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CHANGE IN PROGRESS? A CASE STUDY OF TWO DUBBED VERSIONS OF THE  
CHILDREN'S CARTOON *BIKER MICE FROM MARS*

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<b>Abstract</b>			
<p>In this study, I look into the ways how foul language and Anglicisms are translated in two dubbed versions of a children's cartoon <i>Prätkähiiret</i> ("Biker Mice from Mars"). The old series first aired in 1993 and the new series in 2006. Foul language is defined as consisting of swearing and other forms of offensive language related to sexuality, origin or physical aspects that are intended to humiliate or offend the listener, degrade or express sexist ideas (McEnery, 2006: 1-2). Anglicism is defined as words, phrases and expressions that have been derived from English or denote an English concept (Sajavaara et al. 1978:3), including also pseudo-Anglicisms that have been constituted from the English concept within the target culture (Filipovic, 1977:198).</p> <p>The study approach is descriptive, and only the Finnish versions of the program are used as material. Thus the aim of the study is not to compare the translation and the original but rather to describe how foul language and Anglicisms are presented in the material, which are the selected episodes of the two Finnish dubbed versions. The study method is mainly qualitative, although some quantitative analysis is conducted in the form of numerical tables that illustrate the numbers of different types of examples.</p> <p>Previous research hardly focuses on the translation of foul language and Anglicisms in dubbed children's programs in particular. Thus in order to grasp an understanding of the assumed norms regarding the translation of foul language and Anglicisms in children's dubbed material, I had to draw conclusions based on various sources and previous research, including both academic and nonacademic sources such as forum discussions. It would seem that adults' attitudes towards foul language in children's programs in general are disapproving and negative. Regarding Anglicisms, the public opinion seems to vary greatly, thus making the public's opinion vague and difficult to interpret. On one hand, English is seen almost as a second language that is used daily. On the other hand, others seem to be concerned about the "overpowering" presence of English language in the Finnish society.</p> <p>The total of 17 episodes – 8 episodes of the old series and 9 of the new series – were analyzed. The analysis shows that a notable amount of foul language (total of 14 instances) is present in the material, and the presence of foul language is significantly stronger in the old series than in the new series. There are 12 instances of foul language in the old series material alone. Regarding Anglicisms, there are more Anglicisms present in the old series material than in the new series material, although the presence of Anglicisms is noticeable in both series. There are 157 instances in the old series whereas only 55 in the new series. For the analysis, Anglicisms are further divided into two sub-categories: non-translational and translational Anglicisms. Translational Anglicisms are more common in the material than non-translational expressions.</p>			
<b>Keywords</b> Foul language, swearing, Anglicisms, translating for children, cartoons, children's programs, dubbing			

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<b>Tiivistelmä</b> <p>Tässä tutkielmassa tarkastelen ruman puheen ja anglismien kääntämistä kahdessa <i>Prätkähiiret</i> ("Biker Mice from Mars") -lastenohjelman suomeksi dubatussa versiossa. Vanha sarja esitettiin ensimmäistä kertaa vuonna 1993 ja uusi sarja 2006. Ruma puhe on McEneryn (2006: 1-2) mukaan kiroilua ja muunlaista loukkaavaa kielenkäyttöä, jonka kohteena on henkilön seksuaalisuus, etninen tausta tai fyysiset piirteet, ja jonka tarkoituksena on loukata tai alentaa kuulijaa tai on seksististä. Anglismit taas ovat sanoja, fraaseja tai ilmauksia, jotka on juonnettu englannista tai ilmaisevat anglomaailman konseptia (Sajavaara et al. 1978: 3). Tämä sisältää myös pseudoanglismit eli ilmaukset, jotka on muodostettu kohdekulttuurin sisällä englantiperäiseen konseptiin pohjautuen (Filipovic, 1977:198).</p> <p>Tutkimus on deskriptiivinen ja sen materiaalina on käytetty ainoastaan ohjelman suomenkielisiä versioita. Siispä tutkimuksen fokus ei ole verrata käännöstä alkuperäisversioon, vaan pikemminkin kuvailla miten ruma puhe ja anglismit esitetään materiaalissa, joka koostuu sarjan kahdesta suomeksi dubatuista versioista valikoiduista jaksoista. Tutkimusmetodi on pääosin laadullinen, vaikkakin suppea määrällinen analyysi taulukon muodossa on sisällytetty tutkimukseen.</p> <p>Aiemmassa tutkimuksessa ei ole juuri keskitytty ruman puheen ja anglismien tutkimiseen nimenomaan dubatuissa lastenohjelmissä. Siispä muodostaakseni mielikuvan siitä, millaisia ovat oletetut normit ruman puheen ja anglismien kääntämisessä dubattujen lastenohjelmien tapauksessa, minun oli vedettävä johtopäätöksiä pohjautuen lukuisista erilaisista lähteistä saamaani tietoon. Osa lähteistä oli akateemisia, kuten aiempia tutkimuksia, mutta osa, kuten foorumikeskustelut, eivät olleet nimenomaan akateemisia lähteitä. Vaikuttaa siltä, että aikuisten asenteet lastenohjelmissä esiintyvää rumaa puhetta kohtaan ovat kielteisiä, tuomitseviakin. Anglismien osalta taas julkinen mielipide näyttäisi vaihtelevan paljon, joten julkista mielipidettä on vaikeaa tulkita. Toisaalta englanti nähdään lähes toisena käyttökielenä, jota käytetään päivittäin. Toisaalta taas toiset ovat huolissaan englannin voimakkaasta vaikutuksesta suomalaisessa yhteiskunnassa.</p> <p>Yhteensä 17 jaksoa, 8 vanhasta ja 9 uudesta sarjasta, analysoitiin tätä tutkimusta varten. Analyysi osoittaa, että huomattavan paljon (14 esimerkkiä) rumaa puhetta oli mukana materiaalissa, ja että vanhassa sarjassa esiintyminen on merkittävästi yleisempää kuin uudessa sarjassa. Vanhassa sarjassa yksin on 12 esimerkkiä rumasta puheesta. Anglismien osalta voidaan huomata, että vanhassa sarjassa on enemmän anglismeja kuin uudessa sarjassa, vaikkakin niitä esiintyy huomattavasti molemmissa. Vanhassa sarjassa on 157 esimerkkiä anglismien käytöstä ja uudessa sarjassa vain 55. Analyysia varten anglismiesimerkit on jaettu alakategorioihin: kääntämättömät ja käännetyt ilmaukset. Käänetyt ilmaukset ovat materiaalissa tavallisempia kuin kääntämättömät ilmaukset.</p>			
<b>Avainsanat</b> Ruma puhe, kiroilu, anglismit, lapsille kääntäminen, piirretyt, lastenohjelmat, dubbaus			

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# 1. Introduction

Most of us have had a favorite show – be it a television program or a radio show – when we were children. The chance to revisit that nostalgia as an adult might feel delightful, or it might “ruin” the memento we have treasured. If the revisited version of the entertainment differs significantly from what is expected on the basis of the memento, the experience might be surprising, irritating, delightfully reinterpretable or something completely different. However, the differences (if any) are likely to be noted.

In this study, I am comparing two Finnish dubbed versions of the children's animated television series *Biker Mice from Mars* (“Prätkähiiret”) with the difference of 12 years in between the release dates of the premieres of the two series. The older series was first aired in Finland in 1994 and the new one in 2006. It is necessary to stress that since the plot structures, characters, and worlds in the two series differ to a great extent, we cannot use the term 'retranslation'. Retranslation would require that the old series, as it was, was to be translated again, perhaps with the aim to improve the old translation. Despite the fact that the series title *Prätkähiiret* has not changed, it is clear that the 2006 version is not a remake of the old one, but a new series, since the events in the new series clearly take place several years after the events of the old series.

