering why placing a partridge on Perry's beak should be more amusing than placing it on Doofenschmirtz's nose.

When strategy G is employed, the original wording of the allusion is removed and its sense in the context made explicit. One instance of strategy G was found in the TLS. In *Summer Belongs to You!* the strategy is used to translate an utterance made by the Flynn-Fletcher father Lawrence:

- (8) ORIGINAL: Ah, there's the rub. Right next to the pair of ducks.
I'm also packing this book of puns.
- TLD: Ah, där är krämen. Bredvid dom två ankorna. Och jag tar med mig ordvitsboken. [Ah, there's the cream. Next to the two ducks. And I'm bringing the book of puns.]
- TLS: Där ligger själva grejen. Bredvid ankorna. Jag packar även ner en bok om ordvitsar. [There's the very thing. Next to the ducks. I'm also packing a book about puns.]
- (*Summer Belongs To You!* 2012)

While it initially appears that Lawrence is commenting on a dilemma Candace faces, he is subsequently shown pointing to a jar marked 'RUB'. "There's the rub" is also a quote from Shakespeare's play *Hamlet* (act 3, scene 1 (shakespeare.mit.edu.com 2014; Transmedial Shakespeare 2014)). Over time, "there's the rub" has become what Leppihalme (1997: 114) labels a dead or dying allusion in the SL, which she suggests should be translated as an idiom (i.e. be replaced with a corresponding TC idiom or have its meaning explicated). I believe this instance should not be considered an unintentional use of the Shakespeare quote. The link between the word and picture is prominent – the jar marked 'RUB' is visible, and Lawrence is shown pointing at it. The mention of a book of puns also emphasizes that a play on words has just occurred. However, the standard translations of "there's the rub" that I have found cannot be used to denote both the jar and Candace's problem; they render the quote as "ja, det kruxet," (*kruxet* = "the crux", "the snag", "the crunch") and "deri [sic] ligger knuten" (*knuten* = "the knot") (Shakespeare 2014b; Shakespeare 2014c).

The translation strategies utilized for "there's the rub" differ between the TLD and TLS. The TLS reduces it to (a vaguer) sense with the idiomatic expression "Där ligger själva

grejen” (“There’s the very thing”) to indicate both the jar and the dilemma Candace faces. In the TLD, the same line has been translated with strategy B to signify only the jar (“där är krämen”). The allusion to Hamlet has thus been left out in both translations, and will only be available to those who recognize it in the SL dialogue. (Leppihalme 1997: 120).

Re-creation (H) occurred in 5 instances each in the TLD and the TLS. According to Leppihalme (1997: 100), re-creation is a combination of several strategies, often replacement and internal marking. The allusion is neither completely replaced nor literally translated. Examples of this translation strategy appeared in *Christmas Vacation!* in which Candace refers to her boyfriend Jeremy by nicknames that allude to various Christmas carols and one poem (*A Visit from St Nicholas* by Clement Clarke Moore (2014)). In three of these instances, both the TLD and the TLS have rendered the KP as follows: “Hello, my little red-nosed reindeer” as “Hej min lilla rödnästa tomtenisse [Hello my little red-nosed elf]”; “Thank you my little town of Betlehem” as “Tack min lilla Betlehemsstjärna [Thank you my little Betlehem star]”; and “[...] bowl full of jelly” as “[...] lilla chokladpudding [little chocolate pudding.]” Although the Christmas songs *Rudolph the Rednosed Reindeer* and *O Little Town of Betlehem* have fairly well-known Swedish translations, the translator may have concluded that PNs based on the standard translations such as “min rödmulade Rudolf” (“My red-nosed Rudolph”) and “lilla Betlehemsstad” (“Little town of Betlehem”) would be very strange-sounding nicknames for Jeremy.

