UNIVERSITY OF EASTERN FINLAND

PHILOSOPHICAL FACULTY

SCHOOL OF HUMANITIES

English language and translation

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Two and a Half Minutes of Squelching Noises -
Translating Allusions *Neil Gaiman: The Sandman, Dream Country*

MA Thesis

May 2015

ITÄ-SUOMEN YLIOPISTO – UNIVERSITY OF EASTERN FINLAND

Tiedekunta – Faculty Philosophical Faculty		Osasto – School School of Humanities		
Tekijät – Author <u>Laura</u> Karoliina Nieminen				
Työn nimi – Title Two and a Half Minutes of Squelching Noises: Translating Allusions in Neil Gaiman: Dream Country				
Pääaine – Main subject	**Työn laji – Level**		**Päivämäärä – Date**	**Sivumäärä – Number of pages**
English Language and Translation	Pro gradu -tutkielma Sivuainetutkielma Kandidaatin tutkielma Aineopintojen tutkielma	**x**	30.5.2015	69 pages + Appendix

Tiivistelmä – Abstract

The aim of this study is to study allusions, to categorise them and see what types of translation strategies are used. The material for this study is gathered from Neil Gaiman's graphic novel Dream Country. Altogether the material consists of 109 source text allusions and their translations.

The terms 'allusion' and 'comic' are defined in the theory using previous research. The definition of allusion draws from the studies of Ben-Porat (1976), Perri (1978), Irwin (2001, 2002) and Ruokonen (2010). The definition of comic comes from Eisner (1985) and McCloud (1993). The allusions are categorised by different features. The material is divided into proper-name allusions and key-phrase allusions using the division presented by Leppihalme (1997). The allusions are further divided into categories according to Ruokonen (2010). These categories include functions of allusions, textual properties of allusions and translation strategies, which are divided into retentive and modifying strategies.

This is an empirical case study and the analysis is carried out both quantitatively and qualitatively. The distribution of the categorised allusions is studied quantitatively and the qualitative approach is used to study the nature and contents of the allusions. The functions of source text and target text allusions are studied on the extratextual and intratextual level according to the categorisations of Ruokonen. The textual properties are examined on the basis on stylistic markedness and cotextual coherence. Finally the target text allusions are studied according to the translation strategies used.

In this study most of the allusions functioned intertextually on extratextual level. The intertextual functions are mostly used to connect the text to canonised literature and literary tradition. The format and genre of the material presented some issues for consideration in regard to stylistic markedness and cotextual coherence. Most of the allusions in the material proved to be stylistically marked to some extent., it seems that the while the author does not want to point out allusions too clearly, he still wants to provide enough clues for the audience to detect the allusions. From the translation strategies retentive strategies are on the majority, while modifying strategies remained marginal. Using existing translations is the prevalent strategy in the material.

The functions of allusions are mostly retained as they are in the source text. It seems that by employing retentive strategies the translator is able to transport the allusions from the ST to the TT. It might be thought then that it is best for a translator to save her energy needed for modifying strategies for the more difficult allusions.

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Filosofinen tiedekunta	Humanistinen osasto

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Työn nimi – Title
Two and a Half Minutes of Squelching Noises: Translating Allusions in Neil Gaiman: Dream Country

Pääaine – Main subject	Työn laji – Level		Päivämäärä – Date	Sivumäärä – Number of pages
Englannin kieli ja kääntäminen	Pro gradu -tutkielma	**x**	30.05.2015	69 sivua + Liite
	Sivuainetutkielma			
	Kandidaatin tutkielma			
	Aineopintojen tutkielma			

Tiivistelmä – Abstract

Tutkimuksessa tarkastellaan alluusioita, luokitellaan niitä ja tutkitaan käytettyjä käännösstrategioita. Tutkimuksen materiaali on kerätty Neil Gaimanin sarjakuvasta Dream Country ja sen käännöksestä. Yhteensä materiaalin muodostavat 109 alkuperäistekstin alluusiota käännöksineen.

Tutkimuksen teoriaosuus määrittelee käsitteet "alluusio" ja "sarjakuva". Alluusion määritelmän pohjalla ovat Ben-Poratin (1976), Perrin (1978), Irwinin (2001, 2002) and Ruokosen (2010) tutkimukset. Sarjakuvan määrittelemiseen on käytetty Eisnerin (1985) ja McCloudin (1993) näkemyksiä. Alluusiot on jaettu erilaisten piirteiden mukaan. Materiaali on jaettu Leppihalmeen (1997) jaottelun mukaan erisnimi- ja avainsana-alluusioihin. Materiaali on edelleen jaettu Ruokosen (2010) jaottelun mukaan. Ruokosen kategorioihin kuuluvat alluusioiden funktiot, alluusioiden tekstuaaliset piirteet, sekä käännösstrategiat, jotka jakautuvat säilyttäviin ja muokkaaviin strategioihin.

Tämä on empiirinen tutkimus, jossa on käytetty sekä määrällistä että laadullista analyysiä. Jaoteltujen alluusioiden jakaumaa tutkittiin määrällisesti ja laadullista analyysiä käytettiin alluusioiden luonteen ja sisällön tutkimiseen. Lähde- ja tulotekstien funktioita tutkittiin ekstra- ja intratekstuaalisella tasolla Ruokosen jaottelun mukaisesti. Alluusioiden tekstuaalisia piirteitä tutkittiin tyylin tunnusmerkillisyyden ja pintamerkityksen koherenttiuden pohjalta. Viimeisenä tulotekstin alluusioita tutkittiin käytettyjen käännösstrategioiden mukaan.

Tämän tutkimuksen alluusioista suurimmalla osalla oli intertekstuaalinen funktio extratekstuaalisella tasolla. Intertekstuaalisia funktioita käytettiin pääsääntöisesti yhdistämään teksti kanonisoituun kirjallisuuteen, sekä yleiseen kirjallisuustraditioon. Materiaalin formaatti ja genre loivat omat haasteensa tyylin tunnusmerkillisyyden ja pintamerkityksen koherenttiuden analyysiin. Suurin osa alluusioista osoittautui tyylillisesti jonkin verran tunnusmerkillisiksi. Vaikuttaisi siltä, että samalla kun kirjailija varoo osoittamasta alluusioita liian selkeästi, hän kuitenkin haluaa antaa lukijoilleen tarpeeksi vihjeitä alluusion havaitsemiseen.

Käännösstrategioista käytetyimpiä olivat säilyttävät strategiat ja muokkaavien strategioiden käyttö oli marginaalista. Käytetyin yksittäinen strategia oli aikaisemman käännöksen käyttäminen.

Alluusiot näyttivät säilyttävän funktionsa tulotekstissä. Vaikuttaisi siltä, että säilyttäviä strategioita käyttämällä kääntäjä onnistuu säilyttämään lähdetekstin alluusion tulotekstissä. Tästä voitaisiin ajatella, että kääntäjän on viisainta säästää muokkaavien strategioiden vaatima energia vaikeita alluusioita varten.

Contents

1. Introduction

Alluding is a common phenomenon in language and a regularly used device in literature of all kind. Allusions have existed in language and literature throughout history and as Allan H. Pasco (2002:6) points out: 'Perhaps because of literature's complexity, allusion has caused significant interpretive problems through the ages'. While allusions have been studied to some extent, it is clear however that the subject is far from being exhausted. It seems odd that an author decides to use an obscure reference like 'two and a half minutes of squelching noises' instead of just saying 'sex' and because of this obscurity of the phenomenon it should be an interesting avenue to explore.

The purpose of this study is to study allusions, to categorise them and to see what types of translation strategies are used. The allusions which form the material of this study are taken from comics. Comics as a phenomenon are interesting. Although in reality the majority of people are familiar with at least the comic strips on newspapers, most people probably would not admit to reading comics. Despite their reputation as a juvenile entertainment, comics are actually a versatile and unique form of art. The material examined in this study consists of the allusions in Neil Gaiman's graphic novel, or comic, *Dream Country* (1991) and the translations by Jukka Heiskanen (1994). *Dream Country* is a collected volume of four individual issues of *The Sandman* series. The material includes 109 source text allusions and their target text translations.

There are some difficulties in regarding these two terms, allusion and comic. Despite its frequency allusion in itself seems to be a difficult concept to define. While there are some studies aiming to achieve this, it seems that every researcher has their own idea of what counts as an allusion. This study introduces some of these ideas in the attempt to find a suitable definition for the purpose of this study. This search for definition draws from the ideas of Ziva Ben-Porat, Carmela Perri and William Irwin. For a working definition the study turns to the studies of Ritva Leppihalme and Minna Ruokonen.

While comics these days are a big part of the publishing industry, the term 'comic' is not as simple to define as it first seems. Comics have started as small humorous strips in newspapers and grown into long, cohesive graphic novels. Comics are spread around the world and today almost every country in the world has their own comic industry and produces their own brand of it (Zanetti, 2008:5). In order to define what counts as a comic, this study introduces the views of Will Eisner and Scott McCloud. As comics are spread around the world, translation has been an integral part of the industry since the beginning and therefore the translation is also discussed briefly in this study.

Allusions are at the centre of this study or more precisely, allusions have several features to be studied. Allusions can be studied on the basis of how they act in a text, that is, their function or they can be categorised on the basis of their different properties, such as textual or cultural properties. One can also try to assess their cultural familiarity or their coherence in their cotext. This study explores all of these features, except for cultural familiarity. Finally the study focuses on the translation strategies used in the target text allusions. The studies of Minna Ruokonen and Ritva Leppihalme are used as a basis for the study of these features of allusions.

To start out, chapter 2 searches for a definition of comic and introduces a brief history of western comic. Chapter 3 briefly discusses the issues regarding the translation of comics. The study then moves on to allusions. Chapter 4 starts out by finding a working definition of allusion in the first subchapter. Subchapter 4.2 discusses the functions of allusions focusing on the study of Minna Ruokonen. Different properties of allusions are being examined in subchapter 4.3. Cultural familiarity is discussed briefly at the beginning of the subchapter but the focus is on textual properties and the coherence of cotextual meaning on the basis of Minna Ruokonen's study.

In chapter 5 the concepts of proper-name and key-phrase allusions by Ritva Leppihalme are introduced in the first subchapter. The next two subchapters focus on the possible strategies for translators to deal with allusions. This study uses the categorisation for translation strategies by Minna Ruokonen. The research material and methods are described in chapter 6.

This study is an empirical case study and the analysis has been carried out both quantitatively and qualitatively. The result of the analysis of the functions of allusions, the textual properties and translation strategies are presented in chapter 7. Finally, the conclusion of the study is drawn up in chapter 8.

2. Comics

Most people have read comics and most of them probably consider comics as those humorous *comic strips* in newspapers, or comic magazines such as *Donald Duck*. The strips in the newspapers are where comics originated in the early 1900s (Zanetti 2008:1–2), but since then the term *comic* has come to cover much more than that. At first it seems easy to define what a comic is. Even though most adults might not admit to be readers of comics, most people are familiar with the basic concept. The simplistic view of comics as a combination of pictures and words however is not specific enough, since it can be applied to things such as picture books or movies as well. An actual definition of comic seems harder to come by. This chapter introduces some definitions for comic and goes through a brief history of western comic.

Will Eisner, creator of *The Spirit* which is considered to be the first comic targeted at mature audience (Saraceni 2003:1), coined the term *sequential art* to describe comics. Eisner (1985:2) describes *sequential art* as 'a means of creative expression, a distinct discipline, an art and literary form that deals with the arrangement of pictures or images and words to narrate a story or dramatize an idea.' In his book *Understanding Comics: The Invisible Art* Scott McCloud (1993:5) illustrates this idea in an easily understandable way:
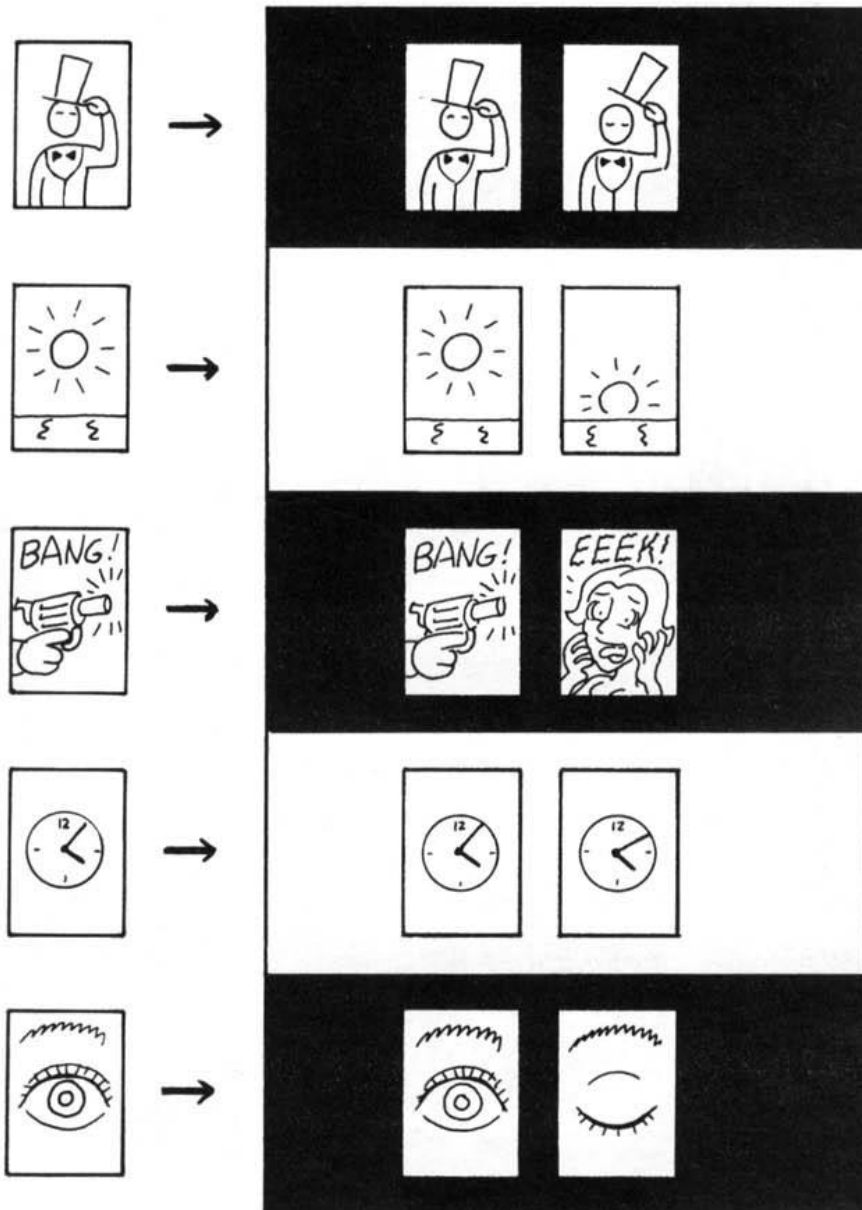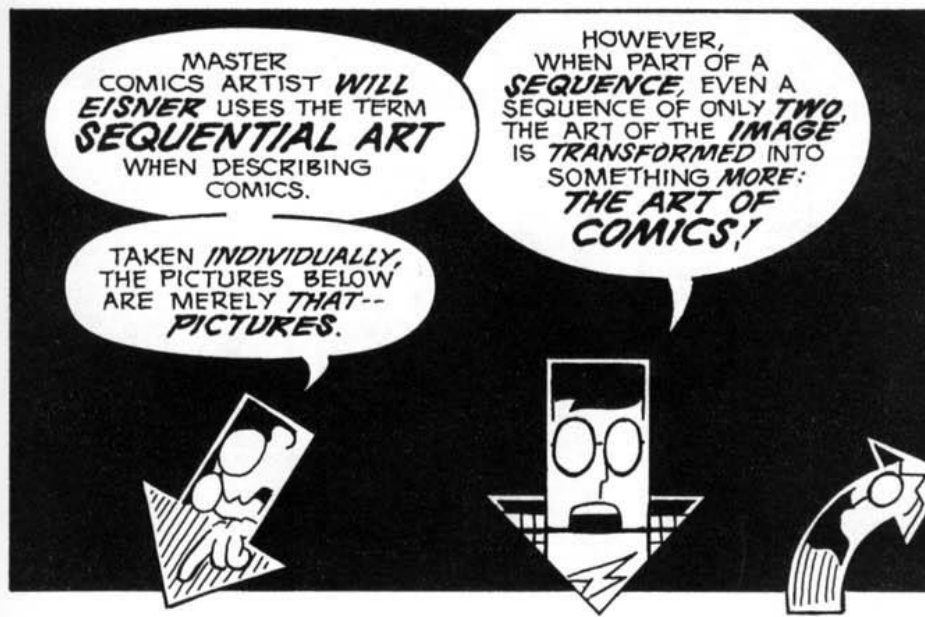
Figure 1: McCloud's (1993:5) example of how comics as sequences of pictures

The idea is that the pictures provide context for one another enhancing the narrative. A single picture alone is not a comic, but put together in a meaningful sequence, they form a story. McCloud is not quite happy with this definition, as it can be seen encompassing all kinds of works of art, animations and such. McCloud then proceeds to come up with a definition specifically referring to comics. Through some pondering he comes up with this definition (McCloud 1993:3): 'Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.' This definition seems to give comics their own place in the art world. It differentiates comics from for example one picture political satires and also widens the definition of comics outside the newspaper strips to all forms of comics, which will be discussed further in this chapter.