In my BA thesis (Pukarinen, 2012) I looked into the acceptability of the translation of foul language in the old series; thus the results of my Bachelor's Thesis are taken into account when discussing foul language in the present study. However, the present study compares the language in the two series and looks into the **change** that has occurred in the ways the aforementioned topics are treated in each translation. My approach is descriptive, thus the aim of the study is to describe the ways in which the translation of foul language and Anglicisms has changed from the old series to the new series. Although the research method is comparative, it must be stressed that the aim is not to compare the **quality** of the translations, for the evaluation of translation quality could hardly be done objectively and it most certainly would expand beyond the focus of a Master's Thesis. The study is mainly qualitative and it belongs to the field of Translation Studies, more specifically into the area of research on dubbing. Secondly, it can be considered to belong into the field of Descriptive Translation Studies, since its aim is not to comment on the quality of the

translation but to describe the change without the element of evaluation.

This study relies on Gideon Toury's (1995: 24–26) theory of translations occupying a different systemic space than their (assumed) source texts. In other words, Toury suggests that translated texts stand independent from their source texts, although they maintain connections to each other, for example, by influencing the target culture. For this study this is significant since the translations and their source text can be considered to be two separate entities, the translations can be analyzed as independent target language texts or “facts of the culture which host them - - [that have been] constituted within that same culture and reflect its own constellation.” (ibid.) Toury’s ideas justify my decision to exclude the original English material from the analysis. Hence, only the Finnish versions of the two *Prätkähiiret* series shall be used as material for this study.

The following chapter provides an introduction into translating dubbed material the target audience of which are children. I shall introduce some aspects to be taken into account while translating for a dubbing as well as the principles of translating for children and what the translator's role is like when translating for children. Then, I shall discuss the concepts of foul language and Anglicisms into which the present study looks. That will conclude the theoretical framework applied to the present study. Following the introduction of the theoretical framework, I shall describe the study material as well as the methods applied to analyzing it. The actual analysis is divided into separate sections for foul language and Anglicisms. There is also a concluding sub-chapter that summarizes the main points discovered in the analysis. In addition, a separate Discussion section is included to discuss the outcomes and possible applications of the study.

## 2. Children as a the target audience of a dubbed program

Audiovisual translation enables the transfer of multimodal and multimedial texts from source language to target language (Perez-Gonzalez, L. 2009). Audiovisual translation directly relates to combining the translation with audiovisual material – such as subtitling, dubbing, translating Internet pages or user interfaces and such – and the key element in audiovisual translation is that the screen is playing a vital element in delivering the translation (ibid.). The present study focuses on **dubbing**. Dubbing is a method of audiovisual translation in which the spoken dialogue has been replaced with a re-recorded (dialogue) soundtrack spoken in the target language; it is to be specified that the rest of the audio tracks, such as sound effects and music, and the visual material are left untouched (Chaume, 2012:1; Heikkinen, 2007:235). In Finland, the tendency is that only children's programs are dubbed, due to the high costs of the method. Otherwise foreign language programs are usually subtitled. As a dubbed, animated feature, *Prätkähiiret* is considered a children's program, according to Heikkinen (2007:237,241).

Dubbing is considered a particularly well-suited translation method for children, since it enables also illiterate and very young children to follow the dubbed programs independently. According to Luyken et al. (1991:36), in Scandinavian countries “children’s programs are - - revoiced for target groups of up to 8-10 years of age who cannot yet read fast-moving text on the screen.” In addition, spoken translation does not cover the picture on the screen (Heikkinen, 2007:237), but instead works in synchronization with the picture and the events occurring (Tiihonen, 2007:171). This way children can focus on the events on the screen (Heikkinen, 2007:237).

When translating for a dubbing, it has to be remembered that the produced text is intended to be spoken. The goal is to produce lines that, when spoken, suit the character's lip movements and gestures and convey the original message as accurately as possible (Tiihonen, 2007:175). However, minor alterations to the details of dialogue are permissible as long as they do not affect the plot nor conflict with what is on the screen (Tiihonen, 2007:175-177). Following Tiihonen's logic, it can be argued that it would be possible to omit possibly undesirable material, such as swearing, from a dubbing as long as the alteration has no (contradictory) effect onto the events on the screen or the

overall plot. Unlike with subtitling, where the original soundtrack is present, thus making the alterations to subtitles much more evident and easily noticeable, with dubbing the viewer does not have immediate access to the original soundtrack. The alterations are much less noticeable, given that the altered script is in line with the overall plot and/or the visual material.

On the other hand, if the translator wishes to do so, they might also add or replace the original information with material that suits their personal tastes, assuming that the added material does not contradict the events on the screen. Historically, similar basic method(s) have been applied to censorship in general. In this case censorship would mean adapting the material to suit the values and preferences of the individual translator and/or the target culture by omitting or altering potentially undesirable material for the translation. However, this aspect is not discussed further for it would expand into the area of ethics in translation and hence beyond the focus of the study. Nevertheless, following this logic, a translator also has a (limited) freedom to choose to include or not include certain aspects, such as foul language or Anglicisms, into the dubbing. It must be stressed that the present study assumes that also interjections and other small words are actually included into the translation. It is a possibility that the voice actor includes such factors into the dubbing regardless of the translator's intentions of (not) using them. However, the voice actor's possible involvement in adding interjections, natural conversational sounds or conversational particles and such to the translation that were not a part of the original script is not discussed in detail in this study. It is presented merely as a possibility, since its accuracy would be difficult to study and would extend beyond the focus of the study.

Since the aim of the present study is to describe the change in the language used in the old and the new series with a time gap of 12 years, it is essential to discuss the concept of (linguistic) norms. The concept of norms is one of the most debated aspects of Translation Studies. Practically every individual researcher redefines the concept since little consensus about the term's nature or coverage exists. This becomes very apparent when looking into the different perceptions on the concept of norms by some translation scholars. Toury (1999:13—15) suggests that a society creates certain agreements and conventions, social and linguistic, in order to create order and predictability. Hence the idea of what is appropriate or inappropriate behavior within that society is created. Toury considers the outcome of these guidelines as “norms”. However, Chesterman (1999:91) claims that Toury's interpretation is extremely broad and even overgeneralizes the

concept. In addition, Pym suggests that the descriptivist approach to norms might lack in participative sense. To Pym (1999:106) “it could be more like the activity, the interactions, from which norms ensue and which they in turn constrain”. As can be concluded, there is no consensus on the nature or degree of inclusion of “norms”. However, what is generally agreed upon regarding norms is that they are not stable but change over time and according to the community's values and ideals. Linguistic norms thus reflect the language community's preferred ways of language use in a given context. Since the norms are not stable but change over time and according to the language community's equally changing values, a change in the ways language is used could suggest that the norms have changed or are changing, and vice versa, if the norms change, it most likely has an effect onto the language use. The study material consist of dubbed children's programs with a 12 year time gap in between the premiers of the two series; it is an assumption that the norms have changed somewhat within that time gap, which has then had an impact on the language used in the material as well.

According to Oittinen (2000:82,86), Shavit (1986:29,113) and Pascua-Febles (2010:165), the common tendency in translating children's *literary* material is emphasizing the pedagogical values of the book. Therefore the translation is commonly adapted to suit both the child's level of comprehension as well as the language community's (adults) ideals about what is considered good or bad in a particular culture, or the community's norms. Also, Shavit (1986:29) suggests that there are several taboos in children's (literary) material, including alcohol, and that translators **commonly** replace a possibly compromising term, like wine, with something neutral or pleasant, such as juice. In addition to alcohol, Klingberg (1986:59-61) lists “erotic” content; bad manners; references to excrements; as well as fallible adults as taboos in children's literature.