The nickname “My little bowl full of jelly” is an allusion to the poem *A Visit from St Nicholas* by Clement Clarke Moore. In the TLD and TLS, the “bowl full of jelly” has been replaced by a chocolate pudding, perhaps because chocolate pudding is a more well-known dessert in the TC than jelly pudding. To my knowledge, it does not allude to any pre-existing SC or TC text, which is why it has been categorized as recreation instead of replacement. *A Visit from St Nicholas* has not been translated into Swedish, nor is the original widely known in the TC. I have also categorized the translation of the lyrics “*I know you’ve got that list/and I know you check it twice*” from the song number *Where*

Did We Go Wrong? as a re-creation. The translation conveys the core meaning of the allusion (Santa checks his list more than once), but rephrases it.

Complete KP omission (I) occurred in 5 instances (16%) in the TLD, and 4 instances (12, 5%) in the TLS. Two of these omissions occurred in the translated lyrics for songs performed in the segment *Christmas Vacation!* In the song number *Where Did We Go Wrong?* the character Bajeet rhetorically asks: *Did our visions of sugarplums/Not dance like they should?* This has been translated as follows:

- (9) TLD: Har vår längtan efter stort paket/Gått i stå, käkat grus?
 TLS: Har vår längtan efter stort paket/Gått i stå, käkat grus?
 [Has our wish for big packages/Come to naught, eaten gravel?
 (*Christmas Vacation!* 2011)

This is another allusion to a line of Moore's poem *A Visit from St Nicholas* (poets.org 2014). The allusion has likely been omitted due to its lack of a standard translation and the TC audience's unfamiliarity with the ST. Another reason could be that the translation must fit the rhythm of the song and rhyme with the subsequent lyrics ("*Jag tror jag får spel snart/Har inte hittat på nåt bus*").

The Christmas song *Santa Claus is Coming to Town* is alluded to throughout *Christmas Vacation!* All three instances of allusion make use of the song lyrics *He's making a list/and checking it twice*. I have chosen to count them as separate allusions because they are not exact and recurring repeats of the same particular KP, but spoken with different intonation and slight variations in word order. Moreover, different translation strategies have been employed in all three cases: minimum change (B), re-creation (H); and in the third instance discussed below, complete omission (I). It occurs when the people of Danville arrange a live-broadcast of a song performance in order to catch Santa Claus's attention:

- (10) ORIGINAL: Santa please/ Check your list more than twice

- TLD: Snälla ni/ Ge oss paket ikväll [Please/Give us presents tonight]
 TLS: Snälla du! Här i stan, hela dan, så är man snäll [Please! In this town, all day, People are nice]
 (*Christmas Vacation!* 2011)

In these examples of complete KP omission, it is likely because the preservation of rhythm, rhyme and the general message and effect of the songs were more important than faithfulness on a word-for-word level.

Only two of the ten allusions residing on the visual verbal channel were translated in the TLS and/or the TLD using retentive strategies, making visual verbal allusions the category that was most often fully or partially omitted. One example of a fully omitted (untranslated) KP is a sign seen on a wall in the background in *Christmas Vacation!* that reads: HE SEES YOU WHEN YOU'RE SLEEPING SALE. This is an allusion to the Christmas carol *Santa Claus is Coming to Town* by John Frederick Coots and Haven Gillespie (AllMusic.com 2014; azlyrics.com 2014). At least two Swedish-language versions have been made by Monica Forsberg and Jerry Williams respectively (JustSomeLyrics 2014; LetsSingIt 2014). Sleeping is referred to in the lyrics of William's version, but to my knowledge, neither version has become particularly well-known or established in the TC. While this may have contributed to the decision to leave the allusion untranslated, the more likely reason is that the information simultaneously appearing on the auditive verbal channel took precedence over it.

Leppihalme discusses direct retention of SL phrases, but does not include it as a strategy in her list. Nevertheless there was an instance in which the KP was retained as such; In the TLD of the segment *Oh There You Are Perry*, the Spanish-language exclamation “!Lo hicimos!” (a reference to the cartoon *Dora the Explorer*) has been retained. In contrast, the TLS has translated the meaning through minimum-change as “Vi gjorde det” (“We did it”).