The comics originated from newspaper strips such as *Comic Cut*, which appeared in the 1890s and is considered to be the first regularly appearing comic (Saraceni 2003:1) and the first comic books appeared in the early 1930s (Eisner 1985:7). The origins of comics are related to the origins of mass-media in the late 1890s and early 1900s. The current art of comics is seen to have started as strips in American newspapers. These were known as *the Sunday funnies* (Zanetti 2008:1). In the 1930s comics saw a *Golden Age* in America with the rise of *superhero comic books* (such as Simon Shuster's *Superman)*. From America comics spread across the world and integrated into other cultures' art forms. After the 1950s the Golden Age of comics began to decline as people became less interested in superheroes, but the interest to comics began to rise again in the 1960s as comic books were gaining ground among young men, this era is referred to as the *Silver Age* of comics and is the time when superhero comics truly flourished. As the flow of American comics to the market declined in the 1950's, European countries started to publish their own comics. During the next decades comics evolved from strips and superhero comics targeted to popular readership to those targeted at educated adults (Zanetti 2008:3). With these new kinds of comics emerging, the big American publishers (*DC* and *Marvel*) also started to publish longer, cohesive comic albums targeted at adults, which became known as *graphic novels* (such as Frank Miller's *Sin City)*. Zanetti (2008:4) describes the term *graphic novel* as 'adopted to create a new public image for comics and to signal they had achieved grown-up status.' Despite its criticism as a marketing tool, the term has gone on to being established by authors such as Alan

Moore, Neil Gaiman and Art Spiegelman. In this way comics evolved from three panelled strips on Sunday newspapers into what these days can be considered serious works of literature.

As comics have evolved, they are nowadays published in multiple forms to suite certain needs and audiences. In general comics can be classified into three main categories *comic strips, comic books and graphic novels* (Herkmann 1993:22). *Comic strips* are short, usually consisting of three panels and often humoristic published largely in newspapers. While the strips are the shortest form of comics, *comic book* is a longer medium and can be defined as a magazine of comics. While some of the comic books are collections of strips (such as Bill Watterson's *Calvin and Hobbes*), they usually are full length-stories (such as Bob Kane and Bill Fingers' *Batman*). The length of comic books varies greatly from the 23–30 paged American comics to the Japanese comic books (better known as *manga*), which may contain hundreds of pages.

The term *graphic novel* was first introduced in the 1960s, but was really established with the publication of Will Eisner's *A Contract with God* in 1978 (Zanetti 2008:4). *Graphic novels* are lengthy (around 50–150 pages) comics in which 'the story is told fluidly, without having to break the story into segments because of the shortness of the comic book' (Sjögren 2004:3). Sometimes authors write the comic originally as a graphic novel, but sometimes, such as is the case with Neil Gaiman's *The Sandman*, they are collections of comic books, where one comic book is one chapter in the graphic novel.

Especially the western cultures have traditionally regarded comics as a juvenile art form targeted at children. They are largely seen as entertaining rather than as serious art or literature. The vast variety of comics these days however contradicts this notion and considering comics as 'low art' seems like a narrow minded and out-dated view. As Valerio Rota (208:1) points out: 'Comics have a relevant role in the publishing industry. With sales figures which very often reach hundreds of thousands of copies per title (and even millions, in the case of best sellers like *Astérix* or some Japanese magazines), the importance of comic publications is not to be underestimated'. The general view on comics has likely had its impact on the

academic world as well and for a long time comics were not seen as a serious subject of research. But as Lancaster (2000:70) points out: 'as Shakespeare is looked up to by the cultural elite as a genius and high brow author, many look down on the comic book form as "low art" popular culture. But, by doing so, we are giving in to the logo-centric belief that written word and only the written word is the best way to convey ideals of humanity through art -- and by privileging one form (text) over another betrays a gross ignorance about the nature of art and culture itself'. Comics began to interest researchers, outside criticism and studies focusing on children's literature, as late as the 1980s (Herkmann 1998:11). Within the last couple of decades, studies on comics have started to appear under different disciplines, but are still quite scarce.

3. Translation of Comics

The study of comics is a fairly new area and has been mainly focusing on studies of literature and art while studying the translation of comics has had little attention. As translation has been a significant feature of comics from the beginning, it seems odd how little attention has been paid to the translation process. As a medium which combines several techniques, it also seems clear that there are issues specific to comics, which need to be taken into account in the translation process. This chapter discusses some of the features of comics, which are, or at least should be, translation relevant.

Comics by nature are a multimodal medium. According to Zanetti (2008:12): 'In semiotic terms, comics can be described essentially as a form of visual narration which results from both mixing and blending of pictures and words'. This means comics consist of a range of techniques which all affect one another and should then be taken into account in both the translation process as well as in studying the comics or their translations. Kaindl (2010:36) points out that:

> The various techniques involved in designing comics, ranging from various linguistic elements such as text in speech bubbles, narrative texts, onomatopoeia and captions, typographic elements, pictographic elements such as speedlines, ideograms such as stars, flowers etc., and pictorial representations of persons, objects and situations, are all integral to the constitution of the meaning –and therefore translation relevant.

Translation is usually thought of as a process involving *text*, in comics though it seems obvious that the notion of *text* needs to be defined in a way which accounts for the different techniques used in comics. Kaindl (2010:37) defines *text* in comics as including not only linguistic, but also pictorial and typographic elements and which considers comic translation in its cultural and social context.'

Kaindl (2010:38) names five different linguistic elements in a comic*: title, dialogue texts, narrations, inscriptions* and *onomatopoeia. Titles* of course are the titles of the comics and their translations are mostly a question of marketing. *Dialogue texts* are

usually presented in speech bubbles as direct speech. Dialogue presents both the dialogue and the thoughts of the characters and with reading direction gives pictures their *temporal dimension*. Kaindl continues:

> At the same time, by typographically creating the dialogue, the intonation, prosody, volume etc. of the speech acts can be communicated. Thus, together with phonetic, morphological, lexical, idiomatic and syntactic means, character's language behaviour in the respective situations is created on social, emotional and psychological level.

Narrating texts are usually in their own 'bubbles', but not in the speech bubbles. They have 'a contextualising function as they convey temporal and local context at the macrolevel (between individual panels) and control the understanding of the respective situation at the microlevel (within the panel)' (Kaindl 2010:38). Unlike the previous, *inscriptions are part of the picture* and are used to describe the *context of the situation*. They can 'refer to temporal, local or atmospheric frame of a plot and sometimes serve to verbally communicate entire plot sequences' (Kaindl 2010:38). As the text is integrated into the picture, the translation is dependent on the possibility of retouching the picture. *Onomatopoeia* means words, which phonetically imitate sounds. In comics they are used to 'vizualise the acoustic dimension' (Kaindl 2010:39). *Onomatopoeia* is also embedded in the picture and thus also requires retouching when translated.

The combination of words and pictures is a matter of translation as far as they 'affirm, supplement or contradict one another' (Kaindl 2010:39). The translator needs to consider how the relation of text and pictures affect the flow of the narration. Comics are a highly visual art and besides the pictures, the typographic design also contributes to the visual. Eisner (1985:10) points out that 'Lettering, treated "graphically" and in the service of the story, functions as an extension of the imagery'. In comics typography is used for different communicative functions. As Kaindl (2010:39) says: ' the sounds and intonations of speech act can be shown iconically by appropriately selecting the font, the proportion of letters, the design of the shapes, the run of the letters, their slope, the reading direction and the colours. Furthermore, the course, direction or tempo of movements can be shown for instance, by the run, the slope or the reading direction'. Pirinen (1987:19) points out that comics are 'one

of the last refugees of hand lettering'. Even if the texts are not hand lettered, many artists have a font made of their own handwriting, as McCloud (2006:202) points out:
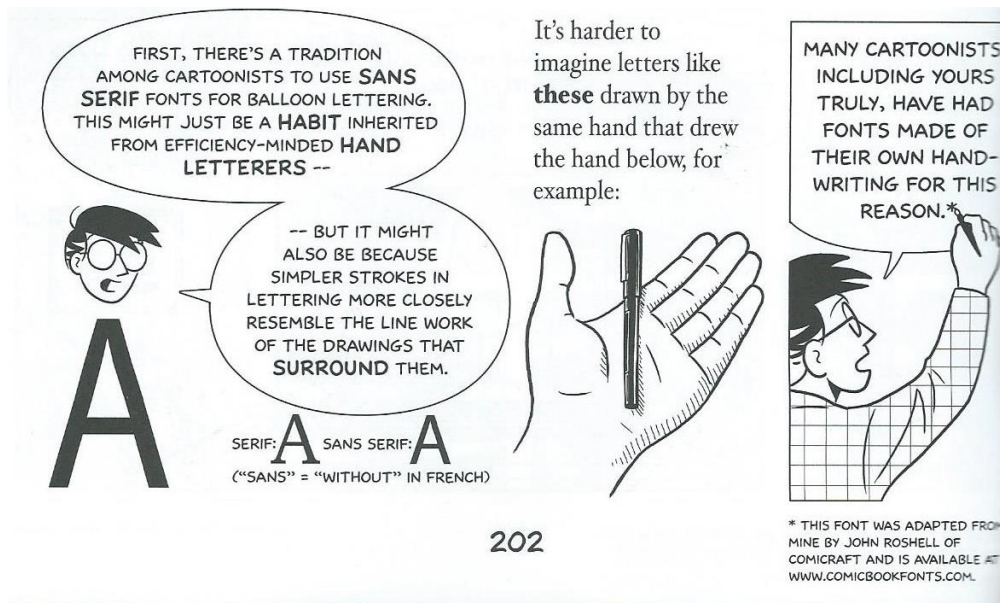

Figure 2: McCloud's explanation on lettering in comics

The possibility of hand lettering or special fonts lends to the variety of typographical means. In order to convey the messages correctly, the translator would need to pay attention to the typographical elements.

4. Allusions

4.1. Definition of Allusion

In order to study allusions, the concept itself requires defining. It seems that a working definition of allusion is not easy to come by and thus this chapter approaches the subject by discussing the views of different scholars. The beginning of the chapter briefly presents the etymology and dictionary definitions of allusion. As it is clear that these aspects alone are not sufficient for the purpose of this study, the study moves from early studies of Ziva Ben-Porat (1976) and Carmela Perri (1978) through a the more recent study of William Irwin (2001,2002) to the present views of Ritva Leppihalme (1997) and Minna Ruokonen (2010). Both Leppihalme and Ruokonen approach the subject from a translational point of view, which is also a consideration of this study.

The word *allusion* itself comes from the Latin *alludere:* to joke, jest, mock or play with. The Latin verb indicates the idea of play. Of course not all allusions are meant as playful, but the comparison between alluding and joking still serves a purpose. As Carmela Perri points out in her article *On Alluding* (1978:301–302), in order to form any theory of allusion it is important to understand its value to a reader. For this purpose she draws from Freud's ideas on joking, which will be dealt in more detail in later in this chapter. While this might be, to some extent at least, a decent starting point, this etymological approach alone is by no means sufficient to define what an allusion is or how it works.

The Oxford English Dictionary (1989:349) defines allusion as 'a covert, implied or indirect reference'. This seems to hold true in as far as we can agree that allusion is a type of reference. However, this traditional definition of allusion does not seem to cover all the aspects of allusion and is quite vague in defining in exactly what way an allusion should be 'covert, implied or indirect'. *The Concise Oxford Dictionary of Literary terms* (1990:6) describes allusion in more detail as 'an indirect or passing reference to some event, person, place or artistic work, the nature or relevance of which is not explained by the author but relies on the readers' familiarity with what is thus mentioned'. As far as dictionary definitions go, this seems to capture the idea of

allusion quite well. In order to really define allusion as a study subject and have some understanding on its workings we need to turn the focus to the studies made on the subject.

Allan H. Pasco (2002:5–12) sees alluding primarily as metaphorical. In his opinion the internal functioning of allusion is a key factor in defining allusion. Pasco then defines allusion as: 'metaphorical relationship created when an alluding text evokes and uses another, independent text.' Pasco's definition seems to be a step in the right direction, but as it is connected tightly to metaphorical element it seems quite restricting as allusions do seem to work in other ways too. On the other end of the scale Hebel (1991:137) takes on a more allowing stance by noting that allusion is a directional signal which points the reader of the alluding text towards an outside text. This view allows for quite a range for what counts as an allusion. Neither of these definitions seems to capture the definition of allusion in the manner where there is enough leeway to encompass different functions of allusions, but at the same time gives clear enough description to identify allusion in order for one to be able to study it. To find a working definition of allusion there needs to be a more detailed discussion of the subject. It seems like a good way then to start with an early study on the subject and follow in its path to more recent studies.

One of the early leading researcher of allusions Ziva Ben-Porat (1976:105–111) names the element of indirect reference as the basis for all allusions. She deviates from the traditional notion that allusion should always be tacit or indirect and argues that allusion can also take the form of a proper name. Pointing out that not all allusions are literary in nature, she still considers the adjective 'literary' justified when allusion is regarded as a literary device. She defines this literary device as a signal, which consists of a sign and a larger referent.

According to Ben-Porat (1976:107–111) a literary allusion is 'a device for the simultaneous activation of two texts.' This activation results in the 'formation of intertextual patterns whose nature cannot be predetermined.' She also makes a distinction between the allusion (the literary device being triggered) and the marker (the actual text passage, the trigger) which evokes the larger referent. Although she makes this distinction and focuses on the actualisation of allusion, Ben-Porat notes

that it is still possible for a reader to understand the alluding text, even without the actualisation of the allusion. She sees this actualisation as a movement, which starts with the reader recognising the allusions and ends with the reader making the connection to the referent and thus forming intertextual patterns. To Ben-Porat, the actualisation of allusion, although not essential for understanding the alluding text, is the key to the real function of allusion, which is enrichment of the text.

Carmela Perri (1978:289–299) takes Ben-Porat's idea of allusion as a movement or function further. She approaches allusion semantically and pragmatically as 'a species of reference and as a speech act used to *do* things with words. Semantically Perri (1978:290–299) starts to define allusion as 'the marker in the alluding text, the sign – simple or complex – that points to a referent by echoing it in some way.' Perri also argues that allusion needs not be tacit, but can be a proper name. As a matter of fact, she takes this notion even further claiming all allusion-markers (the marker familiar from Ben-Porat) actually act like proper names in 'that they denote unique individuals (source texts), but they also tacitly specify the property(ies) belonging to the source text's connotation relevant to the allusion's meaning' (Perri 1978:291). In Perri's idea the tacitness of allusion does not come from the actual marker being indirect, but rather it is a property of the marked (that is the allusion's referent). Perri points out that the difference between a reference and an allusion is that with a reference you can merely substitute the referent with the description whereas with (functioning) allusion the referent must not only be recognised, but the reader must also be able to determine and apply the relevant aspects of the referent. As a conclusion for the semantic consideration of allusion, Perri (1978:299) defines allusion as:

> Means of signification that denotes a referent source text (henceforth referred to as
> ST) and tacitly specifies its attributes - - in allusion, conversely, the referent, whether
> expressed overtly or covertly (but always recognizably) is present in the text and the
> audience must recover its attribute(s), the tacit aspect of allusion.