The material presents two sexuality-related cases I am referring to as **situational mature content**, in which cases the context in which the line is uttered constitutes a sexually colored scene. An example is the line *Housut repee*, which is uttered in a scene where an attractive female character is kissing the male character, who then recites the line. This is a reference to erection, which might give a man the feeling that his “pants are about to tear apart”, as the line indicates. Such cases are called *situational* mature content in particular, since the sexual atmosphere is constituted in combination with the visual material and the dialogue, and neither alone would indicate a sexual innuendo. In order to grasp an understanding about the Finnish parent's views on sexual

references and foul language in children's programs, I consulted a few online forum discussions where adult participants express their thoughts about the matter. This is discussed in further detail in section 3, but it would seem that Finnish parents' general attitude especially towards sexual references in children's programs is negative, perhaps even disapproving. In addition to sexual references, it can be argued that swearing would be another taboo in Finnish children's material, since previous research as well as the public opinion seems to point to that swearing is considered a feature of adulthood and unsuitable and undesirable for children.

The value of pedagogical aspects in children's translation is highlighted in the aforementioned previous research. It seems to be that "protecting" the children from potentially undesirable or harmful content is seen as an important aspect of translating for children. As stated above, the translated book should suit the child's level of comprehension as well as abide to the norms of the language community. It leads to expect that the translator ought to take (at least some) responsibility of the adaptation process. The translator is seen as the gateway through which the children's material accesses the target culture; thus, it is the translator who should make sure the material that passes through is not inappropriate for that community or too difficult for the intended target audience (children of certain development phase). This is of course dependent to the translator's professional competence in translating for children. A translator specializing in translating for children can be assumed to be competent, but an animation translator, whose focus is mainly to adapt the translation into suitable form for the dubbing, might not be as competent in taking children into special consideration when translating.

In conjunction with discussing translating for children, the concept of **dual audiences** must be considered. Mainly the concept refers to a text that simultaneously speaks to both child and adult receivers. Oittinen (2000) concludes that "there would be a more refined, demanding level for adults and a conventional, less demanding level for children" (Oittinen, 2000: 64). This is crucial to the distribution of children's material since adults are the ones with the wallet, thus enabling particular entertainment to be brought to children's reach (e.g. by going to the movies, or purchasing programs on recordings for home use). Hence, especially regarding programs that are aimed at whole families instead of children exclusively, it is crucial that also adults find entertainment in the programs. If an adult (a parent or a guardian) does not approve of a text aimed at children, it is far less likely that that work will be brought to children's reach.

Previous research suggests that should potentially undesirable material be encountered, it would have to be filtered by the adult translator before it is delivered to the target culture audiences. Of course, it has to be assumed that the translator is permitted to edit the text and make changes if they see it necessary. In some cases other powers such as the producer of the program, the voice actors or other production participants have a significant impact onto the final product (the dubbing) regardless of the translator. Also, how the changes are made (conscious choices, unconscious choices, alterations prompted by the producer, etc.) would have to be considered, but these assumptions lie beyond the focus of the present study.

The discussion above deals with literary translation, but the point of editing out the potentially undesirable material from the final product could be applied to dubbing at least to some extent, since based on the forum posts mentioned above, it seems that parents' general attitude towards the presence of swearing in children's programs is negative. Although the acceptability of foul language has not been clearly defined, and especially not regarding children's programs, the most common approaches to translating swearing in general audiovisual material (mainly subtitles) have been weakening the meaning or omitting the swearword from the translation (Venäläinen, 1992; Hjort, 2006). The tendency seems to be that, regarding subtitles, the swearword's offensive meaning is decreased during the translation process. To reliably determine to what extent the practices applied in literary translation and subtitling would apply to dubbing would require more in-depth research. The differences between the uses of spoken and written language have to be taken into consideration. It is true that, as Vertanen (2007:135-136) points out, spoken swearwords do not strike the listener as strongly as words in written form, and hence swearing can be approached perhaps slightly more leniently in spoken language and thus in a dubbing as well. But Vertanen is talking about **adults'** material. His reasoning has no connection to the assumed pedagogical norms related to translating for **children**. If we assume that foul language is considered undesirable in children's programs (by adults), then it is presumable that such content should be omitted or toned down when translating a children's program. Since the translator should have a limited possibility to alter the script slightly, given that the dialogue does not contradict the plot or the events on the screen, it should be possible for a translator to edit out the undesirable material from a dubbing. This is a theoretical approach to translating foul language for a dubbed children's program, since the practices and acceptability of the foul language has not

been clearly defined. The present study assumes the aforementioned approach, which is that the translator has had the opportunity to alter the language of the translation within the boundaries of the visual material and overall plot should they see it necessary or needed. Thus it is assumed that all the translation solutions are the translator's conscious choice, and not independent additions or changes of the voice actor or other third party.

The next chapter discusses the concept of foul language, swearing and what kinds of attitudes Finnish parents have towards their children's swearing. Also, the chapter aims to illustrate the parents' (negative) attitudes towards foul language use in children's programs. I also point out the research gap regarding the translation of foul language in children's programs.

### 3. Foul language

The issues dealing with translating foul language in children's audiovisual material have not been addressed in previous research, and hence research from several different sources regarding, for instance, the translation of foul language, the translation of children's material, and dubbing must be drawn upon in creating the theoretical framework for the study.

Although swearing has been studied extensively, the concept of foul language is still difficult to define. According to McEnery (2006: 2), **swearing** is understood as an exception from the genuine polite language; it is rude and likely to offend the listener(s). The topic of a swearword is considered a religious, cultural or social **taboo**, or a concept which should not be mentioned; therefore swearing, or violation of the taboo, is regarded as inappropriate and offensive. In addition, "swearing is only one form of offensive language". By extension, for this study the concept of **foul language** will be defined as consisting of swearing and other forms of offensive language related to sexuality, origin or physical aspects that are intended to humiliate or offend the listener, degrade or express sexist ideas (McEnery, 2006: 1-2). Andersson (2004: 79) proposes that since taboo concepts vary between cultures, swearing is also highly culture-specific. However, there seem to be certain topics that are universally considered as taboos. As shown by previous research (see for example Hughes, 1991:3; Andersson, 2004: 79), such terms commonly relate to religion, sex, and bodily functions, especially excrements. Both of these views are also supported by Fernández (2004), whose case study of the translation of swearing in the youth movie *South Park the Movie* indicates that taboo words are highly culture-specific and most often relate to religion, sexuality, and bodily functions.

Regarding Finland, the current research seems to be in unison about that the use of foul language has become a normal and daily phenomenon (Pullinen, 2008; Neimala, 2008), although it is recognized that the attitudes towards the increasingly regular use of foul language seem to vary from generally negative to mildly (or even widely) accepting (Pullinen, 2008). However, a certain taboo regarding the use of foul language seems to prevail. In her column, Neimala (2008) introduces Petri Tamminen's book *Mitä onni on* and highlights a scene in which a father apologizes to his daughter for swearing heavily in front of her. Thus, Neimala points out that "a proper person

does not use foul language in front of children.” Neimala suggests that adults see it as a primitive mistake or an error to expose children to foul language. Neimala is an adult discussing another adults' language use, so she has little direct connection to children's opinions and experiences about the use of foul language, but her point illustrates the adult perception of children and foul language: these two should not be combined. However, Pullinen (2008) interviewed three 16-year-old teenagers, and they think that swearing in front of (small) children is not really appealing (to them), and that it would seem “weird” if, for instance, a first-grader used foul language (in public). Still, the youth consider it normal to use foul language when talking with their (adolescent) friends. It is seen as customary youth behavior (Pullinen, 2008).

The teenagers' views on foul language use might be closer to children's opinions than those of adults since they are still maturing children themselves and have perhaps maintained some more recent contact with children and their own childhood views. But their opinions do not seem to contradict but rather support those of adults. Perhaps the taboo of exposing (young) children to swearing and foul language is still very much alive in the Finnish society, although it seems that the use of foul language has become a daily phenomenon, a constant of sorts. The contradiction of values – protecting children from the use of foul language vs. the daily use of foul language – is apparent when considering that foul language use has become so normal and so regular that children are necessarily exposed to it or encounter it daily. Then again, as Ahola (1997: 68) points out, the awareness of the inappropriateness of swearing is acquired socially; children perhaps do not realize that their swearing appears rude to adults, for they are yet developing their social competence. Acquiring the correct and appropriate (if any) use of swearing belongs to the regular language-learning process (Kansala & Kuivalainen, 2000: 8) the aim of which is to enable the child to comprehend what is considered appropriate or inappropriate behavior in a given context (Pullinen, 2008).