In this chapter I have presented the results of my analysis, and found that predominantly retentive strategies have been used for translating the allusions in the material. In the next chapter I will summarize my thesis, present my conclusions in more detail and suggest future areas of research.

5. CONCLUSION

In this thesis I have analyzed the Swedish dub (TLD) and subtitle (TLS) translations of allusions in four segments of the American children's cartoon *Phineas and Ferb*. My material consisted of 56 verbal allusions with corresponding subtitle and dub translations. As stated in the introduction chapter, I compared them both to each other and to the original English soundtrack, in order to find out the following: 1) which translation strategies were utilized in the material, and whether there were any significant differences between how the subtitles and the dub employed them; 2), which type of allusions dominated in the material, and which types of texts were most commonly alluded to. In chapter 2, I discussed the definition of allusion that would be used in this thesis. I also presented Leppihalme's (1994; 1997) translation strategies for allusions, which my analysis and categorization of the material are based on. These were divided into retentive and re-creative strategies according to Holmes's (1988) model of retention and re-creation, presented in chapter 3. A few of the strategies were placed into a third, additional category of omission. In chapter 3 I also discussed the definitions, technical constraints and perceived drawbacks and advantages of subtitling and dubbing, the two audiovisual translation methods considered in this thesis. The results of the analysis were presented in chapter 4. In this concluding chapter, I will summarize my findings, draw conclusions based on them and suggest areas of future research.

46 of the 56 allusions appeared on the auditive verbal channel, i.e. in dialogue and song lyrics, and the remaining 10 appeared on the visual verbal channel, i.e. in captions and written signs in the picture. Retentive translation strategies dominated: of the total number of allusions, 35 (62, 5%) in the dub and 37 (67%) in the subtitles were translated with retentive strategies. Of the 24 PNs, 15 (62, 5%) were retained in their original form (1a) both in the TLS and the TLD. Partial or complete omission of PNs (3a, 3b) occurred in 9 instances each in the dub and subtitles (37, 5%). Of the 32 KPs, 20 (62, 5 %) in the TLD and 22 (69 %) in the subtitles were translated with minimum change (B). Recreation (H) was employed in 5 instances (16%) in both the dub and the subtitles. 5 KPs in the dub and 4 in the subtitles were completely omitted. In addition to this there was an explication

(G) in the TLS, which was counted as partial KP omission. In total, full or partial omission strategies were used for 25% of the allusions in both the TLD and the TLS. In other words both the TLD and the TLS omitted a fourth of the allusions. Allusions on the visual verbal channel was the category most often fully or partially omitted: Only two of ten visual verbal allusions were translated with retentive strategies. Retention as such of a KP occurred in one instance, and there was also one instance in which the strategy could not be decided, but which might simply be a translation mistake.

Generally, the translation strategies concurred in the TLD and the TLS translation. There were altogether nine allusions whose translation strategies differed between the TLD and the TLS. No particular pattern emerged for the choice of KP strategies. Among the PNs there were three instances in which allusive segment titles were explicated (strategy 3a) in the TLS, while the TLD left them untranslated (strategy 3b). This was probably because the segment titles appeared only on the visual verbal channel, and thus a dub translation was not absolutely necessary and might have interfered with spoken dialogue that appeared simultaneously.

The single most common source of allusions was music (15 allusions), predominantly Christmas-themed music due to the inclusion of a Christmas special segment in the material. However, this result was seen as applicable to the cartoon in general since music is a recurring element of it. Other commonly alluded texts were screen and stage productions, and printed texts that can be considered well-known in the English-speaking community. It appears that the creators of *Phineas and Ferb* attempt to strike a balance in the use of allusions by referring to texts that both adults and children in the SC can be expected to be familiar with to some degree. However, several of these (e.g. the poem *A Visit from St Nicholas* and the Christmas carol *Twelve Days of Christmas*) do not have corresponding standard translations and/or are not widely known in the TC. The screen productions alluded to are given Swedish subtitles e.g. when broadcasted on Swedish TV, but these are not likely to be as well-known as the SL utterances they translate.