In the same article (1978:299–305) Perri moves away from text-orientation and considers allusion from a pragmatic, audience point of view. To do this, Perri consults John Searle's *Speech Act Theory* (Searle 1969:12). For studying allusion, she

isolates the performative illocutionary act and argues that 'recognizing, remembering, realizing, connecting: these are the effects of a successfully performed allusion for its audience' (Perri, 1978:301). The speech act theory however does not account for the value of these effects to a reader and for this purpose Perri employs the aforementioned thoughts from Freud. Perri concludes that as far as literature is concerned, allusion is pragmatically and semantically nondeviant.

Following in the path of Ben-Porat and Perri, William Irwin (2001:287–294) starts defining allusion by stating that allusion does not need to be covert. Because even if allusion proper names the referent, the correct understanding of it still requires something more than the mere substitution of a referent. Irwin is very adamant on this point, in order for a reference to be an allusion, the understanding must require more than just recognising the referent. Like Perri, Irwin thinks this is what makes allusion indirect.

Irwin (2001:288–289) also expands on the idea that allusion isn't necessarily brief. He argues Michael Leddy's view that one of the 'limits of allusion' is that it is only a 'small scale device'. Irwin believes that allusion can be made, not only using actual words, but also by using a certain form or style or more commonly, allusion can be a longer reference (for example a whole stanza of a poem). Irwin uses Milton's *Paradise Lost* as an example of a whole work alluding to another (Homer's *Odyssey*).

Irwin (2001:289–292) focuses on the roles of the text and especially of the author, turning the attention from the action taken by the reader to the intent of the author. He discusses the *intentionalist view*, where an allusion occurs when author intends it to, the *internalist view*, where allusion is defined as something that happens when 'the internal properties of one text resemble or call to mind the internal properties of an earlier text' and the *hybrid view*, which combines these two. He ends up somewhere between the hybrid and the intentionalist view by stating that 'for an allusion to be present the author must intend to allude and must use words or structures that can *in principle* be recognised as alluding'.

In Irwin's view (2001:291–295) authorial intent is what differentiates allusion from a general reference. Even though this seems to be the key aspect in Irwin's definition of allusion, he is quite happy to leave the question of how exactly one is supposed to evaluate authorial intent for someone else to solve, conveniently stating that this essentially a hermeneutical and not a metaphysical concern. Although Irwin scratches the surface of this problem in his discussion of what he calls *accidental associations* (association the reader makes which are not intended by the author), he provides no real answers to the problem.

As a conclusion Irwin (2001:293–284) ends up with quite encompassing, if a little lengthy, definition of allusion:

> "Allusion" is, then, a reference that is indirect in the sense that it calls for associations that go beyond mere substitution of a referent. An author must intend this indirect reference, and it must be in principle possible that the intended audience could detect it. Allusions often draw on information readily available to every member of a cultural and linguistic community, are typically, but not necessarily brief, and may or may not be literary in nature - - taken together as a whole, the indirect nature of the reference, the authorial intent, and the possibility of detection in principle amount to sufficient condition for allusion.

While Irwin's definition might be a more complete one than those of Ben-Porat's and Perri's, it relies too heavily on authorial intent. Without answers as to how one can assess authorial intent, for the purpose of this study, this is not a working definition either.

While this continuum of theory of allusion serves as a good basis to formulate a working definition of allusion, this seems to be a good time to turn from the theory of literature to the theory of translation for a more suitable and complete definition.

Ritva Leppihalme (1997:3–11) discusses allusion from a translational point of view. She sees allusion as a culture bound object and thus a possible problem for a translator. Her definition of allusion relies on the concept of preformed linguistic material, borrowed from Meyers (1968). Leppihalme continues that the form of allusion does not have to be that of a literal quotation, but the original wording can

(and in many cases is) modified or twisted. Leppihalme also thinks that allusion can be a proper name and that they are often (but note, not always) used to convey an implicit meaning. She also agrees with Ben-Porat that alongside a proper name, allusion can also be an idiom or a collocation. Leppihalme's definition of allusion seems quite wide, but as she is concerned mostly of allusion as a translational issue rather than a literary device, using a wider definition rather that a very narrow one seems justified.

In her dissertation (2010), Minna Ruokonen discusses all of the aforementioned studies of allusion and combines them with Bakhtin's idea of *foreign discourse*. Ruokonen (2010:33) summarises the salient characteristics of allusion as:

> 1) Allusion is reference conveying **implicit meaning** by means of activating its referent text or part of it (a more specific referent or connotations).
> 2) Allusion may take an implicit or explicit form, but it must bear a sufficient resemblance to its referent as to be recognisable.
> 3) The referent belongs to assumed shared knowledge, which is presumably familiar to the author and at least to some extent of his/her readers.

In short, she defines allusion as 'an implicit reference resembling an external referent that belongs to assumed shared knowledge'. Ruokonen's definition sums up the essential part of the other studies giving a clear yet flexible enough definition for allusion for the purpose of this study.

4.2. Functions of Allusions

Allusions can also be defined based on how they act in a text. These functions of allusions are also studied in this research. This chapter continues to expand the ideas of the scholars discussed in the previous chapter. The beginning of the chapter discusses the views of Carmela Perri and William Irwin. The end of the chapter categorisations for functions of allusions by Ritva Leppihalme (1997) and Minna Ruokonen (2010) are presented. This study uses the categorisation of Ruokonen, but the categorisation of Leppihalme is also presented in detail as it is the basis of Ruokonen's categories. While finding an exact way to define allusion might be more

of a question for literary studies, for a translational study a more profitable way of looking at allusion might be the different functions of allusion.

Here we can start by going back to the beginning, to the idea of allusion as something playful, related to a joke. Carmela Perri (1978:301–303) turns to Freud for an explanation on how allusion works. She takes Freud's (1905:119–120) idea that 'we take pleasure in verbal jokes because their 'playful' use of language represents a childlike freedom denied to adults except in certain socially acceptable situations, such as joking.' The idea lies on the expenditure of psychic energy. Being presented something unknown takes a lot of psychic energy from the reader, whereas we find pleasure when presented something known, something familiar to us, which we 'only' have to remember. Perri (1970:302) goes on to claim that 'the genesis of allusion may be said to derive from the basic psychological pleasure obtained from learning something when this knowledge is got through recognition and remembering, with little expenditure of our psychic energy.' Perri acknowledges that this point of view might be argued and returns to Freud, stating that this pleasure of economy is a relative one. That even, when the reader has to make complicated connections, the reader still enjoys the 'short-circuiting effects of the joke's technique or device.'

Irwin (2002:524) adheres to this idea that we like allusions for their play-like quality. He thinks that, while all allusions might not be playful, the playfulness is in the process of actualising allusion, a play with words. Allusions can be a welcome break from something straightforward, much like a joke. It can 'break the pattern of passive reception and engage in more active understanding.'

John Irwin (2002:521–531) sees several different reasons for an author to use allusion. These include: instructing audience, generating an aesthetic experience (to the audience), and linking the author with a tradition. In Irwin's opinion, allusions are always an attempt to communicate, and his main concern is the attempt to create an aesthetic experience. For Irwin, in essence, all allusions cater to the same effect: they create a bond between reader and author. This game, a hide and seek of sorts, as it is referred to by Leppihalme (1997:32–33), lets the reader, or the audience, find enjoyment in the feeling that they are a part of the author's creative process, a

pleasure in the feeling of discovery und understanding. The audience can then enjoy the feeling of 'being a part of community of understanding'.

When seen like this, it seems that authors use allusions to appeal to a certain vanity in their readers. As Irwin points out (2002:522–523) this may help the author to dispose her readers in a positive way towards her. Irwin also points out that the disadvantage of this tactic is that it may also alienate some of the readers. These would probably be the readers who can detect and element of foreignness in the text, but are unable to recognise the source. Irwin (2002:530) notes also that using allusions is a balancing act between under- and overuse and that the overuse of allusions may also alienate readers as it might become irritating.

This irritation might be explained by Freud's idea on the expenditure of psychic energy; it might irritate some readers to have to constantly stop to make connections outside the text being read. This is especially true with obscure allusions, which might require the reader to actually find the source in order to make the essential connection and being able to 'activate' the allusion. As Irwin (2002:523–527) also points out, this alienation may not always be unintentional, but the author may have her reasons to intentionally alienate, or at least exclude certain readers. As to why that would be, remains a speculation, but it might be considered a sort of a vanity on the author's part, the author wanting to be a part of a 'secret club' herself, connecting with a certain kind of readership and establishing herself as a certain kind of author.

The idea of exclusion might, to some extent at least, hold true especially in speculative fiction (henceforth referred to as spefi), such as fantasy. Authors, like Neil Gaiman, may want to form a special connection, a club, with the readership of this kind of literature. Fandoms (that is a subculture of fans, formed around for example a certain TV series, such as *Doctor Who*) are an essential part of fantasy, science fiction and horror culture and it could be assumed that this readership shares a common body of knowledge that may not be so commonly known to readers outside the genre. By referring to this assumed shared body of knowledge (such as classics of the genre, mythologies, occultist figures and so on) author establishes his place in the tradition of the genre.

While one might think it inadvisable for an author to use too obscure a reference, Irwin's idea (2002:528–529) on 'puzzle pleasure' might be especially a quality of spefi audience (especially those of interested on detective novels). Irwin points out that while disproportioned expenditure of psychic energy can alienate some readers, it is also possible that others might enjoy solving a puzzle as 'the reader takes on a role akin to that of a detective in a mystery novel.' It could be expected that speculative fiction audience has more of an interest in special field knowledge, such as for example mythologies, than an average reader and thus might be quite happy having to search for new information on the subject upon encountering an allusion of unknown source.

Ritva Leppihalme (1997:31–62) takes the discussion of the functions of allusions further. Instead of trying to come up with an exact way of determining whether a reference is an allusion or not, she focuses her attention to what it is that allusion *does* in a text. Leppihalme differentiates between macro- and micro-level uses of allusion. On macro-level the uses of allusion are structural and thematic, as the macro-level involves the internal structure and interpretation of the text. The micro-level is the level of lexico-semantics and style.

Furthermore, Leppihalme (1997:37–55) also makes a distinction between *creative, or live, functions* and *stereotyped, or dead, functions*. This distinction derives from the idea that in time some allusions become used not with the purpose of activating another referent. As pointed out by Ben-Porat (1976:115–116), this is common in journalism and advertising, an allusion is used to create the effect of, for example, a product as something for a special consumer, but further associations, besides recognising, are discouraged as they may lead into even a grotesque outcome. Over time such use of a certain allusion takes away from its allusive power and the allusion dilutes into a stereotyped expression or idiom losing their contact with the original referent.

 An example of such use can be found in the Slot Machine Association's advertisement for roulette, which asks the question: 'Kenelle kuulat pomppivat?' (For whom the balls bounce? My translation). Here the target audience can easily make the connection to Ernest Hemingway's novel *For Whom the Bell Tolls*, but any further

association with themes such as death are (one might hope) not intended and the allusion remains only a superficial one without any actualisation. The problem with stereotyped, or dead allusion, is of course that there is no clear way of defining when exactly a particular allusion loses its allusive power and becomes effectually dead. And here one is yet again forced to rely quite heavily on intuition.

Leppihalme(1997:53–55) goes on to point out that in some cases dead or dying allusions can be reanimated, which shows that even with a dead allusion, the roots of the allusion are still alive and it is possible to use a stereotyped allusion in the attempt to evoke the original referent.

Leppihalme (1997:31) notes that establishing 'exhaustive list of mutually exclusive categories functions that allusions may have would be difficult, even impossible', so her categorisation (as any categorisation of this kind) has some leakage between them. Bearing that in mind, Leppihalme (1997:37–55) creates the following categorisation:

The creative functions:

    1) Thematic allusions,
    2) Humorous allusions,
    3) Allusions used for characterization,
    4) Allusions indicating interpersonal relationships.

The stereotyped functions:

    1) Dead and dying allusions,
    2) Clichés and proverbs

The *thematic function* is intended to reinforce themes. There is 'a desire to imply that there is something about a situation or a character in the alluding context that is more important than the reader would otherwise assume' (Leppihalme, 1997:37).   In contrast to *thematic functions*, allusion can be used to take away something of the importance of a situation or a character by using parody or irony that is the *humorous*

function. Allusion can also be an economical way to *characterise.* Allusion can be a fast way to emphasise certain features of a character, whether the character plays a central role (macro-level) or a briefly appearing minor character (micro-level). Usual way of doing this is by comparing a character with a well-known real life or fictional character. The reader is then assumed to associate certain feature(s) of the referent to the referee. Characters can be given more depth by using allusion to indicate interpersonal relationships.

The stereotyped uses of allusions include *clichés and proverbs.* Clichés and proverbs can be considered a part of preformed linguistic material 'with the 'unwritten' literature of proverbs corresponding to the store of quotations from written literature' (Leppihalme 1997:53). Although the categorisation of Leppihalme is not used as such in this study, it is explained in such detail to serve as a background for the categorisation by Minna Ruokonen, which is employed in this study and will be presented next.

In her dissertation Minna Ruokonen (2010:120–122) uses Leppihalme's categories of functions as a basis to formulate her own categories. Ruokonen also admits that an exhaustive list of functions would be 'neither sensible nor feasible', but notes that a list of the major functions is a useful tool for a researcher. Ruokonen (2010:121) makes two main categories for functions, the *extratextual level* and the *intratextual level.* The extratextual level consists of allusions which 'establish **intertextual connections** between the alluding text and the text allude' to while the intratextual level consist of allusions which 'affect the author-reader relationship, or more specifically, the image that readers construct of the author or the narrator' (Ruokonen 2010:121). Ruokonen (2010:121) divides these two main categories into subcategories as follows:

1) Extratextual level

> 1.1) intertextual function: relations between the alluding text and the referent text.
> 1.2) Interpersonal function: relationship between the reader and the author.

2) Intratextual level (Leppihalme 1997: 37–50)

      2.1) Thematic function

      2.2.) Humorous function

      2.3) Characterising function

      2.4) Interpersonal function: relationships among characters.

These categories are defined (Ruokonen, 2010:120–122) the same way as Leppihalme defined them: thematic allusions contribute to the themes and expressions of humour, parody or irony are a common function of allusions. Characterisation can happen in one of two ways: these allusions can 'describe a character, a place or a situation directly' or they can 'contribute to the atmosphere of the entire alluding text.' On interpersonal level allusions can impact the relationships between characters by 'creating connections, forming in-groups, or establish power relations' (Leppihalme, 1997: 46–50).

Ruokonen's categorisation is employed in this study. Since Ruokonen's categories only count for literary allusions, the first category needs to be defined differently. The material in this study actually includes very few allusions, which can be considered literary in the sense that the allusion in literary text refers to another literary text (for example in the research material there are many allusions referring to real historic characters instead of works of literature). For the purpose of this study then the first extratextual category will include other types of references too, besides literary texts. In the lack of a more suitable term, the term 'textual' is still retained, even though it encompasses all types of referents.

4.3. Cultural and Textual Properties

Minna Ruokonen's (2010) study accounts for the *cultural and textual properties of allusion*. These aspects are discussed in this chapter. Firstly briefly the concepts of *cultural foreignness and familiarity* of allusions are presented as they are a part of Ruokonen's study and an interesting avenue to bear in mind. In the scope of this study, it is not possible to analyse allusions in such detail. Then the chapter focuses on *textual properties*.