Still, swearing and crude language use are generally considered as features of adulthood and it is generally considered unsuitable for children. One aim of the present study is to look into how the translation of foul language has changed over the period of 12 years in the two versions of a children's program *Prätkähiiret*. As pointed out earlier, despite the increasingly frequent use of foul language by adults, swearing and other use of foul language as well as exposure to foul language is generally considered inappropriate for children. As shown below, these opinions reach children's

entertainment and children's programs as well.

The definition for *lastenohjelma* (children's program) in Finnish Wikipedia open encyclopedia proposes that a children's program is usually a cartoon or animated feature and e.g. swearing and other “unsuitable” material has been omitted from it, although it might contain some mild swearing (Wikipedia). It can be assumed that an adult has written the aforementioned definition for Wikipedia. This leads us to picturing the writer’s (an adult’s) perception of children’s programs and their suitable or unsuitable content. An adult has written the article based on their sources, which could include both academic research data as well as subjective views on the matter. I am assuming that there is a degree of subjectivity involved, and that as an open and unacademic source, Wikipedia is not entirely reliable since anyone regardless of their degree of objectivity or knowledge are able to write or edit the contents on the site. Thus, rather than an academic source, Wikipedia should in this case be seen rather as a type of message board where the writer expresses their ideas of the matter. It is possible that there is some misinformation stated on the site, but Wikipedia offers a view for constructing an image of adults’ perception of (un)suitable content in children’s programs on larger scale. The perception depicted in Wikipedia is supported by similar views in other Internet contexts. Various online forums (on which public users are able to write their thoughts anonymously) are another great source for formulating an idea of Finnish adults and parents' views on what is (un)suitable for children.

- “Ehdottomasti lapsilta kieltäisin **prätikähiiret**[sic]. - - [sic]välillä aivan törkeää kielenkäyttöä.” (Hayzel. Foorumit.ffffin.com)
- “Ei kiroilu sovi lastenelokuvaan.” (Se. Suomi24.fi)
- ”Kyseisen ohjelman [*Prätikähiiret*] Moto-Hiiri sanoi mielestäni aika sopimattoman repliiki[sic]: ”Eiköhän se riitä[sic] että se tuhoaa sen Leiviksen uuden dildon”. [sic] Tarkoitti siis jotain avaruusalusjuttua tällä. Mutta kuitenkin siis sanoi ihan selvästi että dildo. Empä[sic] haluais että oma lapseni ottaisi moista sanaa sanavarastoonsa - -” (Nea Nepuski. Suomi24.fi)
- ”Meillä meni **prätikähiiret**[sic] pannaan, kun itse aloin seuraamaan niiden juttuja. - - Ei sovellu pienille lapsille!” (prätikähiirille. Suomi24.fi)

The comments above illustrate some of the forum discussion on the quality of dubbed children's programs' language use and especially the participants' (nickname in parenthesis) opinions about material that is seen as unsuitable for children: sex-related language and swearing. In numerous conversations on forum sites such as Suomi24.fi the general consensus seems to be that swearing

does not belong into children's programs. Several participants even list *Prätkähiiret* series as particularly undesirable material for children for they deemed its language occasionally obscene. Then again, in a conversation a participant expressed their embarrassed delight when s/he had noticed swearing in a children's movie s/he had been watching (kaksoissola.net). However, despite the humor, the message was clear: how come is this kind of material present in children's material [when it clearly should not be]? One participant also brought up the concept of sexual references such as moaning and pleased sighing in children's features (kaleva.fi/juttutupa). The discussion related to the topic suggests that like swearing, also sexuality and references to sex-related topics are considered undesirable in children's programs.

In addition to public online forum discussions, the Finnish authorities have also defined certain age recommendations for TV programs, movies, games, etc. National Audiovisual Institute (in operation since Jan 1, 2014) refers to *ikärajat* ("age limitations") (ikarajat.fi) as a term when discussing the age recommendations, but of course these guidelines cannot be considered generally abiding (such as laws) but more like recommendations and additional information mainly directed for adults who wish to evaluate and possibly control what kind of material their children are allowed to watch. There are four categories regarding which the contents of a program are evaluated: violence; sex; scary or oppressive content; and drug-use. Of course these guidelines serve adults as well, but it is stated that "the age limitations aim for protect children from material that is considered unsuitable for their age level" (ibid. My translation.). The evaluation is done by trained evaluators, who mainly work in television and production companies and do the evaluation work alongside their primary duties (ibid.). Although the age limitations are but guidelines, this kind of authoritative evaluation can be regarded as a type of mild censorship. A third party takes an active role in predetermining what kind of material should be considered suitable or unsuitable to particular audience groups (age groups). This kind of predetermining does not oblige or bind the citizens in any way, so this kind of censorship is only very mild, but it nevertheless aims to direct their actions in accordance to what is considered good or bad by the society at large.

Regarding sex, the evaluation criteria of National Audiovisual Institute state that if a program contains "mild sexual references or single undisclosed erotically colored scenes", the age limit for such a program is 7 years of age. However, if the program contains "whitewashed sex scenes or hefty of clear sexual innuendos" or "a single openly presented yet covert-in-detail sex act", the age

limit for such a program is 12 years of age (ibid. My translations.). When evaluating a program, the evaluators are to refer to official criteria given by the Institute. The public are able to give feedback if they disagree with the evaluator's decision; well-supported claims may lead to a program's re-evaluation. Thus determining age limitations seems to be a rather unified and carefully controlled process that should be transparent. This is another point that makes this kind of predetermining censorship only very mild in its nature.

In his MA thesis, *Features of Spoken Finnish in the Dubbings of Three Animated Cartoons*, Tero Virtanen (2000), similarly to the present study, has studied the Finnish dubbings of American cartoons, or children's animated programs. He looks into the Finnish versions of *Pocahontas*, *The Neverending Story*, and *Extreme Ghostbusters*. However, his focus is on the features of spoken language, and how often and in what functions they occur in the material. The studied features were repetition; repairs; false starts and unfinished phrases; filled pauses; overlapping and interruption; colloquialisms and shifts in tenor; and atypical features. Although swearing and crude language are occasionally considered features of colloquial language, Virtanen's study does not focus on such features. Instead, he looks into other (aforementioned) features of spoken Finnish. This leaves room to focus on foul language (as a phenomenon of speech) used in children's programs. It is a noteworthy point of study, since the discussion and adults' (parents') attitudes illustrated above lead to assume that foul language is generally considered inappropriate for children, and that would extend to children's programs as well. Also, clear references to sex and sexuality are regarded as inappropriate content for children (who are not adolescents). The presence of such content in a children's program constitutes an interesting focus for research since it seems to contradict the common conception of what is considered appropriate content for a children's program.

The present study looks into the presence of foul language in a children's animated program. As suggested above, it would seem that foul language is considered generally inappropriate for a children's program. My BA study, Pukarinen (2012), scratches the surface regarding the acceptability of the translation of foul language in one program – the *Prätkähiiret* series of 1994 (the old series). However, on the whole it would seem that little (if any) research on foul language used in children's programs in particular is available. The analysis of foul language is contrasted with the results of Pukarinen (2012). The previous study focuses on **acceptability** which is defined

according to Toury (1995:163); he suggests that the amount of [a translation's] acceptability depends on the degree to which it follows the translation norms of the target culture. Hence, the more a translation differs from the target culture's norms, the more its acceptability decreases. The focus of Pukarinen (2012) is on the acceptability of the translation of foul language. The total of 31 episodes were analyzed, so the sample was more extensive than in the present study, where eight episodes of the series in question are analyzed. Foul language is defined as it is in the present study. In addition, the point-of-view of acceptability is of course ignored for the present study.