Similarly to the allusions in Leppihalme's study (1994; 1997), the majority of the allusions were translated using minimum change. This can hinder a receiver's understanding of an allusion, which thus does not have the intended effect on the receiver. There seemed to be no consistent strategy behind the application of retention, but there are several possible reasons for its use in varying instances. Lack of standard translations and the TC audience's or the translator's unfamiliarity with an alluded text have likely contributed to the use of minimum change. Leppihalme (1997: 185) theorizes that one of the factors which make an allusion difficult for the translator to recognize (and translate) is modifications made to the allusion. This could apply in the case of *Phineas and Ferb*, where at least 19 allusions had been modified to some degree. However, the majority of the allusions were allusions proper, and there are pre-existing standard translations for at least six of the KP allusions. These were not used in the Swedish translation. It is possible that the translator recognized an allusion but decided that a minimum change strategy would be the most effective translation, such as in the case of the cross-culturally known allusions (Mary Shelley's *Frankenstein*, Atlantis, Charles Dickens's *A Christmas Carol*). For instance, the Swedish standard translation(s) of the Hamlet quote "there's the rub" would not have transferred the wordplay present in the ST. Another reason for the prevalence of allusions that are retained despite being unfamiliar to the TC audience could be the need for synchronization in dubbing and subtitling – if too much is deleted or added the translations will not be synchronized with the characters' speech, and this will hinder the viewer's enjoyment of the audiovisual text. However, considering that the translations are mainly intended for Swedish children with a limited knowledge of the SC, I find it surprising that the translator has chosen to retain allusions by minimum change even when the alluded person or text is unknown to a great majority of the TC audience.

Because *Phineas and Ferb* is a cartoon mainly intended for children, it might be useful to use re-creation strategies more often in order to make the allusions more familiar to them. There was no great degree of historicizing or modernizing found in the material, most likely because the cartoon is recent and meant for a contemporary audience. However, the material was clearly more exoticized than naturalized. It is possible that the translator has missed predominantly monocultural or microcultural allusions, such as the

allusion to Paul Revere which requires detailed knowledge of the American Civil War, and the clues are provided mainly in the picture. In other instances the translator's range of choices has been limited by the picture – for instance, when the icon mentioned in the allusion is present on screen. Of course, it should be added that a translation solution is not necessarily founded on any particular reasons or reasoning, but can simply spring from the translator's personal preferences.

This study is not without its margin of error; it is possible that I have missed allusions in the segments, or that a different sample of material (including e.g. non-verbal allusions) from the same cartoon would produce a different result in terms of strategies used and alluded texts. Since this is a single case study with limited material, the results cannot be generalized to other cartoons or Swedish-language cartoon translation practices in general. However, it can hopefully add to the larger body of work that ultimately helps form an image of trends and patterns in Swedish-language cartoon translation.

Future research could concentrate on how familiar allusions are to a particular TC audience, or to what degree certain factors (the picture, lack of familiarity with the alluded text) affect the translation of allusions. Another area of study could be whether there are sources of allusions a dub translator may expect to recur in several cartoons, independently of each other. While the scope of this thesis was limited to *Phineas and Ferb*, I have spotted both verbal and non-verbal allusions made in *Phineas and Ferb* and other cartoons (e.g. *My Little Pony: Friendship is Magic*) to among others the *Star Wars*-films, the *Indiana Jones*-films, the novel *Hitchhiker's Guide to the Galaxy* and the 1939 film *The Wizard of Oz* (Buis 2013; My Little Pony Friendship is Magic Wiki 2014; Phineas and Ferb Wiki 2014). A degree of familiarity (through education or own interest) with these and the commonly alluded texts mentioned in this thesis may be useful to dubbers and subtitlers of current cartoons.

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