As a part of her analysis Ruokonen (2010:56–88) takes into account the cultural and *textual properties* of allusion. In regard to *cultural properties*, Ruokonen discusses *cultural foreignness and familiarity*. She proposes a method for defining whether an individual allusion is familiar or foreign to the TT readers from the translator's point of view. She suggests this to be assessed based on the availability of the referent. While an interesting avenue, for this study assessing cultural properties is not practical. Since a vast number of the allusions in the source material consist of PN allusions naming real historical characters (Ruokonen's method is largely based on literary references), the assessment method used by Ruokonen becomes quite impractical. It is very difficult to assess whether Finnish audience in 1994 (or for that matter in 2014) were in any way familiar with characters like *John Dee* (1527–1608 or 1609, an adviser for Queen Elizabeth I, with interest in mathematics, astrology, occultism, navigation etc.) or *Robert Armin* (1581?–1615, a comedian in Shakespeare's company). In a study of this small a scale it would not be very fruitful either to divide the material according to whether or not it can be assessed in regard to cultural properties. Thus this aspect has been left out of this study.

Textual properties then might be a more fruitful consideration for this study. Ruokonen (2010:66–78) remarks that there are many ways for an author to point out an allusion. Allusion can 'stand out in their new cotext, either in terms of their style and form or of their cotextual meaning.' In regard to style and form (forms of allusions have been discussed previously in chapter4.3.), the categorisation seems to be fairly straightforward. In regards to style, Ruokonen speaks of *marked* and *unmarked* allusions. She then proposes three categories for these: *stylistically marked, some stylistic markers and stylistically unmarked.* Stylistically marked allusions have an element that in some way sets them apart from their cotext (style, vocabulary, grammar, and spelling), there might some sort of an introductory phrase or the markers might be typographical (such as italics or quotations marks). The second, in-between, category is a little harder one to describe, but necessary for those allusions, which do have some sort of an element of markedness, but where the marker is not so overt. This category includes allusions with some minor stylistic markers (which may not be readily evident, such as elision or rhythm), there might be a vague introductory phrase or, in the case of proper names, the marker might be unexpected

capitalisation. The third category consists of allusions, which do not have markers of any kind.

While assessing *stylistic markedness* seems like a rather straightforward process at first, there are some issues regarding the material in this study. In a prose text the typographical markers should be easy enough to spot, but the comic format of the research material presents some issues in this regard. Since in a comic there is a very restricted space for actual text (for example in speech bubbles) and most of the text consists of only dialogue without cotext the context has to be provided using visual aids. This is of course done with the accompanying illustrations, but also with typographical elements. And while this might be true to some extent in prose also, typographical elements are largely used as implications of style of speech as mentioned in chapter 3. For example, bolding or upper case can be used to indicate shouting (while in prose text it might be indicated in the cotext for example by simply stating 'he shouted'). Moreover, as is usually the case with these types of comics, the texts are usually made by a letterer (which is the case in all of the research material). In comparison to printed fonts, hand-made calligraphies (or fonts based on them) might make it harder to even distinct typographical elements such as bolding or italics, since there is a natural variation in, for example, the thickness on each letter. The variation in the thickness of the letters is shown on the first speech bubble on the picture below:
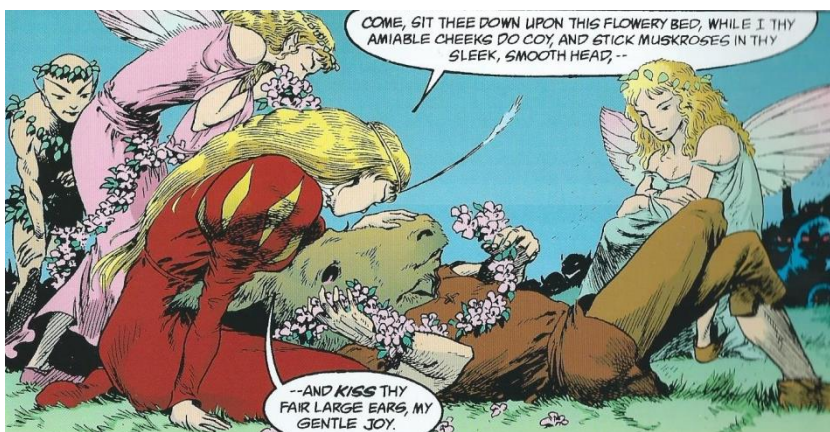
Figure 3: Panel from Neil Gaiman's A Midsummer Night's Dream (Gaiman 2006:513)

In *The Sandman* the letterer (Todd Klein) has created several different typographies, for example, all of the major characters 'speak' in different styles and majority of the

text is in upper case (so there is no distinguishing the proper names by capitalisation). The picture below demonstrates the very distinguishable typography of the major character *Dream:*

Figure 4: Panel from Neil Gaiman's Calliope (Gaiman 2006:462)

These issues need to be taken into account when assessing the material for this study for *stylistic markedness*. It seems that the only way of doing this is to take into consideration the context in which the supposed typographical element is presented and assess whether the context requires the use of it (for example, if it is obvious that the character in question is shouting) or whether it might indeed be intended as a marker for allusion. These two are of course not mutually exclusive and might require some speculation on the researcher's part, but since there needs to be a clear enough way to distinguish these two cases (unless one chooses to pay no regard to the format of the material and just treat all typographical elements in allusions as stylistic markers) in this study if there is a clear indication that a typographical element is intended as an representation of for example intonation, the allusion will be counted as unmarked (if the element in question is of course the only possible indication of a marker). The picture below shows an example of bolding used to indicate that the character *Rainie* is shouting:
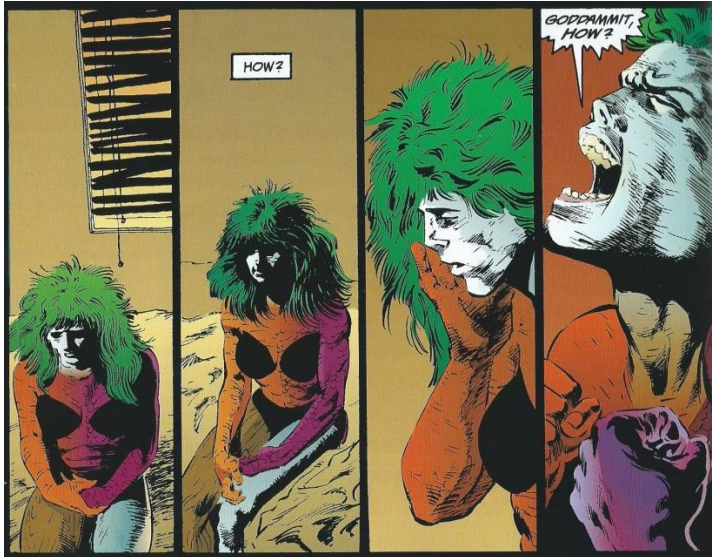
Figure 5: Panel from Neil Gaiman's Façade (Gaiman 2006:534)

Ruokonen (2010:78–88) also addresses the issue of *cotextual meaning*. This issue has been touched by some previous research, although not nearly to the same extent as Ruokonen. Perri (1978:295) notes that 'allusion in literature is a manner of signifying in which some kind of marker – not only *signifies un-allusively* (my italics), within the imagined possible world of the alluding text…' And as Perri discusses the perlocutionary effect of allusion to audience, she also notes that it is possible for the audience to understand the 'literal, un-allusive significance of the allusion-marker.' This seems to suggest that there might be a cotextual, literal, meaning to allusion outside the allusive meaning and thus a text can be comprehensible even without the actualisation of allusion. This reinforces Ben-Porat's idea that the real function of allusion is the enrichment of a text.

It is clear however that the matter is not as straightforward as not every allusion is coherent in its cotext without the knowledge of the referent. In her discussion of coherence of cotextual meaning, Ruokonen (2010:78) points out that: 'one allusion may have an incoherent cotextual meaning that stands out from its cotext and is difficult to understand, while another allusion may be coherent and makes sense on the basis of cotext alone.' This means that in order for an allusion to be coherent, it has to make sense based on its cotext without the knowledge of the referent, whereas an incoherent allusion is puzzling in its cotext and thus requires further information on the referent. Ruokonen (2010:80–85) divides the *cotextual coherence*

into three categories: *coherent, incoherent to some extent* and *incoherent*. Allusions that are *coherent in their cotext* make sense on a literal level and can be understood by a reader based on her language skills and general knowledge even without recognising the referent. Allusions in the middle category, the ones that *are incoherent to some extent*, do not make sense literally in themselves, but the cotext of the allusion provides some information for the reader to construct some sort of a meaning. *Incoherent allusions* then don't make sense (or are at least unlikely to) in their cotext without specific knowledge of the referent.

There are some considerations in this regard also with the current research material in comparison to that of Ruokonen's. Here both the genre and, to some extent, also the format of the material must be taken into account when analysing the material. According to Ruokonen (2010:80) her method 'makes it easier to estimate the coherence of allusion in prose than in poetry: in a prose text not depicting a fantasy world, reference to fountains flowing with blood would mostly be strange and puzzling, unless the cotext supported relevant metaphorical interpretation.' The fountain of blood refers to an example of Riffatterre's Ruokonen (2010:80): uses 'a reference to a fountain of blood may not seem anomalous if it 'conforms to accepted rules of the fantastic.' *The Sandman* essentially belongs in the fantasy genre, where blood fountains are perfectly plausible, and it could be assumed that this allows for more leeway for allusions to work in their cotext. This could be especially true in regard to proper names. Ruokonen argues that proper names mostly don't hold meaning without the referent. *The Sandman* however places itself in the DC universe where both real and fictional characters happily coexist as equal characters of the story. This then enables even proper name allusions to possibly be coherent in their cotext as they usually refer to characters that exist in within the world of the text. This way they have both the allusive meaning as well as un-allusive one. When considered from the reader's point of view, this might pose a problem with detecting allusion. On one hand, the readers of the genre, and especially of Gaiman's, can be assumed to expect allusions and thus might extend their 'search' to all proper names and be sent into a 'wild goose chase' trying to find referents for allusion that are not there. While on the other hand readers might not expect allusion where there actually is one, bypassing all proper names as just characters in the story. In this material,

stylistic markedness might play quite an important role in recognising the allusion and in the evaluation of its coherence.

One other aspect has to be considered as well and that has to do with the format itself. While allusions in illustrations have been left out from the scope of this study, they must be taken into account in the assessment of coherence as a sort of a cotext. Since the text in a comic is by no means separate from the illustrations, it cannot be expected that the readers handle the text separately from illustrations, but take into account what is happening in the illustrations as well as what is said in the actual text. Therefore it might be that in some cases, the concept of "cotext" of the allusion has to be extended to the immediate surroundings, the illustration in the panel in which the allusion occurs since it, might lend to providing some clues to the understanding of the meaning. These allusions would then belong in the second category of Ruokonen, the ones which are *incoherent to some extent*. For example in this allusion in *Calliope* the illustration provides clues to understanding the otherwise odd sounding (wording) phrase:

1.   Let's make two and a half minutes of squelching noises.
       Tehdään kaksi ja puoli minuuttia lurtsuttavia ääniä.

The allusion is to a Sex Pistols documentary *The Filth and the Fury* by Julien Temple (2000). When asked what Johnny Rotten thought about sex, he answered "what is sex but two and a half minutes of squelching noises?" (Gaiman 2011:466) The allusion is used characterise one of the leading characters (Richard Maddock), the quotation shows how insolently and callously he regards his constant acts of rape (of the leading character Calliope). While the phrase itself provides some clues for the imagination to gather what it's referring to, the illustration leaves little to ponder: the illustration shows the Maddock taking of his robe and Calliope naked on the bed. Since the documentary has not been subtitled into Finnish, the allusion is even more obscure to TT audience and thus the illustration plays an even more important role in understanding the reference to sex.

5. Translating Allusions

This chapter presents the final aspect of this study. The previous chapters address the issues regarding mostly the source text material. This chapter moves on to discuss the translation of allusions and focuses on the target text (henceforth referred to as TT) material. In this chapter the views of Ritva Leppihalme (1997) and Minna Ruokonen (2010) are presented. The first subchapter presents the division of allusions to proper-name and key-phrase allusions. The second subchapter presents Ruokonen's classification for translation strategies for allusions, which are then discussed in further detail in the following subchapters. Examples of translation strategies are given in as far as they are present in the research material.

5.1 Proper-Name Allusions and Key-Phrase Allusions

Alongside the functions, Ritva Leppihalme (1997: 66–71) also categorises allusions according to their sources. For this she makes two categories: *proper-name allusions and key-phrase allusions.*

As the name suggest, *proper-name allusions* (henceforth referred to PN) allude to the referent by name. The referents may be real life characters or fictional characters places or works and so on. Usually real life characters alluded to are either well-known historical figures (poets, authors, painters etc.) or popular present day characters (entertainers, politicians, athletes). Commonly used fictional characters originate from *the Bible* (some might of course argue that, at least some of these, should go under historical characters, but in this study the Bible is handled as a work of literature), canonised literature, and to these days to a lesser extent from antiquity and myths (Leppihalme, 1997: 68–69). For this study this is an important category, since Neil Gaiman tends to allude to both real and fictional characters (as well as works and some places) by their name. Example 2 shows a proper name allusion referring to a real historic character:

> 2.   Although you've been compared to the multi-talented **Jean Cocteau**, and to
>   lesser extent to writer-directors like **Clive Barker**…

> Vaikka sinua on verrattu monitaitoiseen **Jean Cocteau'hon** ja vähemmässä
> määrin **Clive Barkerin** tyyppisiin kirjailija-ohjaajiin…

In contrast to PN allusions *key-phrase allusions* (henceforth referred to as KP allusions) allude to the referent in some other way than by naming the referent. Example 3 shows a KP allusions referring to *Orpheus*, without actually naming him:

3.　　… **by a boy with a lyre**.

　　　… **eräs lyyraa soittava poika.**

Common sources for these types of allusion are again *the Bible* (which might very well be the most common single source for allusions, at least in the English speaking countries), canonised literature and more uncommonly poetry, this category also includes the clichés and proverbs. Example 3 shows a proverb:

4.　　**Every little bit helps, as the old woman said when she pissed in the sea.**

　　　Mutta auttaa se vähäkin, sanoi entinen eukko, kun mereen pissasi.

Ruokonen (2010:67–69) also divides allusions into classes based on their form. Her classification borrows from Leppihalme but is more detailed in regard to KP allusions. Ruokonen classifies allusions as follows:

- *Proper- name allusions*: allusions containing a proper name.
- *Key-phrase allusions*: allusions containing no proper name.
  - o *Quotation-like allusions*: allusions that quote the referent text exactly or with some modifications, but still bears traces of shared language.
  - o *Paraphrase allusions*: allusions that share only semantic content with the referent text.

For a study this size, dividing allusions to PN and KP allusions is enough, further distinction to *quotation-like* and *paraphrase allusions* is unnecessary, as these categories would be too small to have any significance.

Minna Ruokonen (2010:132–160) discusses three studies on translation of allusion, those of Christiane Nord, Yves Gambier and Ritva Leppihalme. Ruokonen (2010: 153) points out that out of these three, the one by Leppihalme is probably the most well-known and at the least the most detailed one. Based on these previous studies, Ruokonen (2010:132–164) suggests her own of categorisation for the possible strategies for translating allusion. While using the terms *proper-name allusion* and *key-phrase allusion* to some extent, Ruokonen abandons the classification of strategies according to these, but instead divides her classes according to the translation strategy. Her two main classes are: *retentive strategies* and *modifying strategies* and she arranges them (2010:141) 'according to the degree to which they are likely to depart from the form and meaning of the ST allusion.' Ruokonen's (2010:142) classification then reads as follows:

Retentive strategies:

1) Replication
        1a) KP retained untranslated
        1b) PN retained
        1c) Adaptive replication
2) Minimum change
3) Existing translation

Modifying strategies:

4) Adding guidance
5) Reducing guidance
6) Replacement
7) Omission

Ruokonen's classes are more detailed than those of the previous studies, making her classification more employable for the purpose of this study. The categories are individually discussed in further detail in the following subchapters.

5.2. Retentive Strategies

Ruokonen (2010:143–156) presents three *retentive strategies*, with three subcategories (the only subcategories in her classification). The first strategy *replication* consists of allusions which are transferred into the TT in the same, or just slightly altered, form as they appear in the ST. Here Ruokonen has retained Leppihalme's distinction between PN and KP allusions for 'practical reasons' as in her experience, there seems to be only very few cases, where KP allusions are transferred as they are, whereas retention is, understandably, a far more common strategy for PN allusions.