In Pukarinen (2012), it was already established that a great amount of foul language is present in the Finnish dubbing of *Prätikähiiret*, despite that it seemed to violate the [assumed] norms of translating children's material, which I have described above. In Pukarinen (2012:9), foul language or situational mature content was used in 29 instances within 31 episodes. Also, it is to be noted that the word *turpa* was used 17 times in the old series. The contexts in which *turpa* was used included imperative expressions and phrase verbs, such as *turpa kiinni* ("shut up") and *saada turpaan* ("to get one's ass kicked") as well as the word being used as a part of a compound word, *törkyturpa* ("filth-face"). Some of the examples were clearly what would be considered obscene by adult viewers, such as obvious references to sex toys (e.g. *dildo*, *vibrator*) and genitals (e.g. *molo*).

To conclude, foul language is offensive language the intention of which is to humiliate or offend the listener somehow, degrade or express sexist ideas. The topics foul language may refer to include but are not necessarily limited to swearing, racist or sexist language use and other ridiculing or demeaning language use. Generally foul language is considered a feature of adulthood and seems to be generally considered inappropriate for children. There seems to be a tendency to try to protect children from such "harmful" or "unsuitable" content, and national authoritative actions have been taken to "prevent" children from encountering such material. Yet children and the youth use foul language regularly, for it is a part of natural language-learning process. Nevertheless, the adults seem to consider it undesirable. Based on previous research and the online forum discussion posts, it would seem that should there be translational norms regarding foul language use in dubbed children's programs, they remain rather vague. The topic has hardly been addressed in research, which leads to the necessity to draw conclusions based on previous research on *subtitling* and children's *literary* material. However, it is assumed that the general attitude towards the use of foul language, and especially swearing, in children's material is

negative and disapproving.

## 4. Anglicisms

This chapter introduces the second topic the present study focuses on, Anglicisms. First, the definition of an Anglicism is presented, followed by discussion about the relationship between English language and the Finnish society, and children's relationship to English and Anglicisms.

### *Defining Anglicism*

Toury claims that “there tends to be more than one norm with respect to any behavioral dimension” (Toury. 1999:27). This can be interpreted so that alternative norms often exist within the community, but they might be regarded or valued differently. One such concept I am referring to are **Anglicisms**. Defining the term, however is not necessarily a simple task, since the term's coverage seems to vary. The Merriam-Webster dictionary defines Anglicism as follows: “a characteristic feature of English occurring in another language” or secondarily “adherence or attachment to English customs or ideas”. Since behavioral research is not of essence to the present study, we can ignore the second definition and focus on the linguistic approach. For example Pitkänen (1991:10) and Sajavaara et al. (1978:3) define an Anglicism as content that is derived or adopted from English. This seems to be the same intended meaning than what is suggested by the dictionary definition; the core element of the concept of Anglicism seems to be limited to the word, expression or concept's English origin. This provides a basis for the definition of Anglicism.

However, Filipovic's (1977) definition expands the point-of-view slightly:

“We propose accepting as Anglicisms - - all those words which can be determined to have English as their language of origin or to denote an object or a concept of English origin. - - We even consider that Anglicisms can include pseudo-Anglicisms which have been formed within the receiving language out of elements of English origin.” (Filipovic, 1977:198)

Filipovic repeats the main idea of an Anglicism denoting an English concept in another language,

but he also calls for accepting “pseudo-Anglicisms” as Anglicisms. An example of such English-based expressions in Finnish that have been constituted within Finnish from the elements of English could be *staili*. The construction abides to Finnish grammatical and phonological rules and customs, but it has been derived from its English origin, *style*. Thus, out of English origin has been constituted a Finnish item that denotes an English-origin concept. Filipovic suggests treating pseudo-Anglicistic expressions such as these as Anglicisms, too, since their English origin is evident. I agree with Filipovic that pseudo-Anglicisms could be included into a study of Anglicisms, assuming that their English origin is traceable. Because although the inclusion of pseudo-Anglicisms might come down to vastly including loaned expressions and translational loans from English into a study, disregarding them might be misleading. Despite the adaptation into Finnish, these pseudo-Anglicisms yet denote their English origin, as Filipovic points out. This allows for these pseudo-Anglicisms to be included into the present study's analysis.

### ***On previous research on the translation of Anglicisms in audiovisual material***

Henrik Gottlieb (2001) has studied the translation of Anglicisms in subtitles in particular, his focus being on Scandinavian languages and especially Danish. His material (Gottlieb, 2001) consists of subtitles of what I am refer to as live action movies, or TV programs, where real people are acting (a standard concept of a movie or a TV program, as opposed to an animated movie or a cartoon); his material includes the subtitles of the movie *Ghostbusters*. According to Gottlieb, there seems to be a tendency to let the English show through the translation somewhat. Preferring English-sounding Danish structures in the subtitles of *Ghostbusters* especially seems to be something Gottlieb considers to be “quite typical of the state of the art in Scandinavian television” (Gottlieb, 2001: 256). Despite Gottlieb's (2001) material consisting of subtitles, he also makes a comment regarding dubbing and adds that “also in non-subtitling countries are English-language imports likely to produce a high number of non-idiomatic elements in translations” (ibid.). He takes German as an example and states that the English impact on calque-like structures may result into unnatural-sounding German structures in the dubbed version of an American movie. My material presents similar examples: of cases in which the original English line has had such an impact onto the translation that the Finnish dubbed line sounds unnatural, such as *peittää [nää] kulut* ('cover

the expenses'). Another example of such English-based expressions in Finnish that have been constituted within Finnish from the elements of English could be *pitkässä juoksussa*. Grammatically the expression is correct and acceptable Finnish, but it has been literally translated from "in the long run", then adopted into use in Finnish. The idiomatic meaning behind the original utterance may have disappeared or resulted into sounding unnatural in Finnish, since the literal translation may not convey the entirety of the English utterance.

Gottlieb calls for finding a proper methodology for studying linguistic "anglification" as he calls it in subtitles. Gottlieb (2012) introduces a pilot study which takes into account the historical development of subtitles by "comparing today's subtitles for anglophone film classics with their original subtitles" (Gottlieb, 2012: 262). Thus he has studied two sets of subtitles of the same movies: the original subtitles and the more recent subtitles of the same movie. Gottlieb discovered that, as presupposed in his hypothesis, the more recent subtitles contain more Anglicistic expressions (or anglifications); however, he also noticed that the original subtitles use anglifications in different contexts than the more recent subtitles (Gottlieb, 2012: 264–265). According to him, "another interesting feature is the tendency - - to copy English idioms and sayings which often results in downright unidiomatic translations" (Gottlieb, 2012: 265), which is already referred to above. Of course Gottlieb's material is too limited to draw reliable conclusions, which he recognizes openly, but his study points towards change in the subtitling and translation solutions utilized by the translators of the more recent subtitles in comparison to the translators of the original subtitles (Gottlieb, 2012: 264–267). It is expected that similar change can be seen in the present material as well, since as will be pointed out later, translational norms are likely to change constantly, and the time gap of 12 years might show some differences between the two dubbed versions of *Prätkähiiret*.

Although Gottlieb has studied Anglicisms in audiovisual material for years and his classifications are thorough, his studies focus heavily on Anglicisms in subtitles in live action movies and TV programs. All in all, there seems to be little research on Anglicisms in dubbed features, and the contemporary research seems to focus on subtitling. This leaves room for further research from the point of view of dubbing and children's programs and cartoons. On the other hand, MA students with the University of Joensuu (currently the University of Eastern Finland) have also studied Anglicisms in their Pro Gradu theses; however, their study scopes differ from mine

significantly. In her Pro Gradu thesis, Laura Hyyryläinen (2007) has studied Anglicisms in the Finnish versions of Disney's animated films *Leijonakuningas* (The Lion King) and *Kaunotar ja hirviö* (The Beauty and the Beast). Hyyryläinen suggests that the effect of English is strongly present in children's cartoons. The effect was strongest in small discourse words: interjections and discourse particles, such as *okei, jea, o-ou* and *alright*. Hyyryläinen treats small discourse particles, interjections, and exclamations such as these as direct loans or “copied” expressions from the original English dubbed material, but in the present study the expressions are classified differently, as explained in Methods. Hyyryläinen's study relates to mine, since she also studied Finnish dubbed versions of originally American animated features with children as the assumed primary target audience. However, whereas Hyyryläinen compares the translations to their originals, my work will focus on the differences between two translations of a same series from different decades (and millennia, to be exact). Despite the different approach, her study enables comparing her results with those of the present study.

In my opinion, the presence of Anglicisms in dubbed programs has hardly been studied extensively enough. There seems to be very limited amount of research conducted on dubbed features that would take into account the use of Anglicisms in particular. In his MA thesis, Tero Virtanen (2000) looks into the features of spoken language (such as unfinished phrases, filled pauses and interruption) in two Finnish dubbed versions of American cartoon, but his focus excludes Anglicisms. Since children are likely to watch dubbed programs – at least until they are old enough to be able to follow the subtitles independently, as pointed out later – their language should signify to the AV research field as well. The study of dubbed children's programs constitutes an interesting research field because it is likely that the language use the children hear when they are watching the dubbed programs has an impact on their language-learning and the development of their language competence.

The material points to different approaches to handling the English-based content in the translation. There are instances (in the material) where a word or an expression has not been translated but rather transferred into the Finnish version as it is. Examples of such are expressions *I'll be back, oh man, please* and *alright*. These expressions are referred to as **non-translational** Anglicisms, or non-translational expressions. On the other hand, the material presents also Anglicisms that have been translated or adapted to better suit into the Finnish

context. The degree of adaptation, however, varies from small changes in the word's phonology and morphology (i.e. *hani, jees, koodi, leidi*) to entire clauses that technically look like Finnish formulations but clearly have an English origin (e.g. [olla] *vihree, peittää kulut*). These translated or adapted expressions that have not been transferred into the translation as they are referred to as **translational** expressions.

To conclude, it seems that Anglicisms have been studied, but the points-of-view from which the topic is approached neglect the study of Anglicisms in dubbed programs. This aspect should be looked into since, as illustrated below, the presence of English and Anglicisms has become a daily phenomenon in the Finnish society and English is encountered in various occasions (Hiidenmaa, 2003:92-96). This phenomenon has reached children's programs as well. As suggested above, the language the children hear in the programs could have an impact into their language-learning, and thus it is important to study how the English content is presented to children – is it understandable, what kinds of functions it is used for and how much of English-based content is present in children's programs. The lack of such research on dubbed children's programs justifies the importance of the present thesis since it provides a look into a previously largely neglected area of Anglicism and dubbing research. The term Anglicism itself is understood to generally refer to (linguistic) content that is of English origin, but the exact definition of the term varies from extremely broad (Pitkänen, 1991:10; Sajavaara et al. 1978:3) to highly detailed yet all-inclusive (Filipovic, 1977:198). For the present study, however, it is necessary to define the term with more in-detail criteria than what is provided by Pitkänen and Sajavaara et al. The present study applies Filipovic's definition, since he, too, mentions the inclusion of pseudo-Anglicisms into the analysis of Anglicisms, since the material includes examples of such pseudo-Anglicisms that have been constituted within the Finnish framework from the original English content (for example *staili, tsekata, hodari, buginen*). The term Anglicism shall thus be used to refer to words, phrases and expressions that have been derived from English or denote an English concept. This includes also pseudo-Anglicisms. Depending on whether or not a particular expression has been translated or adapted to better suit the Finnish context, the examples (of Anglicisms) are categorized either as translational or non-translational expressions.

## ***The role of English language in the Finnish society***

In Finland, English is currently encountered daily. Some of the fields where English and Anglicisms are encountered frequently include technology, marketing, popular culture, fiction, and spoken language. English has various functions in the Finnish society, and yet its status is questioned, even disputed. In 2008, Finnish Literature Society published *Kolmas kotimainen* – a collection of articles discussing the contemporary position of English language in the Finnish society.

“ - - the use of English expressions often has symbolic significance that are [sic.] connected in many ways to local communication situation as well as larger social, cultural and economical processes. English language is used to build social contexts and to signal membership within them. - - Thus, for Finns, English is not only a foreign language to be used when talking with “foreigners”, but often also a tool that Finns use to define social communities and ways of using language as their own.” (Nikula & Leppänen. 2008:423)

In addition, in a large-scale national survey to Finnish native speakers regarding their attitudes towards English, the picture looks slightly different. This survey is seen as a “sister study” to *Kolmas kotimainen*, and in their report Leppänen & al. (2009: 114-115) express specific information regarding the public attitudes towards English. It would seem that although many, mainly young and highly educated people, seem to be comfortable with using English like their native language, English would still seem more like a foreign language than an adopted resource for communication for the audience on national level. Leppänen & al. (2009: 109-112) conclude that Finns use English for different reasons. According to them, those who use English weekly most often report using it to acquire information, for their own entertainment, to communicate with people or to improve their English skills. Also, Leppänen & al. report that for younger people, using English did not seem foreign; it seems that for younger people, English is a part of their daily lives. The degree to which English is used varies. While others (like myself) smoothly switch from one language to another while conversing, others might rather use bits and pieces of English mixed into their Finnish expression rather than switching language altogether. The phenomenon in general is called **code-switching**. In code-switching, the code of communication (or language) suddenly changes from one into another, more or less temporarily.

As stated above, Anglicisms (along with English) seem to be in daily use. In her book *Suomen kieli – who cares?* Pirjo Hiidenmaa (2003:92-96) lists six types of relationships Finnish and English languages seem to present in Finland. The types are

- English language stands independently as an isolated text.
- A slogan in English is embedded into a Finnish text.
- Names of products and titles within a text.
- The foreign word as a quotation within the text, as a part of the Finnish sentence structure.
- The foreign word has been adapted.
- Finnish equivalent.

Hiidenmaa's classification is thorough, but not all the categories listed are of essence to the present study's material. The second and third points can be ignored, for the material provides no suitable examples or they are purposefully excluded from the analysis. The latter relates to translated names: the present study does not focus on the translation of names, and thus names are excluded from the analysis. Then again, the other categories are significant since there are numerous examples of all cases present in the material, such as English language maintained as it is (*I'll be back, no problem*); English as a quotation (*smeshy*); adapted words like *raideri, hodari* and *tsekata*; and finally the equivalents used in Finnish (*freelance*).

Hiidenmaa points out that

ordinary daily conversation includes a lot of independent English phrases: so what, shit happens, who cares. - - Independent slogans or corporations' mottoes such as these often stand as separate statements or catch-phrases independent from the other text. They are not referred to, and on the whole, understanding them is not necessary. One does not have to conjugate them, and in this case the speaker and the writer can follow the English conventions. (Hiidenmaa. 2003:93-94. My translation.)

This relates to the present study since, according to Hiidenmaa, small embedded English expressions are used in daily conversation. Since the material are dubbed cartoons, which consist of language intended to be spoken (Tiihonen, 2007:175), it is likely that such features of spoken

language would have been embedded into the dubbing as well. It could be a way to create the illusion of spoken language into the translation. Also, according to Nikula and Leppänen (2008:423), English can be “used to build social contexts and to signal membership within them.” And especially if the implementations are of the type that carry no real information (such as expressions like “who cares” or “shit happens”, which express reaction to something said previously), it is hardly necessary to understand a possible Anglicism literally in order to still be able to follow the overall plot of the program. In that sense, the use of Anglicisms also in a children's animated feature could be possible, since they would most likely be used to “spice up” the language of the translation; to create an illusion of the events taking place in the United States; and to perhaps even sound “cool” or funny to children who cannot be expected to understand everything in a foreign language. This would suggest that the Anglicisms present in the material are likely to be of little informational value and treated more as contemporary colloquial language or imitations of real life speech. In addition, as television entertainment, *Prätkähiiret* series could be considered popular culture. Because since the series is dubbed into Finnish and its aim is most likely to imitate natural Finnish speech, it can be concluded that Anglicisms are likely to be present in the material at least to some extent, since it fits the above-mentioned criteria of utilizing spoken language and belonging into popular culture.