The first subcategory of *retentive strategies* (Ruokonen, 2010:143), *retaining the KP allusion untranslated*, consists of allusions which have been left in the TT in *exactly* the same form as they appear in the ST. Leaving the KP allusions untranslated seems quite rare and there is only one example of this in the research material. In example 2, the translator has left the words of the theme song of the TV show M*A*S*H in the ST untranslated in the TT:

5. Suicide is painless… it brings on many changes… and you can take or leave it…
   Suicide is painless… it brings on many changes… and you can take or leave it…

The second one, *retaining PN allusion*, is also self-explanatory; it includes the proper-names that have been retained as they are. Ruokonen notes that while Leppihalme includes standard proper-name translations in this category, she includes them elsewhere, because she sees them as closely related to the use of existing translation. In the research material this is a very commonly used strategy In the example, the translator has left the names of the mythological triple Goddess as they are in the TT:

6. Gracious ladies, mother of the **Camenae**, hear my prayer.
   Melete, Mneme, Aiode, attend my supplication
   Armolliset naiset, **Camenaen** äiti, kuulkaa rukoukseni.
   Melete, Mneme, Aiode, vastatkaa pyyntööni.

Third strategy, *adaptive replication*, includes those allusions, where the proper name has been slightly altered, usually, for example to match the target language (henceforth referred to as TL) alphabet or orthography. In the example, the translator has altered the original name of the place to match the TL alphabet (in this example, there is more than one part in the allusions and more than one translation strategy has been used):

7. But she did bear his cub. That boy child who went Hades for his lady-love, and died In **Thrace,** torn apart by the Sisters of the Frenzy, for his sacrilege.

   Mutta Kalliope synnytti hänen pentunsa. Sen poikalapsen, joka meni hakemaan rakastettuaan Haadeksesta ja kuoli **Traakiassa,** kun Raivottaret repivät hänet pyhäinhäväistyksen takia**.**

Ruokonen (2010:144–149) borrows the second class, *minimum change*, from Leppihalme. This class consists basically of allusions which have been translated more or less literally. Ruokonen defines these cases as: 't**he allusive interpretation suggested by the referent is not taken into account.** Instead, **the form and meaning of the translated passage follow those of SL allusion as it appears in the source text**; there are no traces of the appearance or function of the referent.' Ruokonen summarises minimum change as 'translating the ST allusion on the basis of its style and contextual meaning, without taking into account the meaning and functions suggested by the referent.' In the example, the translator has translated the commonly used allusion *the company* for CIA literally into the TT:

8. I know **The Company.**
   Tiedän firman

Minimum change might pose some problems in regard to intention. When allusion has been translated literally it is quite impossible to know, whether this is a conscious decision on the translator's part, or whether she has simply failed to notice the allusion. Same as with the concern of authorial intent referred to by Irwin (2001:287–294), there simply isn't an easy enough answer how to determine translational intent, at least in the scope of this study, thus all literal translations shall be dealt with the same manner and placed under this class.

The third strategy (Ruokonen, 2010:148) consists of cases, where the translator has employed an existing TL translation of the ST allusion. In the example the translator has used the existing translation from *the Bible*:

9. **Put not trust in princes, my dear.**
   Älä pane uskoasi ruhtinaisiin, kultaseni

While Leppihalme (1997:83–84) thinks that the existing translation should be a standard one Ruokonen does not agree and places all uses *of existing translation* into this category. In his study, this is also done so, as evaluating the standard status of individual translations is beyond the scope of this small scale study. This strategy might overlap with *minimum change* in some instances.

5.3. Modifying Strategies

Under *modifying strategies*, Ruokonen places four classes (2010:149–154). The first one (number 4 on the overall list), *adding guidance*, essentially involves allusions, where translator has added something to the original ST allusion. These additions include some brief contextual guidance, for example introductory phrases, and footnotes, but also different stylistic or formal markers, which deviate from those of the original ST.

The next one, *reducing guidance* (Ruokonen, 2010: 150–151), is the opposite of the previous class. This class consist of, presumably rather few, instances where translator has reduced or omitted original guidance present in the ST, whether these are the aforementioned text passages or stylistic of formal markers.

Replacement is the third category of modifying strategies (number six on the overall list). *Replacement* means that the allusion in the ST is replaced with something in the TT. According to Ruokonen (2010:151–152) allusions can be replaced in three ways. Allusion can be replaced with another allusion (*allusive replacement*). In the example, the translator has replaced an indirect reference with a proper name:

10. **Thracian Singer**
    Orfeuksen

Allusion can also be replaced by using some other stylistic device (*pseudo-allusive replacement*) and finally, allusion can also be *replaced with a non-allusive element* (which may still convey some of the allusive meaning of the original ST allusion). In the example, the translator has replaced a line from traditional nursery rhyme in the ST, with a non-allusive element:

11.   … to bring "**Here Comes A Candle**" back into print.
      … ottamaan uusintapainoksen "Yösydännä"-kirjastani.

It would seem, as Ruokonen points out that this category would include the possible 'errors' of the translator. With this, there is also no plausible way of differentiating the possible errors in this kind of analysis, so for the purpose of this study, all such cases will yet again be placed under this category.

The last modifying class is *omission* (Ruokonen, 2010:153–154). This class, naturally, includes cases, where the original ST allusion has been omitted altogether from the TT (not to be confused with the previous class of replacement). Ruokonen makes a further distinction between two types of omission based on her research material. Ruokonen makes a distinction between lengthy passages, including the allusion, being omitted and the instances where only the actual allusion has been omitted. However for this study, this distinction is not necessary, largely because of the format of the research material (comic or graphic novel), there aren't really any lengthy passages to omit in the first place.

In addition to these, Ruokonen (2010:154–155) also suggest two other, marginal, options for translators. The first one, the counterpart of omission, is *compensation*, where translator makes an allusion in the TT, where there is none in the ST. She also makes the same note as Leppihalme (1997:84) that there are instances, where a translator recognises allusion, but deems it untranslatable. In these instances the translator may (and in some cases may be ethically obliged to) admit the untranslatability, although this is not a very usable strategy for a literary translation.

While Leppihalme (1997:84) lists 'throwing up of ones hands in desperation' as possibility for a translator, Ruokonen has less mercy does not list giving up as an alternative at all.

6. Research Material and Method

The research material in this study consists of comics, which might be considered unusual by some. While traditionally thought of as an unworthy subject of academic discussion, comics have raised their status as works literature and have become an accepted research subject within the past decades. As discussed in chapters 1 and 2, the notion of comics as 'low art' is a rather elitist and antiquated notion. Comic books are a big part of both the publishing and the translation industries and the volume of comics in the market alone should indicate that comics are not a niche market and thus should warrant academic consideration.

Eisner (1985:1) and McCloud (1994:5–6) both think that one of the reasons for the under appreciation of comics comes from the medium of comics, as in many peoples' minds comics are put on the same level with picture books for children and thus also the subject matters are thought to be rather juvenile. However within the last decades comics have seen an evolution of form and style and have come to cover all kinds of subject matters from Superman to Shakespeare. Lancaster (2000:70) sees that 'there are many ways to enter an author's imaginary environment: through text, image, aurally, moving pictures, and a combination of these. Each one takes the participant into that imaginary universe in a different way, from a different perspective.' Lancaster (2000:70) continues sharply that 'the quality of alternative cultural creations found in diverse forms' is usually 'beyond the cultural elite's attention or understanding. Scott McCloud (1994:6) also defends his art and points out that the message should never be mixed with the messenger:

Figure 6: McCloud's (1994:6) example of comic as a medium

As almost every country in the world has their own comic industry (Zanetti, 2008:5), it should be clear that comics should be seen as a serious genre and thus being also of interested to studies such as this. Moreover, comics should be seen as an especially interesting field of study due to their special and unique nature as multimodal texts.

6.1. Material of the Study: Dream Country

This subchapter presents the research material in more detail. First *The Sandman* series is introduced. Then each of the four issues, *Calliope, A Dream of a Thousand Cats, A Midsummer Night's Dream* and *Façade*, are presented. The plot of each issue is shortly recapped and the material is discussed in regard to the allusions typical for each issue.

The Sandman is a comic series created by Neil Gaiman. *The Sandman* is a publication of DC comics (one of the largest American publisher of comics) and the first issue was published in December 1988. Originally it came out as a monthly publication and reached its final issue in March 1996. Altogether The Sandman ran for 75 issues. The comic was received well by the audience, selling over a million copies a year, and in 1990 DC Comics decided to gather the issues into ten collections of volumes, which are still in print today. After the main series, there have also been several extra issues (for example *Endless Nights* published in 2003) and spin offs (for example *Death: The High Cost of Living* published in 2003) to the original series. The Sandman is highly regarded in its genre and has been awarded several times. Its issue *A Midsummer Night's Dream* is the only comic to win the *World Fantasy Award* for a short story. This also makes it the only comic ever to win a literary award (Lancaster 2000:70).

The Sandman creates a universe and mythology of its own, telling stories of *The Endless*, a family of seven immortal beings personifying the aspects of life they are named after: *Destiny, Death, Dream* (also referred to as for example the *Sandman, Morpheus* and *Lord of Dreams*)*, Destruction, Desire, Despair and Delirium* (who used to be *Delight*). At the centre of all is *Dream*, the third eldest of the siblings.

When Gaiman was asked to briefly explain the story of *The Sandman*, he replied: 'The Lord of Dreams learns that one must change or die, and makes his decision' (Gaiman, 2003:8). This is a very simple, yet perfect, way of describing what is a very complicated and multidimensional story. Neil Gaiman weaves into *The Sandman* an incredible amount of references. In this universe the characters of Gaiman happily co-exist with characters from Greeks mythology, history, DC universe (that is the universe where all the comics published by DC Comics take place) and many others. There are numerous references to works of literature, music, movies, pop-culture and so on. These references, allusions, are on the focus of this study.

Allusions are a common phenomenon of language. Authors regularly use allusion in literature of all kind, including comics. As allusions carry meanings beyond the text, they should also be very relevant to the translator and so, are also an important field of study. *The Sandman* is a particularly interesting study subject in this regard. Neil Gaiman uses a lot of allusions in his works and *The Sandman* is no exception. Alongside the actual quantity of allusions in Gaiman's work, the variety of them makes them also an interesting avenue. Gaiman alludes to everything from the traditional sources of allusions such as *The Bible* to really obscure sources like a lead singer of a punk rock band. The material in this study consist of altogether 109 source text allusions and their translations in Gaiman's *Dream Country*, which will be presented next.

Dream Country is the 3rd volume of *The Sandman*. Although the stories between the issues seem quite varying, they are all tied together with strong themes like dreams and their ability to shape the reality, wishes, visions and façades. *Dream Country* consists of four issues: *Calliope* (issue #17), *A Dream of a Thousand Cats* (issue #18), *A Midsummer Night's Dream* (issue #19) and *Façade* (issue #20). A common factor between all four short stories are ancient myths. The stories explore ancient legends from the Greek muses to Ra, the Egyptian sun god and travels from William Shakespeare's Faerie to a world ruled by cats.

Calliope tells the story the Greek muse of heroic epic, Calliope, being held captive and repeatedly cruelly raped by an author for inspiration and eventually rescued by *Sandman*. The story title in itself is already an allusion. *Calliope* mixes together the

real (like) world of ours, the world of the author *Richard Maddock* and the world of Greek mythology. Thus there is also a divide between allusions in the story. The allusions linked to Calliope (the character) revolve around the ancient Greek mythology and Homer's *Odyssey*, as illustrated by example 9:

12.   I caught her with **moly**—sorcerer's garlic, as it's sometimes called.
        Otin hänet kiinni **molyylla**—velhon kynsilaukalla, niinkuin sitä joskus nimitetään.

The allusion 'moly' refers to book 10 of *Odyssey,* where the plant is given to Odysseus by Hermes to protect him from Kirke. The Finnish translation 'molyy' is taken from the translation of Odyssey by Otto Manninen (1924). The allusion serves to tie the whole story (and the character of Calliope) to the literary canon and more specifically to Greek mythology.

When the storyline follows Richard Maddock, the allusions revolve largely around real historic characters and culture. Example of these sorts of allusions is:

13.   **The Cabaret of Dr. Caligari**
        Tri Caligarin Cabaree

The original title refers to the 1920 German expressionist silent film by Robert Wiene. In the film the mad Dr Caligari uses a somnambulist as his accomplice to commit murders. The allusion links the passage to the common theme of the entire volume, dreams. BBC radio 4 broadcasted a comedy based on the film titled *Dr Cabaret of Dr Caligari*, but this was aired three years after the publication of *Calliope.* The original film title has been translated into Finnish as *Tri Caligarin kabinetti*.

A Dream of a Thousand Cats is considered by the fans and critics alike to be one of the highest ranking issues of the series. A Dream of a Thousand Cats tells about an evangelist-like cat going around the world telling cats her tragic story of how her owners drowned her kittens and how she found the Cat of Dreams (that is the series protagonist, *Sandman* himself). In the Sandman universe dreams are a powerful thing and the cat evangelist's mission is to have all the cats in the world dream into

reality a new world order, where cats are the masters of humans. There are only two allusions in this issue, referring to Lewis Carroll's *Alice's Adventures in Wonderland*.

A Midsummer Night's Dream is thematically one of the core issues of the entire series and acclaimed by many as the best issue altogether. A perfect example of the acclaim is that *A Midsummer Night's Dream* is the only monthly comic that has won a literary award. The story is about William Shakespeare and his company performing his latest play *A Midsummer Night's Dream* in front of the folk of Faerie (including characters like Oberon, Titania and Puck). Earlier in the series (issue 13) it has been shown that Dream and Shakespeare have a contract and that Dream is thus the actual source for Shakespeare's inspiration.

As is to be expected, the allusions in *A Midsummer Night's Dream* allude mostly to the original play by William Shakespeare, for example:

14. **Oh! Kiss me through the hole of this vile wall.**
    Siis suukko suo sä ennen kuin mä kuolen.

Alongside characters from Shakespeare's play, there are also lots of allusions to real historic characters, mostly from Shakespeare's company and real places in England:

15. … the leading man of **Lord Strange's Men**…
    … **Lord Strangen** miesten päänäyttelijä…

Façade tells the story of *Urania "Rainie" Blackwell*, a DC comics character *Element Girl* from the comic *Metamorpho*. The Element girl has a presumably indestructible body she can shape by manipulating the elements of which she consists of. The story shows Rainie retired from her life as a superhero, hiding from the world in her apartment. She has lost her superhero friends and most of the connections in the CIA and is miserable as she seems to be doomed to live an eternal life as a lonely freak outside the society. To connect the story into the original comic, the issue briefly retells the original story of how Rainie became the Element Girl. In the end *Dream's* older sister *Death* shows Rainie way to be free from her indestructible body and Rainie dies happily. The allusions in this issue are mostly to Egyptian mythology

such and the original comic *Metamorpo.* An example of the allusions in this issue would be:

16.   That's the **Orb Of Ra**.

Tuo on **Ran kehä**.

This refers to both the Egyptian mythology (the sun god *Ra*) and to the original comic, where the mythical Orb of Ra turned *Rex Mason,* the protagonist of the original comic, into *Element Man* (Gaiman 2011:536). As the whole issue relies heavily on audience recognition of a less known sidekick comic character *Façade* is probably one of the most confusing issues of the *Sandman* series.

6.2. Method of the Study

This chapter presents the method of the study. The primary source for the analysis was the source text allusions. The material in this study was analysed both quantitatively and qualitatively. The allusions were categorised and the distribution was studied quantitatively. Qualitative approach was used to study the nature and contents of the allusions.

The source material was first meticulously gone through to spot the allusions. To identify the allusions the ST was carefully read through paying close attention to possible allusive passages. Passages were marked as possible allusions based on their referents, textual (such as italics) properties or other clues possibly indicating allusion, such as a curious or archaic choice of words. At this stage anything that seemed 'out of place' was marked as possible allusions. To support the original findings the ST was gone through with the annotations by Leslie S. Klinger in *The Annotated Sandman Volume I.* This way, 109 allusions were identified from the ST. Then the translations of these allusions were identified from the TT. The markers of the allusions were then gathered into a table.