Based on previous research, on a nationwide scale the attitudes towards the relationship between the Finnish society and English language seem to differ considerably. On one hand, I have encountered strong opposition towards the “overpowering” use of English in place of or in combination with Finnish. Possible reasons include irritation and anti-Americanization but also fear of the potential withering of Finnish language under suppression of strong foreign content. The survey results also suggest that, on national level, English is seen as a foreign language rather than means of standard communication. Also, those who are not competent in English may feel frustrated with the increased English usage in their daily lives: not being able to understand the foreign content might be irritating and frustrating. On the contrary, especially amongst people whose language competence in English is fluent or excellent, I have occasionally noticed that these individuals seem irritated by the possible flawed usage of an English-based word or expression. Thus the attitudes toward English and its wide-spread (and spreading) use in combination with or instead of Finnish really seem to vary.

Hiidenmaa (2003:29,75,79) also takes a stance in this matter. First of all, she stresses the fact that the language is not the one that needs “correcting”, it is the language users. But then again, she also thinks that the language users' personal choices in their language use are the very aspects affecting the use of language on a wider scale. According to her, it is a company's choice to publish their job advertisement in English or to choose to operate mostly or solely in English. Likewise she points out that some fields of science (such as medicine) treat English as a default language of publications. These, to her, are choices that are often motivated on the grounds of earning a wider international audience, be it a dissertation thesis or a new product to be launched. Then again, Nikula and Leppänen (2008:423) suggest that “for Finns, English is not only a foreign language to be used when talking with 'foreigners', but often also a tool that Finns use to define social communities and ways of using language as their own.” Therefore, there is a large group of mainly young and/or highly educated people but also others who are comfortable in using English alongside and/or instead of Finnish daily. It can be concluded that the Finnish society's relationship to English and English-speaking world is currently diverse and perhaps somewhat indecisive. This certainly supports Toury's suggestion of alternative norms existing within a given community, but the norms may be valued differently.

Children's position in this equation is dependent in the sense that they have little to no control over in what ways and how often they encounter English. The aforementioned presents English language in the Finnish society from the adult point-of-view. In Finland, most children start to learn English in 3<sup>rd</sup> grade of elementary school, but besides school, they encounter it daily, just like adults, in commercials and entertainment, for example. The difference is that they hardly understand as much of what they encounter as most adults do. Thus, until a child is old enough to start determining their language use themselves, and until their language and culture competence is solid enough, adults are responsible for making the choices regarding their exposure to foreign language and culture content and also for guiding and instructing them properly about the foreign exposure they encounter. The present study assumes that adults determine the children's degree of exposure to English and foreign content since children hardly have the competence to do it by themselves. Thus the present study assumes that adults work as “gatekeepers” and control the children's exposure to foreign and English-based content.

As suggested by previous research, the Finnish society's (the Finnish adults') relationship to English is complex and vague: on one hand, English is used daily, regarded as a great tool for

international communication, marketing, employment etc. and it is not considered overpowering or irritating. On the other hand, there are people who believe English is going to “corrupt” Finnish by influencing it too deeply, and especially Americanism is considered a threat to national culture. If the adults' reactions to English as this complex, yet somewhat approving, is it possible to determine what kind of exposure to English-based content would be appropriate or best suited for children? Controlling the exposure by translation and dubbing solutions is a way for the society to determine to what extent and how often children encounter English. One aim of this study is to describe in what ways Anglicisms are present in dubbed children's program *Prätkähiiret*.

## 5. Material

*The Biker Mice from Mars* series was created by Rick Ungar, and it first aired in the United States from 1993 through 1996. The Finnish dubbed version was first aired from 1994 through 1996 on the MTV3 channel. The Finnish version was produced by Film & Cartoon Finland, but the translator or translators of the old series are unknown. The story is about three Martian anthropomorphic mice that ride motor cycles and accidentally crash-land into Chicago. They settle to live in a garage run by a human woman named Charlie ("*Santtu*") and repeatedly have a confrontation with their archenemy Lawrence Limburger ("*Lalli Leipäjuusto*"), who is from Mars's enemy planet called Plutark ("*Pluto*"). The series used to be enormously popular and famous for its crude humor and mature content (as described in Pukarinen, 2012). The MTV3 channel presented a re-run of the series in 2007-2008, during which the material was recorded onto DVD.

In 2006, MTV3 started airing the new version of the same series. It is to be noted that the series was not intended to be a remake of the original; the name of the series remained the same, but the whole concept changed with new revisions. The new series takes place a few years after the events of the original series, and features for example whole new antagonists: a race of cat people from the planet of Catatonia ("*Kissatron*"). A point of interest is that the Finnish version's voice actors of the main characters were changed for the initial production of the new series, but were later on replaced by the original voice acting cast. (Wikipedia) Due to time restrictions, whether or not this change has had an effect onto the variation of the language used in the new series is not explored in this study. The new episodes were privately purchased as DVD releases or loaned from the public library.

### ***The relationship between the dialogue and the visual material***

The present study focuses on identifying and describing the changes in the use of foul language and Anglicisms between the old and the new *Prätkähiiret* series. In order to better relate the picture and the spoken dialogue, short descriptions of the animation style and visual qualifications of each series are required. In dubbed animated programs the relationship between the picture and the spoken dialogue is very close. By backtracking slightly, this leads to the conclusion that the

visual context carries a part of the overall message, in addition to spoken dialogue. Thus, the visual material offers some basis and context for the dialogue to take place in, and the verbal message should not contradict with the events seen on the screen. Hence it is significant to consider what kind of visual material the program provides, and what kinds of conscious or perhaps subconscious messages the visual material may convey.

In the old series, the imagery is rich in detail. The characters' motorbikes are shown to have rich detailing and have a lot of attached weaponry. Also the looks of the three main characters can be described as anthropomorphic, very masculine and macho: they have human-proportioned bodies and stand on two feet; have bulky, muscular torsos; and some of them even have visible evidence of fought battles. For example, Vinski wears a mask because he lost a half of his face in a battle, and Moto lost his right arm and now has a mechanical arm instead. The imagery provides a very masculine, perhaps "bad boy-ish" image of the main characters. On contrast, the female characters in the program are portrayed as very femininely beautiful and voluptuous: they all have long hair, rather curvaceous bodies and they are generally very pleasing to the eye. The women are all strong personalities, but nevertheless they are portrayed as objects, since throughout the series, especially Vinski makes regular comments on the appearance of the female character called Santtu. In addition to characters' appearances, the series includes a lot of battles scenes, explosion and other action. All these things lead to assume that the program was originally primarily aimed for boys, although many girls also like it, since boys are stereotypically more interested in seeing masculine male characters (perhaps on the grounds of idolization, but that is beyond the focus of the present study), speed and thrilling action than girls (Pukarinen, 2012). Nevertheless, the masculinity emphasized in the visual material may provide conscious or subconscious triggers for the translator(s) to favor or end up choosing particular kinds of expressions in the manuscript. As suggested in Pukarinen (2012), it could be that the macho attitude dominating the old series would also allow for more lenient language-use regarding foul language, since especially boys' inappropriate behavior and language-use has been generally less reprimanded than that of girls, since crude language-use and macho behavior have historically been seen as features of masculinity rather than femininity, and thus have been less desirable for girls, who have perhaps been expected to behave "better" or more "lady-like" and avoid using e.g. foul language. In dubbed programs, the spoken dialogue is closely tied to the visual material. Thus the excessive masculinity provided by the imagery may direct the spoken dialogue towards more macho-like

speech that might also utilize e.g. foul language, although it might be generally considered inappropriate in that given context.