After the ST allusion had been gathered, they were then first categorised into PN and KP allusions according to whether they include a proper name or a phrase. They

were then compared to the TT allusions to see whether there was a difference to the ST. The ST allusions were then categorised according to their function, for this purpose the categorisation of Ruokonen, discussed in chapter 4.2. was employed. The material was divided into two categories according to *extratextual functions*: *intertextual function and interpersonal function*. Example 12 discussed in chapter 5.3. works in an intertextual function. The reader has to be able to make the connection to the referent text in order to understand what a *moly* is and its significance to the story. Example 17 below shows an example of an allusion working in an interpersonal function between the author and the reader:

17.　…**And the Madness of the Crowds**
　　　　…**Ja väkijoukon hulluus**

In its context the passage refers to screenplay written by the character Richard Maddock and is perfectly coherent without the referent. The allusion is to Charles MacKays book *Extraordinary Popular Delusions and the Madness of the Crowds* from 1841 (Gaiman 2011:468). In this case the actualisation of the allusion mostly gives the reader a bonding experience with the author as she is able to recognise the allusion. Thus in the extratextual level this allusion serves an interpersonal function.

The intratextual level was further categorised according to Ruokonen's categorisation *into thematic, humorous, characterising and interpersonal functions*. Example 22 above can be seen as reinforcing the theme of peoples' madness towards things such as alchemy and fortune telling, it is categorised as a thematic allusion. Example 9 discussed in chapter 5.2. demonstrates a characterising function as it emphasises the vile nature of the character. In the material there were very few cases of humorous function. Example 5 discussed in chapter 5.2. serves in a humorous function through irony. Example 18 is working in an interpersonal function between the characters:

18.　　That **boy-child who went to Hades for his lady-love and died in Thrace, torn apart by sisters of frenzy, for his sacrilege**

Sen **poikalapsen, joka meni hakemaan rakastettuaan Haadeksesta ja kuoli Traakiassa, kun raivottaret repivät hänet pyhäinhäväistysen takia.**

In the example the reference is to *Orpheus*, who in the *Sandman* universe is the son *Morpheus* and *Calliope*. Here the allusion emphasises the relationship of these two main characters of the story. After categorising the ST allusions according to their functions, the same was done to the TT allusions in order to compare this to see if the functions change in the translation process.

Continuing the use of Ruokonen's study, the ST allusions were also analysed and then categorised according to *their textual properties* discussed in chapter 4.3. Textual properties were analysed in regards to *markedness of style and coherence of cotextual meaning*. For example, example 5, already discussed in chapters 5.2. and 7.2.1. is stylistically marked allusion. It is indicated with an introductory sentence and italics. In its context the allusion is *also coherent to some extent*, while it can be seen as just a song the character is singing, without the reference the reader cannot fully understand the passage. Example 19 is *coherent* in its cotext. *Hamnet* can be seen as just a character in the story without making the connection to Shakespeare's son:

19. I never said we were going to an inn, **Hamnet**.

    En sanonut, että olemme menossa majataloon, **Hamnet**.

Some of the allusions were also *incoherent* in their cotext. Example 20 shows a case like this:

20. …And **Gaia** no longer welcomes us as once she did.

    …Eikä **Gaia** toivota meitä tervetulleiksi niin kuin ennen.

In this passage *Oberon*, the king of Fairies, makes the sad remark that the folk of the Fairie is no longer welcome to Earth. Without the reference to Greek Mythology, where Gaia is the Mother Earth, this passage and Oberon's message are unclear.

After the ST allusions were categorised this way, the same was also done to the TT allusions to compare them and to see if changes had been made in the translation in regard to stylistic markedness or if the coherence of the allusion was affected by the translation process.

Lastly, the ST allusions were also analysed and categorised according to the used *translation strategies* discussed at length in chapter 5. The allusions were divided into two categories according to whether they had been translated using a *retentive strategy or a modifying* one. The *retentive strategies* were then categorised further into five categories based on their appearance in the material. NP and KP allusions were considered *replicated* (*retaining PN/retaining KP)* when the allusions in the ST were retained in the TT as they appeared in the ST. *Adaptive replication* was considered used when the ST allusion had been slightly modified in the TT, to for example match the TL alphabet, as is the case in example 21:

21. Her name's **Calliope**

Hänen nimensä on **Kalliope**

All instances where the allusion had been translated literally (or almost literally), were categorised under *minimum change*. Minimum change is shown on example 25 discussed in more detail further in chapter 7.4. The last found category of retentive strategies was using *existing translation*. This is the case in example 9 discussed in chapter 5.2. where the translator has used the existing translation from *the Bible*.

There were only two applicable categories of modifying strategies *allusive replacement* and *non-allusive replacement*. Example of allusive replacement can be found in example 10 discussed in chapter 5.2. where the KP allusion has been replaced with a PN allusion and example of non-allusive replacement can be found in example 11 discussed in chapter 5.3. After identifying the translation strategies, they were counted to see some of the strategies were more common than others.

For the purpose of the categorisation the allusions sources were also analysed. Examples of these analyses of the allusions can be found in chapter 7. The numbers

and percentages of these categories were then counted to see how they compare to one another and to see patterns in both Gaiman's use of allusions as well as the translator Jukka Heiskanen's use of translation strategies. The tables of all of the allusions are found in the appendix.

7. Results of the Study

The results of the analysis are presented in this chapter. The first subchapter sums up the findings in regard to PN and KP allusions and discusses the allusions in each issue of the *Dream Country* on a general level in both the TT and ST. The second subchapter focuses categorising the allusions according to their functions on *extratextual* and *intertextual leve*l. The final subchapter discusses the findings regarding *translational strategies.*

7.1. Number of Allusions

The research material consists of altogether 109 allusions. In the material the number of PN and KP allusions was the same in both the ST and the TT, except for one instance, where the translator had replaced a KP allusion with a proper name (example 10 discussed in chapter 5.3.). Table 1 presents the distribution of PN and KP allusions in each ST issue:

Table 1: Distribution of allusions to KP and PN allusions in ST each issue (N=109)

MSND = A Midsummer Night's Dream

DTC = A Dream of a Thousand Cats

PN = Proper-name allusions

KP= Key-Phrase allusions

	Calliope	DTC	MSND	Facade	Total
Allusions	32	2	66	9	109
PN	22	0	20	6	48
KP	10	2	46	3	61

Despite the original assumption that Neil Gaiman uses mostly *proper-name allusions*, the majority of allusion (56%) actually consist *of key-phrase allusions*. The larger number of key-phrase allusions is largely explained with a single issue, *A Midsummer Night's Dream*, which holds most of the allusions in the material and most of those are references to the Shakespeare's play. In the other issues (except *A*

Dream of a Thousand Cats, which only includes two allusions) the proper-name allusions were in fact in the majority.

Calliope contains the second largest number (32) of allusion of the four issues, majority of which are *proper-name allusions (*22). The number of proper names is explained by the characters borrowed for example from the Greek mythology. The majority (18) of the allusions used in *Calliope* can be considered *coherent to some extent* in their cotext as they are usually surrounded by some supporting sentences, or illustrations, as discussed in example 1 in chapter 4.3. *Calliope* also includes most of the *cotextually coherent allusions* (in-proportion) of all four issues, largely due to the large number (also the largest in-proportion amount) of PN allusions, which in addition to their allusive function, also refer to the characters in the *Sandman universe.*

A Dream of a Thousand Cats contains the smallest number of textual allusions of the four issues (2). There are only two allusions (one of which is repeated). Both of the allusions are *key-phrase allusions* and are used *thematically*. Neither of the allusions manages to carry their full allusive potential into the translation. The repeated allusion is:

22. **A cat may look at a king or so they say**.
    Kissakin voi katsoa kuningastaan.

The allusion refers to two sources (and is used to refer to both) on one hand 'a cat may look at a king' is an old English proverb of unknown origin expressing insubordination (Gaiman 2011:494). It is also used in *Alice's Adventures in Wonderland* by Lewis Carroll in the context of the *King of Hearts* objecting the gaze of the *Cheshire-Cat.* As a proverb there is no exact counterpart in Finnish, Carroll's book on however has been translated (twice by 1994) into Finnish and as such offers an existing translation. As the phrase is originally a proverb (and is allusion in itself in *Alice* also), it is logical to treat it as such in both cases (even though some readers might be able to make the connection into *Alice*). While the allusive element in itself might be lost and the meaning of the proverb thus obscured, the form of the still

echoes a proverb (even though it is the reader, who then has to make sense of the meaning of the proverb).

The title of the story, *A Dream of a Thousand Cats*, also seems to echo the phrase *a death by a thousand cuts* by alliteration. As the phrase itself refers (among other things) to the concept of 'creeping normality' (a process where some major change becomes normal if it is happens slowly), one could see a link between the concept and the theme of the story (a shared dream slowly changing the whole of reality). The possible allusion could also be seen as ironic, referring to a death in the hands (or in this case paws) of cats. Since there seems to be no supporting evidence of this in any of the author's notes, or the annotations of the issue, this is likely to be a case of Irwin's *accidental association* (discussed in chapter 4.1.) on the researcher's part.

A Midsummer Night's Dream includes the largest number of allusions in the volume (66). The majority of the allusions (46) are *key-phrase allusions*. The high number of key-phrase allusions is explained by the number of quotes from the Shakespeare's play. Jukka Heiskanen has used the 1989 translation of *Midsummer Night's Dream* by Lauri Sipari. At first, this seems like an odd choice, as it could be thought that the 1958 translation of Paavo Cajander is more widely known and is seen as the 'standard' translation in Finland. The probable reason (besides temporal distance) to use the translation of Sipari could be found in the title of the issue. While Paavo Cajander (and Yrjö Jylhä) has translated the title as *'Kesäyön unelma',* Sipari uses the title *'Kesäyön uni'*. The homonymous nature of the word 'dream' cannot be expressed in one word in Finnish, and as dream in the sense of 'uni' is the supporting theme of the entire volume (and the series on the whole) it makes sense to use the perhaps lesser known translation.

In this study the quotations of the original play have been counted by panels, not individual instances. Since the allusions to the original play are largely of the same form and style and act in the same function in the story it is more practical to count them by panels (and usually a single panel portrays the same scene) than as separate allusions. En example of this can be seen in the following picture. It could be seen, there are four allusions in this panel, each in its own bubble, but for the purpose of this study, they have all been counted as one:

Figure 7: Panel from Gaiman's A Midsummer Night's Dream (Gaiman 2006:503)

The vast majority (52) of the allusions in this issue are also *coherent to some extent.* Since the allusions mostly consist of lines cited by the actors, they can be seen as just that, lines in the play being performed, but without the connection to the original play, they might seem odd and antiquated and without the connection the reader is to understand the importance of the audience of the play. Since these references do carry in *implicit meaning* which require the activation of the allusion, all of these quotes are counted as allusions in this study.

Façade contains only nine allusions, most of which (6) are *proper-name allusions*. The allusions revolve around the characters of the original comic and Egyptian mythology (which too ties in with the original comic). Most of the allusions are then used to support the *themes* of the issue and of the whole volume. The majority of the allusions in this also are *coherent to some extent*, although this is probably the issue with the most obscure allusions. Yet again, the reader can assume that the characters mentioned are simply the characters in the story and try to make sense of them as such. The whole issue relies heavily on audience recognition of a not so widely known sidekick comic character. This is problematic even in the ST, since without the connection to the original comic, the issue seems very strange. For a Finnish target text audience recognising the allusions to the original comic might be even more difficult as it has not been translated into Finnish.

7.2. Functions of Allusions

As discussed in chapter 4.2. Ruokonen (2010:120–122) differentiates between two levels of functions for allusions: the *extratextual level* (allusions used to establish

intertextual connections between texts) and *the intratextual level* (allusions which are used to affect the author-reader relationship). This chapter discusses the functions in those categories. Table 2 presents how the functions are divided in the research material. The functions at *extratextual levels* are: *Intertextual* (IT) and *interpersonal* (IP).The functions at *intratextual level*s are: *thematic* (TH), *characterising* (CH), *humorous* (H) and *interpersonal* (IP).

Table 2: **Distribution of functions (N=218)**

Extratextual level			Intratextual level		
function	number	%	function	number	%
IT	79	72	**TH**	73	67
IP	30	28	**CH**	18	17
			H	3	1
			IP	15	14
Total	109			109	

The table shows that the majority of allusions on extratextual level work in an intertextual function and most of the allusions in the intratextual level have a thematic function, while humorous functions are in the minority. These results are discussed further in the following subchapters with some examples.

7.2.1. Extratextual Level

On *the extratextual level* allusions can function in two different ways*, intertextually or interpersonally*. In the research material most of the allusions (72%) on are used in *an intertextual function* on *the extratextual level.* Typical examples of intertextually functioning allusions in the research material are found in *A Midsummer Night's Dream* in the form of Shakespeare references. Example 23 is a well-known line from the original play:

23. **Lord, what fools these mortals be!**
    Hulluja nuo kuolevaiset!

In the first three issues Gaiman uses these types of intertextually functioning allusions to tie the story mainly to canonised literature (Shakespeare, Homer, Ovid) and to Greek mythology, which is one of the leading themes of the entire series. The last issue of the volume *Façade* uses allusions to tie the story into the DC canon by alluding to other comics published by DC (mainly *Metamorpho*).

A little less than a third (28%) of the allusions are used in an *interpersonal function*. Example 25 further in chapter 7.2.2. is a typical example of such use, where the author makes a reference outside the text mainly for the reader to recognise thus creating a bond between the author and the reader. This might be somewhat problematic however, as many of Gaiman's allusions used in this function can be presumed to be rather obscure to the general audience. On the other hand it may be justified to presume that the readership of *Sandman* may not fall entirely under 'general' audience and the audience possesses more special knowledge required for the recognition of certain allusions. For example:

> 24. Magical and alchemical traditions seen as a **cargo cult**; **Aureolus Theoprastus Bombastes Paracelsus and Raymond Lulli** were the same man.
> Maagiset ja alkemistiset traditiot **nähtyinä lastikultteina; Aureolus Theoprastus Bombastes Paracelsus ja Raymond Lulli** olivat sama mies.

Characters like Paracelsus or Raymond Lully can hardly be assumed to belong to a shared body of knowledge. But it could be assumed that spefi audience have more interest in things like occultism and alchemy. Thus using these kinds of allusions Gaiman on one hand is probably disposing the spefi audience positively towards him, while these sorts of allusions might have the opposite effect on the general audience. It could be considered that this might be intentional as this kind of use of allusions creates division between audiences. As Gaiman is known as a fantasy author vast knowledge and rich use of allusions, it could even be assumed that Gaiman is interested in creating a bond with a certain kind of audience and establish his status as a certain kind of author.

This is by no means the main reason for Gaiman to use allusions as the majority still serves an intertextual function and refer to well-known works of literature, which can

be assumed to be familiar to the general audience. It seems then that Gaiman's use of allusions then caters to variety of audiences and might even play some role in explaining the popularity of *The Sandman*. The same observation on the problematic nature of using allusions to affect the author-reader-relationship was also made by Ruokonen (2010:207). To her the somewhat redeeming quality in her material was the fact the allusions were also used comically. Gaiman hardly ever uses allusions for humorous effect, but the consideration of genre audience and the wide use of intertextual allusions can perhaps be seen as his redeeming factors.

7.2.2. Intertextual Level

On an *intertextual level* Ruokonen further divides the functions into four subcategories, *thematic, humorous, characterising and interpersonal* function.

Thematic function is by far the most common function in the research material (67%). Majority of the allusions can be seen as contributing to the themes of the stories, myths, dreams, wishes, imprisonment, façades and so on. An example of *a thematic allusion* is found in the first issue *Calliope*:

> 25.   **"I wanted to look on the outside like I do on the inside**" she said simply
>   Halusin näyttää ulkopuolelta samalta kuin sisältä.

The reference is to the apocryphal gospel according to Coptic Thomas, according to whom, Jesus said (approximately): Why do you wash the outside of the cup? Don't you understand that the one who made the inside also made the outside? (Gaiman 2011: 463).The original allusion reinforces the themes of wishes and façades in the volume as well as the mystic atmosphere present in the entire series.

Most (88%) of the *thematic allusions* function *intertextually* on the *extratextual level*. Gaiman uses allusions to canonised literature to enforce the themes of the stories and to characterise. Since Gaiman borrows many of the characters elsewhere giving them a new life as part of the Sandman universe it makes sense that the allusions to the works from which the characters are borrowed are used in this way as well as to indicate interpersonal relationships.

In the research material the second largest function category was *characterisation* (17%). Example 9, previously discussed in chapter 5.2. and repeated here for the sake of convenience is a good example of this use

9.   **Put not trust in princes my dear**
      Älä pane uskoasi ruhtinaisiin kultaseni

Due to its unusual wording this quote rings odd in its cotext and is an ironical quote used to characterise the user of the quote. The quote is from Psalm 146 (King James' Bible) and the verses 3–5 read: 'Put not your trust in princes, nor in the son of man, in whom there is no help. His breath goeth forth, he returneth to his earth; in that very day his thoughts perish.' The quote refers the untrustworthiness (the inevitable let down of mortal men) of the quoting character and also ironically emphasises the vile nature of the character as he can by no means be considered a religious or 'godly' man. The translation uses the 1938 Finnish translation of the Bible, the version of 1992 currently in use was published at the time of the translation (1994), but perhaps could not be considered as familiar to the audience then as it is now. The 1938 version also uses the word 'ruhtinaihin' whereas the 1992 version uses the phrase 'maan mahtaviin'.

Unlike could be expected from previous studies, *humorous function* is the smallest category (3%) in the research material. There are only three instances of allusions used for expression of humour, parody or irony. Example 5, which is already mentioned in chapter 5.2. and repeated here for the sake of convenience is a good example of humorous use allusions in the research material:

5.   Suicide is painless… it brings on many changes… and you can take or leave it…
      Suicide is painless… it brings on many changes… and you can take or leave it…

Suicide is painless is the theme song of the 1970 black comedy movie M*A*S*H, later made into a TV series (Gaiman 2011:548). Originally the song also accompanies the suicide attempt of a character who wants to die, because of impotence. The attempt is not successful, but his friend fools him into believing that it

was. The irony of the lyrics comes from the fact that suicide is usually not painless for normal, mortal people. *Rainie* takes the lyrics literally as she thinks that for her suicide is painless, because she is already practically dead (being lonely, living outside the society in a body that cannot feel or die). While the allusion ties in with the theme of the issue, it is still used ironically and as such serves a humorous function.

The remaining (14%) of allusions were used for *interpersonal function*. Many of the allusions referring to myths are used to indicate the personal relationships between the characters. Such is the case in example 7 discussed in chapter 5.2. and repeated here for the sake of convenience:

7.   She did bear his cub. **That boy-child who went to Hades for his lady love and died in Thrace, torn apart by sisters of frenzy for his sacrilege.**
        Sen **poikalapsen, joka meni hakemaan rakastettuaan Haadeksesta ja kuoli Traakiassa, kun raivottaret repivät hänet pyhäinhäväistyksen takia***.*

The allusion refers to the story of *Orpheus* in ancient Greek mythology. In the Sandman universe, Orpheus is the son of *Dream* and *Calliope* and thus the reference links these two and sheds light on their personal relationship. The reference also ties in with a later issue, where the whole story of Dream, Calliope and Orpheus is told. For the most part functions of the allusions in the ST carry to the allusions in the TT. In the majority (87%) of all allusions the allusive element is retained in the translation, this is clearly seen for example in examples 6 and 11 mentioned above. The function also seems to stay the same in the TT as in the ST. In this material the instances where there is a change in the function of allusion are the ones, where the allusive function is lost altogether or is only possible to activate through back translation. Example 11, discussed in chapter 5.3. and repeated here for the sake of convenience, shows the loss of allusive function entirely as the translation does not seem to allude to anything:

11.   **Here comes a candle**.
        Yösydännä.

The ST allusion refers to an old English nursery rhyme *Oranges and Lemons*. The TT translation does not seem to echo the original ST allusion in any way. Oranges and Lemons is a rhyme attached to a children's game. There is a similar game in the target culture (henceforth referred to as TC) with the rhyme *Hura Hura Häitä*. The rhymes are also similar in nature. Oranges and Lemons goes: *Here comes a candle to light you to bed and here comes a chopper to chop of your head (chip chop chip chop the last man's head). Hura Hura Häitä* has a similar ending: *se ken tulee viimeiseksi ompi kuolema*. It would have been possible then for the translator to use allusive replacement instead of non-allusive one. For example, the phrase *se ken tulee viimeiseksi* would have carried similar allusion and connotations as the ST allusion. It is hard to conclude how the original ST allusion has become *Yösydännä* in the TT. There is a book by Fredric Brown by the title of *Here Comes a Candle*, but it has not been translated into Finnish, so it does not explain the translation either. In this case, back translation is of no use either to the reader.

Activating an allusion through back translation requires a lot from the reader and cannot be expected to be achieved by the majority of the audience. It must be borne in mind though that the loss of allusiveness does not equal *cotextual incoherency* as the allusive ST passage might still be coherent in its TT cotext without the allusive quality.

7.3. Textual Properties

Textual properties are discussed in this subchapter. Table 3 below presents the distribution of these elements in the research material. Ruokonen (2010:66–88) has two main categories for textual properties: *Stylistic markedness* and *cotextual coherence.* These are then divided into further categories: the stylistic markedness is divided into *stylistically marked* (SM)*, stylistically marked to some extent* (SEM) *and stylistically unmarked allusions* (SUM). Similarly coherence of cotextual meaning is divided into *coherent* (CO)*, incoherent to some extent* (ISE) *and incoherent allusions* (INC):

Table 3: **Distribution of textual properties (N=218)**

Stylistic Markedness					
SM		SEM		SUM	
number	%	number	%	number	%
18	17	58	53	33	30
Coherence of cotextual meaning					
CO		ISE		INC	
number	%	number	%	number	%
26	24	79	72	4	4

The majority of the allusions (53%) in the material are *stylistically marked to some extent.* Most of these are again from *A Midsummer Night's Dream*, where most of the Shakespeare quotes are marked to some extent by either typographical or pictorial (the illustration provides clues to the presence of allusion) markers or by some introductory sentences. The issues concerning this material in terms of *stylistic markedness* and *cotextual coherence* are discussed in chapter 4.3. The second largest category (30%) is *stylistically unmarked allusion* and only about a fifth (17%) of the allusions are *stylistically marked*.

The issues affecting the *cotextual coherence* of allusion in the material have also been addressed previously in this study; it was also assumed that *stylistic markedness might* play a role in determining the *cotextual coherence* of the allusion. Most of the allusions in the material are *cotextually coherent to some extent*. Typical allusions which are somewhat coherent in their cotext are again found among the Shakespeare quotes:

26.   If we shadows have offended, think but this, and all is mended: that you have but slumber'd here, while these visions did appear. And this weak and idle theme no more yielding than a dream. Gentles - - do not reprehend, If you pardon - - we will mend. And - - as I am an honest Puck, if we have unearned luck now to 'scape the serpent's tongue, we will make amends, ere long. Else the Puck a liar call. So good night unto to you all. Give me your hands if we be friends and Robin shall restore amends.

Jos me varjot loukkasimme, ajatelkaa vain näin ikään: eihän totta ollut mikään, varjoa ja unta vaan… siis mitä maksaa arvostella jotain näinkin joutavaa?

> Sietäkää ja suvaitkaa niin kaikki vielä korvataan - - kun ihmeeksenne saaneet
> emme vihellystä palkaksemme, ens kerran, uskokaa, esitämme parempaa.
> Taikka Puck on täysi pelle ja hyvää yötä jokaiselle. Ja antaa tulla aplodeja . . .
> niin Robin pitää sanansa.

The quotation *is coherent to some extent* as it can be seen as a part of the play being performed in the story. In here however, the speaker isn't an actor, put Puck himself (ironically quoting himself) and the play is not being performed anymore. The passage might seem odd in its cotext (unusual wording) as well as context (who the character is and what does he mean by the lines), unless the reader is able to connect the lines to the ending of Shakespeare's play.

About a fourth (24%) of the allusions are *coherent in their cotext* and only a few (4%) appear *incoherent* without the connection to the alluded source. As to the connection between *stylistic markedness* and *cotextual coherence*, it seems there might be some connection. Most of the *stylistically marked* and *stylistically marked to some extent allusions* are *also coherent to some extent*. While stylistically marked allusions are easier for the reader to identify, most of *the incoherent allusions* (percentual majority) in the material also appear in this category (although it must be noted, there are only four clear instances of incoherency in the whole material). This however makes sense, as reader is more likely to pay attention to stylistically marked allusions and is then left puzzled if they do not recognise the source of the allusion. The number of cotextually coherent allusions is the same in each category of markedness (8), but looking at the percentages most of the coherent allusions also appear in the stylistically marked category (44%) of stylistically marked allusions are coherent).

As could be expected then, stylistic markedness makes it easier to identify an allusion and seems to contribute to the coherence of the allusion to some extent as the reader might be able to think that the passage is in fact an allusion she does not recognise and accepts it as such or perhaps looks for the referent and upon finding one is able to activate the allusion.

7.4. Translation Strategies

The distribution of translation strategies is presented in table 4. The number of strategies (118) exceeds the number of allusions (109) because several strategies had been employed in some of the allusions. The strategies are divided into *retentive strategies* and *modifying strategies*. The retentive strategies are divided further into *existing translation (ET), minimum change* (MC), *retention of KP* (KPR), *adaptive replication* (AR) and *retention of PN (PNR)*. The *modifying strategies* are divided into *Allusive replacement* (ALR), *non-allusive replacement* (NAR) and *combination of modifying strategies* (comb.).

Table 4: **Distribution of translation strategies (N=118)**

Translation strategies			Translation strategies %		
	KP	**PN**		**KP**	**PN**
Retentive	62	52	**Retentive**	94	100
ET	43	12	ET	69	23
MC	13	13	MC	21	23
KPR	1		KPR	2	
AR	1	2	AR	2	4
PNR		26	PNR		50
Modifying	4		**Modifying**	6	
NAR	2		NAR	3	
ALR	1		ALR	2	
comb.	1		comb.	2	

As was the case in Ruokonen's study (2010:213) the strategies do not distribute equally. Many of the strategies used in Ruokonen's material were not used at all in the material of this study. Altogether there are five *retentive strategies* and only two *modifying strategies* used. Retentive strategies were used on the vast majority of allusions, while modifying strategies were hardly used at all. In fact for the PN allusions modifying strategies weren't used at all.

The most frequently used *retentive strategy* (47%) in the entire material was the use of *existing translation*. This however is largely explained by the disproportioned amount of Shakespeare quotes in one of the issues. *Minimum change*, usually literal translations for KP or PN allusions without target language or target culture

equivalent, and *retention of proper name*, usually proper names without TL equivalent (most commonly names of historic characters), were both used with equal frequency. The remaining retentive strategies, *adaptive replication* and *retention of key-phrase* are marginal.

Modifying strategies are also at marginal in the material and used only for KP allusions. Only two modifying strategies have been used, *allusive replication* and *non-allusive replication*. There is also one instance with a combination of strategies.

It seems that mostly the translation strategies employed in this material manage to convey the allusiveness from the ST to the TT. There are few (13%) of ST allusion losing their function in the TT. It seems that *minimum change* is the strategy that most commonly leads to the loss of allusiveness. In many of the cases, the loss of allusive function is however acceptable:

27. I saw "**The Spirit who had half of everything**" as a lightweight project between
real books.
Pidin "**Henkeä, jolla on puolet kaikkea**" oikeiden kirjojen välityönä.

The allusion is extremely obscure already in the ST. The allusion is to a title James Branch Cambell planned for a letter in *Figures of Earth*, but that he never actually used (Gaiman2011:467). In this case *retention of proper name* would have retained the allusiveness, but since the allusion is so obscure it is unlikely that especially the TT audience would have recognised the allusion and thus retaining the allusion as it is would probably have resulted in unnecessary puzzlement. As the allusion also clearly only serves in an *interpersonal function* between the author and (a very marginal group) of readers, losing the allusive function in the TT seems justifiable for the readability of the text.

On the whole it seems that retentive strategies are quite adequate in conveying allusions from ST to TT. In the light of Levy's (1967:1171–1183) idea of *minimax strategies* (minimum effort for maximum effect) it seems that retentive strategies might serve translators best in regard to most allusions. *Using existing translations, minimum change* and *retention of proper names* are all relatively easy and less time

consuming strategies for translators as opposed to *modifying strategies*, which require more effort and time on the translator's part. Modifying strategies can then be thought best saved for difficult allusions which for some reason are difficult to convey. It must be noted however that this is a small scale case study and thus the results of this study alone can't really be expected to be extendable on a larger scale.

8. Conclusion

The purpose of this study was to examine the allusions in Neil Gaiman's *Dream Country* and their translations by Jukka Heiskanen. The objective of this study was to study the different features of allusions on the basis of Minna Ruokonens thesis.

Allusion was defined according to Minna Ruokonen (2010:33) as 'an implicit reference resembling an external referent that belongs to assumed shared knowledge'. Ruokonen's study was used as the basis for the whole study. Annotated editions of *The Sandman* were used to support the identification of the allusions when needed. Allusions were then studied on the basis of their *function, textual properties and translation strategies.* The functions of ST allusions were studied on *the extratextual and intratextual level* according to the categorisations of Ruokonen. The textual properties were examined on the basis on *stylistic markedness and cotextual coherence.* Finally the TT allusions were studied according to the translation strategies used.

In this study most of the allusions functioned *intertextually on extratextual level.* The intertextual functions were mostly used to connect the text to canonised literature and thus to the tradition of literature in general. It was assumed that a genre author might want to connect his work to the tradition of the genre and this was done to some extent by referring to commonly used sources (like mythologies) in fantasy literature. The focus is clearly on the attempt connect with the canonised literature rather than the tradition of fantasy literature (the lack of allusions to the genre classics). On the *intratextual level* allusions were mostly used in a *thematic function* to reinforce the themes of the stories, such as dreams, myths, imprisonment and façades.

The format and genre of the material presented some issues for consideration in regard to *stylistic markedness and cotextual coherence.* Fantasy as a genre allows more room for allusions to be *coherent in their context* as they are not restricted by the norms of the 'real' world. Comic format provides some challenges in determining stylistic markedness with typography created by a letterer. Comic format needed to be taken into account in the assessment of *cotextual coherence* too, as the cotext of

the allusions also extend to the illustrations attached to it. With these issues borne in mind, most of the allusions in the material proved to *be stylistically marked to some extent*. It seems that the author does not want to point out allusions too clearly as stylistically marked allusions were in the minority, but at the same time he still wants to provide enough clues for the audience to detect the allusions. Allusions were mainly also *coherent to some extent* in their cotext, which further enforces the image that the author wants his allusions to be detected, but still wants to provide the audience the joy of discovery.

There were altogether seven different strategies employed in the translations of the allusions. *Retentive strategies* were on the majority, while *modifying strategies* remained marginal. *Using existing translations* was the prevalent strategy in the material. This result could be considered slightly distorted by the disproportioned amount of Shakespeare quotes in one issue. The next most common strategies with equal distribution were *minimum change and retention of proper name.*

The functions of allusions were mostly retained as they are in the source text. In the light of this material it seems that *minimum change* is the strategy most commonly leading to the loss of allusiveness, but it must be noted that there were very few instances where the allusiveness was lost. On the other hand it seems that by employing *retentive strategies* the translator is able to transport the allusions from the ST to the TT. Using retentive strategies also confers with Levy's idea of *minimax strategies*. It might be thought then that it is best for a translator to save her energy needed for modifying strategies for the more difficult allusions.

As pointed out before, the scope of this study is fairly narrow and the analysis is largely numerical. While the results can hardly be expanded to a larger scale, they might still serve as indications of some common tendencies. Further research on the subject could be extended to cover all aspects of Ruokonen's study. The cultural familiarity and foreignness as well as interpretive possibilities could be considered and the results analysed qualitatively. However theoretical studies can only lead so far. On a practical level combining the theories with reader-response test could provide some valuable information on how allusions actually function on a real

audience instead of an assumed general one. In the future, the texts in the comics could also be studied as a whole, instead of according to just one feature.

Even from this narrow, small scale study, it is clear that allusions are not only a common feature of the language, but in interesting one and definitely worth academic attention. Authors can use allusions in various functions, one of the most important of which I think is to connect with their audience in a special and unique way. Allusions create a space of their own where the author and her audience can enjoy together squelching noises if only for two and a half minutes.

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Appendix: the Allusions Found in the Material

Allusion in Calliope

#	Marker	Function		Textual properties			Marker	Function			Translation strategy	
		Extratextual	Intratextual	Form	Style	Coherence		Retained	Lost	Coherence	Retentive	Modifying
1	The Cabaret of Dr Caligari	IP	TH	PN	SM	ISE	Tri Caligarin kabaree	x			MC	
2	Edward IV	IP	TH	PN	SEM	CO	Edward IV	x			PNR	
3	Queen Elizabeth the first, John Dee	IP	TH	PN	SEM	CO	Kuningatar Elisabeth I:llä, John Deeltä	x			AR/MC	
4	Mount Helicon	IT	TH	PN	SUM	ISE	Helikon-vuorella	x			ET	
5	Moly	IT	TH	KP	SEM	ISE	Molyylla	x			ET	
6	Calliope	IT	CH	PN	SM	CO	Kalliope	x			AR	
7	Nine Muses, Homer	IT	CH	PN	SM	ISE	yhdeksästä muusasta, Homeroksen	x			MC/ET	
8	Put not trust in princes my dear	IT	CH	KP	SM	INC	Älä pane uskoasi ruhtinaisiin kultaseni	x			ET	
9	Here comes a candle	IP	TH	KP	SM	CO	Yösydännä		x			NAR
10	I wanted to look on the outside like I do on the inside	IP	TH	KP	SM	CO	Halusin näyttää ulkopuolelta samalta kuin sisältä	x			MC	
11	Camanae, Melete, Mneme, Aiode	IT	CH	PN	SEM	ISE	Camanaen, Melete, Mneme, Aiode	x			PNR	
12	Still every little bit helps as the old woman said when se pissed in the sea	IT	CH	KP	SEM	CO	Mutta auttaa se vähäkin, sanoi entinen eukko, kun mereen pissasi		x		MC	
13	That boy-child, Hades, Thrace	IT	IP	KP	SEM	ISE	Sen poikalapsen, Hades, Traakiassa	x			MC/AR	
14	Oneiros	IT	CH	PN	SUM	ISE	Oneiros	x			PNR	
15	My love she gave me light	IP	TH	KP	SM	CO	Rakkaani toi minulle valon		x		MC	
16	Two and a half minutes of squelching noises	IP	CH	KP	SEM	ISE	Kaksi ja puoli minuuttia lurtsuttavia ääniä		x		MC	
17	Booker	IT	CH	PN	SUM	CO	Booker	x			PNR	
18	If I could direct it	IT	H	KP	SUM	CO	Että minä saan ohjata sen	x			MC	
19	TLS	IP	TH	PN	SEM	ISE	TLS:ssä	x			PNR	
20	Byron	IT	CH	PN	SEM	ISE	Byronin	x			PNR	
21	The spirit who had half of everything	IP	TH	PN	SEM	CO	Henkeä, jolla on puolet kaikkea		x		MC	
22	Eagle stones	IP	TH	PN	SM	CO	Kotkankivet		x		MC	
23	And the madness of the crowds	IP	TH	PN	SM	CO	Ja väkijoukon hulluus		x		MC	
24	Jean Cocteau, Clive Barker	IT	CH	PN	SM	ISE	Jean Cocteau'hun, Cliver Barkerin	x			PNR	
25	Time out, Standard	IT	TH	PN	SM	CO	Timeout, Standard	x			PNR	
26	Oneiros, whom the romans called shaper of form	IT	CH	PN	SM	ISE	Oneiros, jota roomalaiset kutsuvat muodon antajaksi	x			PNR/MC	
27	Critical mass	IP	TH	KP	SEM	ISE	Mustat messut, Kriitikoiden riittejä		x			Comb.
28	Library in Alexandria	IT	TH	PN	SEM	ISE	Aleksandrian kirjastoon	x			ET	
29	Parthenon	IP	TH	PN	SEM	ISE	Parthenonin	x			PNR	
30	Keats, Lamia's	IT	TH	PN	SEM	ISE	Keatsin, Lamian	x			PNR	
31	Cargo cult, Paracelsus, Ryamond Lulli	IP	TH	PN	SEM	ISE	Lastikultteina, Paracelsus, Raymond Lulli	x			ET/PNR	
32	Morpheus, Orfeus	IT	CH	PN	SEM	ISE	Morfeus, Orfeus	x			ET	

Allusions in A Dream of a Thousand Cats

#	Marker	Function		Textual properties			Marker	Function			Translation strategy	
		Extratextual	Intratextual	Form	Style	Coherence		Retained	Lost	Coherence	Retentive	Modifying
33	Carrion Kind	IP	TH	KP	SM	ISE	Haaskalaisia		x			NAR
34	A cat may look at a king, or so they say	IT	TH	KP	SEM	CO	Kissakin voi katsoa kuningasta, niin sanotaan		x		MC	

Allusions in A Midsummer Night's Dream

		SOURCE TEXT					TARGET TEXT				
#	Marker	Function		Textual properties			Marker	Function			Translation strategy	
		Extratextual	Intratextual	Form	Style	Coherence		Retained	Lost	Coherence	Retentive	Modifying
35	Hamnet	IP	IP	PN	SUM	CO	Hamnet	x			PNR	
36	Kemp	IP	IP	PN	SUM	CO	Kemp	x			PNR	
37	Bob Armin's	IP	IP	PN	SUM	CO	Bob Arminin	x			PNR	
38	Condell	IP	IP	PN	SUM	CO	Condellin	x			PNR	
39	Will Shekespear	IP	IP	PN	SUM	CO	Will Shekespere	x			PNR	
40	Long Man of Wilmington	IP	TH	PN	SUM	ISE	Wilmingtonin pitkän miehen	x			MC	
41	Wendel's Mound	IP	TH	PN	SUM	ISE	Wendelin kumpu	x			MC	
42	Normans	IT	TH	PN	SUM	CO	Normanneja	x			MC	
43	Richard Burbage, Lor Strange's Men	IP	IP	PN	SEM	CO	Richard Burbage, Lord Strangen miesten	x			PNR	
44	Fairytale hodgepotch	IT	CH	KP	SEM	ISE	Satuilu ja sekasotku	x			MC	
45	Curtain and Cross Keys	IP	TH	PN	SUM	ISE	Curtainiin ja Cross Keysiin	x			PNR	
46	The king doth keep his revels	IT	TH	KP	SEM	ISE	Katso ettei hän törmää kuninkaaseen	x			ET	
47	Auberon of Dom-Daniel, Lady Titania	IT	CH	PN	SUM	ISE	Dom-Danielin Auberon, valtiatar Titania	x			PNR	
48	ho ho ho!	IT	CH	KP	SEM	CO	Hoh hoh hoo!		x		MC	
49	Robin Goodfellow	IT	CH	PN	SUM	ISE	Robin Goodfellow	x			ET	
50	Break a leg!	IT	CH	KP	SUM	ISE	Koipi katki!		x		MC	
51	Hippolyta, Philostrate	IT	TH	PN	SM	CO	Hippolyta, Philostrate	x			ET	
52	Now fair Hippolyta our nuptials hour draws	IT	TH	KP	SUM	ISE	Kaunis Hippolyta, häämme lähestyvät	x			ET	
53	...Awake the pert and nimble spirit of mirth	IT	TH	KP	SUM	ISE	...Lietso Ateenassa hilpeä ja hauska henki	x			ET	
54	..War dearg, or sickness did lay siege to it	IT	TH	KP	SUM	ISE	Sota sairaus tai kuolema sen saartaa	x			ET	
55	The more I hate, the more he follows	IT	TH	KP	SUM	ISE	Vihaan häntä, hän vain rakastaa	x			ET	
56	Our play is	IT	TH	KP	SEM	CO	Näytelmämme nimi on	x			ET	
57	Tommy	IP	TH	PN	SUM	CO	Tommy	x			PNR	
58	What is Thisbe?	IT	TH	KP	SEM	ISE	Mikä Thisbe on	x			ET	
59	Let me play the lion too!	IT	TH	KP	SEM	ISE	Antakaa minulle leijona myös	x			ET	
60	Either I mistake your shape and making	IT	TH	KP	SEM	ISE	Hetkinen - - joko erehtyvät silmäni	x			et	
61	Thou speak's aright	IT	TH	KP	SEM	ISE	...virkani on häntä naurattaa	x			ET	
62	Peaseblosom, Puck	IT	IP	PN	SUM	ISE	Herneenkukka, Puck	x			ET	
63	A boy with a lyre	IT	IP	KP	SUM	ISE	Lyyraa soittava poika	x			MC	
64	Ill-met by moonlight, proud Titania	IT	TH	KP	SEM	ISE	Huono onni, ylväs Titania törmätä näin kuutamossa	x			ET	
65	...But she, being mortal of that boy did die	IT	TH	KP	SEM	ISE	Mutta tyttö oli kuolevainen ja nääntyi synnytykseen	x			ET	
66	Left the godess rutting with an ass	IT	TH	KP	SUM	ISE	Sai jumalattaren himoitsemaan aasia	x			MC	
67	...The next thing then she waking looks upon	IT	TH	KP	SEM	ISE	...ja näkeepä hän herätessään ensin	x			ET	
68	Stay - - though thou kill me, sweet Demetrius	IT	TH	KP	SEM	ISE	Demetrius kulta -- tapa vaikka	x			ET	
69	Not Hermia, but Helena I love	IT	TH	KP	SEM	ISE	Vain hullu ei hylkäisi mustavarista	x			ET	
70	Ay ne! For pity!	IT	TH	KP	SEM	ISE	Voi hirveätä millaista unta näinkään	x			ET	
71	Judith	IP	IP	PN	SM	ISE	Judith	x			PNR	
72	I'll follow you, Ill lead you about, around	IT	TH	KP	SEM	ISE	Teitä vainoten läpi ryteikön ja rämeiden	x			ET	
73	Why do they run away?	IT	TH	KP	SEM	ISE	Mihin kaikki juoksevat	x			ET	
74	What angel wakes me from my flowery bed	IT	TH	KP	SEM	ISE	Itse enkelikö herättää minut kukkavuoteeltani	x			ET	
75	...I love thee	IT	TH	KP	SEM	ISE	ensi sekunnista	x			ET	
76	One other play, at the end of my career	IT	TH	KP	SEM	ISE	toinen unia ylistävä näytelmä urani loppupuolella	x			ET	
77	Kit Marlowe	IT	TH	PN	SUM	INC	Kit Marlow	x			MC	
78	Marlowe is dead	IT	TH	PN	SUM	ISE	Marlow on kuollut	x			MC	
79	How, now mad spirit	IT	TH	KP	SEM	ISE	No, hullu henki,	x			ET	

80	Gaia	IT	TH	PN	SUM	INC	Gaia	x			PNR	
81	Dick Cowley	IT	IP	PN	SUM	ISE	Dick Cowley	x			ET	
82	Lord what fools these mortals be	IT	TH	KP	SEM	ISE	Hulluja nuo kuolevaiset!	x			ET	
83	Come, sit down thee	IT	TH	KP	SEM	ISE	Tule takas, tähän vuoteelleni	x			ET	
84	Where's Peaseblossom	IT	TH	KP	SEM	ISE	Missä on Herneenkukka?	x			ET	
85	…and now I have the boy I will undo this	IT	TH	KP	SEM	ISE	Ja koska poika nyt on minulla	x			Et	
86	I have had.. A most rare vision	IT	TH	KP	SEM	ISE	Mutta minäpä olen nähnyt mitä erikoisimman näyn	x			ET	
87	the eye of a man hath not heard	IP	H	KP	SEM	ISE	Sillä ihmisen silmä ei ole kuullut	x			ET	
88	tis my Theseus	IT	TH	KP	SEM	ISE	Outo ja ihmeellistä	x			ET	
89	The lunatic, the lover the poet are all of imagination	IT	TH	KP	SEM	ISE	Hullu, rakastunut ja runoiljija ovat silkka mielikuvitusta	x			ET	
90	The poet's eye, in a fine frenzy rolling doth	IT	TH	KP	SEM	ISE	Ja lakkaamatta haroo runoiljan katse	x			ET	
91	..The poet's pen turns them to shapes	IT	TH	KP	SEM	ISE	Kynä kiitää hetken paperilla	x			ET	
92	Thracian singer	IT	IP	KP	SM	INC	Orfeuksen	x				ALR
93	Oh! Kiss me through the hole of this vile wall	IT	TH	KP	SEM	ISE	Siis suukko suo sä ennen kuin mä kuolen	x			ET	
94	The iron tongue of midnight hath tolled twelve	IT	TH	KP	SEM	ISE	Yön rautakieli löi jo kaksitoista	x			ET	
95	We fairies, that do run by the triple hecates team	IT	TH	KP	SEM	ISE	Ja me keijut muodostamme kuuttaren nyt seurueen	x			ET	
96	If we shadows have offended think but this	IT	TH	KP	SEM	ISE	Jos me varjot loukkasimme	x			ET	
97	And this weak in idle theme	IT	TH	KP	SEM	ISE	Siis mitä maksaa arvostella	x			ET	
98	and-- as I am an honest Puck	IT	TH	KP	SEM	ISE	Kun ihmeeksemme saanet emme	x			ET	
99	Else the Puck a liar call	IT	TH	KP	SEM	ISE	Taikka Puck on täysi pelle	x			ET	
100	Give your hands if we be friend	IT	TH	KP	SEM	ISE	Ja antaa tulla aplodeja	x			ET	

Allusions in Façade

	SOURCE TEXT						TARGET TEXT					
#	Marker	Function		Textual properties			Marker	Function			Translation strategy	
		Extratextual	Intratextual	Form	Style	Coherence		Retained	Lost	Coherence	Retentive	Modifying
101	Mulligan, Blackwell, Rainie	IT	CH	PN	SUM	ISE	Mulligan, Blackwell, Rainie	x			PNR	
102	Company	IT	TH	KP	SUM	ISE	Firman		x			MC
103	Uncle Sam	IT	TH	KP	SUM	ISE	**Setä Samuli**	x			ET	
104	Triangle	IT	IP	PN	SUM	ISE	Kolmio		x			MC
105	Da Vinci	IP	IP	PN	SUM	CO	Da Vincissä	x			PNR	
106	Ra	IP	TH	PN	SEM	ISE	Ra	x			ET	
107	Apep	IP	TH	PN	SEM	ISE	Apepia	x			ET	
108	Suicide is painless…	IT	H	KP	SM	ISE	Suicide is painless	x			KPR	
109	Algon	IT	IP	PN	SM	ISE	Algonin	x			PNR	

Overview

Allusions	Form		EXTRAT. FUNC:		INTRA. FUNC:		STYLE		COHERENCE		TT FUNCTION		RET.STRATEGY		MOD.STRATEGY	
32	PN:	22	IP:	14	TH:	18	SM:	12	CO:	13	R:	24	PNR:	12	ALR:	0
2	44 %	0	28 %	1	67 %	2	17 %	1	24 %	1	87 %	0	22 %	0	1 %	0
66		20		12		49		3		11		64		11		1
9		6		3		4		2		1		7		3		0
109		48		30		73		18		26		95		26		1
	KP:	10	IT:	18	CH:	12	SEM:	16	ISE:	18	NO:	8	MC:	13	NAR:	1
	56 %	2	72 %	1	17 %	0	53 %	1	72 %	1	13 %	2	22 %	1	2 %	1
		46		54		5		39		52		2		10		0
		3		6		1		2		8		2		2		0
		61		79		18		58		79		14		26		2
					H:	1	SUM:	4	INC:	1			ET:	7		
					3 %	0	30 %	0	4 %	0			47 %	0		
						1		24		3				44		
						1		5		0				3		
						3		33		4				54		
					IP:	1							AR:	3		
					14 %	0							6 %	0		
						11								1		
						3								3		
						15								7		
													KPR:	0		
													1 %	0		
														0		
														1		
														1		