In the new series, the animation quality is less rich in detail and “sloppier”. There are generally less detail both in the characters and the surrounding scenery. The three main male characters' appearances are more scruffy (e.g. strands of hair are shown to stick out here and there) and animalistic in contrast to the characters' anthropomorphic appearances in the old series. Muscularity in their bodies has decreased: they are no longer portrayed with well-defined muscles. They also seem younger than in the old series, even though the new series takes place two years after the events of the old series. All in all, the masculinity of the main characters' appearances has decreased in the new series. Regarding the female characters, they have gained more masculinity. The lead female character Santtu wears tight tomboyish biker clothing in the new series and her hair has shortened to shoulder length, and the other significant female character Minni is wearing a custom military coat throughout the new series. It seems that the new series' visual imagery provides fewer triggers for dominating masculinity (or femininity). Thus it would also provide less triggers for the translator to favor or end up choosing particular (crude or otherwise masculine) expressions. It is possible that as the visual style and the rather sexist approach of the old series have changed for the new series that might have had an effect onto the language used in the new series as well.

The only way to clarify whether or not the change in the original series' style has also affected the translation is to consult the original series. I must stress that the aim still is not to include the original series into the analysis; the Finnish translations are not evaluated against their original versions, but instead the original versions of both series are consulted in order to grasp an understanding of the change that might have occurred in the original versions of the two series. The original versions of a few randomly selected episodes from both series were watched to get an idea of the style and general mood of the particular series. Regarding foul language, the original versions of neither series seem to provide any trigger for the presence of foul language which is clearly present at least in the translation of the old series (Pukarinen, 2012). The expression “shut up” is occasionally used in the original series as well, but not to the extent its equivalent “turpa kiinni” is presented in the Finnish translation. There seems to be no trigger for the majority of the sex-related language (e.g. *dildo*, *molo*) observed by Pukarinen (2012), either, although the word

“butt” is referred to occasionally. This could suggest that the foul language present in the Finnish version of the old series has been added in the translation/dubbing phase, since the original material provides no trigger for transferring the foul content from the original version. To justly determine this would of course require comparing the translation to the original series, which extends beyond the focus of the present study. Thus the assumption is not discussed further at this point.

Generally the new series seems to be a bit more foolish in its overall expression than the old series. This might have had an effect on the Finnish translation of the new series, since if the original version of the new series is generally more foolish than the old series, it could result into more foolish translation solutions as well. Thus it is possible that this aspect is also present in the translation and that the Finnish translation of the new series were similarly less serious in its expression. This could have had an effect on the presentation of Anglicisms in both of the translations, but further evaluating that aspect would be impossible without submerging into the ways the episodes are translated, which would expand beyond the present study's focus.

### ***Selection of the research material***

In the pre-analysis, it was noted that there seem to be similarities between the plots of some of the old and the new series' episodes. (See Appendix I for short plot descriptions.) In the new series, there seem to be episodes the plot structures of which are roughly similar to those of certain episodes in the old series. In these particular cases, the new ones can be regarded almost as remakes of the original ones, although alterations in plot details are of course present. Also, there is a case of another kind of affiliation between the old and the new series that goes onto the level of titling: the episodes called *Olipa kerran Marsissa*, volumes 1–3 (“Once Upon a Time on Mars”, the old series) and *Olipa kerran Marsissa*, likewise volumes 1–3 (“Once Upon a Time on Earth”, the new series). Although the original titles differ slightly, it can be assumed that the similarities between the episodes' titles are intentional, and hence can be regarded comparable to corresponding ones in the old series.

The number of contrasting episode pairs, or episodes with notably similar plot structure, is six; the

events and/or the episodes titles correspond to such a degree that it was deemed suitable to focus the study onto these episodes, since it is likely the language might be the most similar in episodes with similar plot structures. However, since some analyzed episodes are in more than one parts, multi-part episodes are looked into as one whole unit in order to avoid confusion. The total of eight episodes of the old series and nine episodes of the new series are used as material for this study. The selected material (seventeen episodes, each episode approximately 20 minutes in duration) was searched through and the examples to be analyzed were collected manually.

## 6. Methods

This chapter describes the methods used for analyzing the material. Also, the exceptional formulation of certain methods is explained, such as the aforementioned consultation of the original versions of each series as a background for the actual analysis. As explained earlier, the visual appearance of the new series has changed into sloppier in comparison to the old series. Since it is possible that the visual material provides triggers that have an impact onto the language used in a particular series, the change in the visual appearance of each series might have had an effect on the language, too. Thus, the original versions of some randomly selected episodes from each series were consulted in order to grasp an understanding of the possible change in the general mood and style in the original series. This was in order to be able to consider whether or not the possible change in the translations simply reflects the change in the original series.

After the consultation, for the analysis the examples were divided into examples of foul language and examples of Anglicisms. Foul language in this case refers to swearing and other forms of offensive language related to sexuality, origin or physical aspects that are intended to humiliate or offend the listener, degrade or express sexist ideas (McEney, 2006: 1-2), and Anglicisms are words, phrases and expressions that have been derived from English or denote an English concept, including also pseudo-Anglicisms that have been constituted from the English concept within the target culture. Second, the examples in each main category are divided into examples from the old series and examples from the new series. Then the examples from each series are contrasted and discussed in separate sub-chapters.

There is a numerical table at the beginning of each sub-chapter; in that table, the total number of the examples of the given topic (foul language/Anglicisms) in the given series (old/new) is presented. The numerical analysis, however, is limited to the table presentation, and the examples are analyzed mainly qualitatively in order to discover the potential change in the use of foul language and Anglicisms that might have occurred from the old series to the new series. It has to be kept in mind that the examples represent only a sample from each series, so the material does not describe the situation in the entirety of either series.

The analysis methods for each main category differ due to a great difference in the amount of examples (14 examples of foul language versus 217 examples of Anglicisms): exactly the same analysis method cannot be applied to both categories. The analysis methods used in each main category are introduced in the respective sub-chapters. Also, regarding individual instances of foul language and Anglicisms, there were some borderline cases the relevance of which had to be considered carefully.

Regarding foul language, the new series presents several cases where an expression similar in meaning to *turpa kiinni* (“shut up”) is formulated as *pitää pää/lätty kiinni* (“to keep one’s face shut”) or something similar. This structure, repeatedly used especially in the new series, was challenging, since it does not fill the present definition for foul language. Although the idea of the phrase is of course to tell someone less than politely to be quiet, it does not compare to *turpa kiinni* in strength. It could be said that *pää/lätty kiinni* is a euphemism for *turpa kiinni*: the idea is the same but the tone less harsh (and thus more suitable to be used in material the target audience of which are children). In Pukarinen (2012) such expressions were left out of the analysis, and since my definition of foul language remains the same as in the earlier study, that facilitates the choice to exclude *pää/lätty kiinni* from the analysis. Similar cases were mild curse words *pahus* and *hitsi*. In meaning they might be close to *darn it*, but in Finnish they are mild swearwords (MOT dictionary). Their relevance to the study had to be considered carefully, since they hardly fill the definition of foul language. The use of *pahus* or *hitsi* does underline dissatisfaction, but they would hardly strike the listener as shocking, since their strength is very weak. Due to this factor, they are excluded from the analysis.

As for Anglicisms, in some cases the decision to include a particular word or expression into or exclude it from the analysis was not a simple one to make. First of all, the material includes lots of technological and scientific terminology that is often derived from English. These expressions are included into the analysis, since although words such as *virus*, *propaani*, *petroli*, *bioninen*, *kybermaailma* and *lobotomiaperformanssi* are likely to be used in contemporary Finnish, and some expressions might even have their origins in other languages than English (e.g. Latin), in this case it is an assumption that expressions such as these have a trigger in the original English version. Thus they can be regarded as pseudo-Anglicisms; this fills the present definition of an Anglicism. A more difficult case were the numerous names appearing in the material (*Chicago*, *Detroit*, *Richter*[in

*asteikko*], *Jackson*). In these cases the entire word or the part of the word that would signify to the study is a name (a person, a scaling system or a place). They were excluded from the analysis. The present study is not focused on the translation of names, thus including them into the analysis might extend beyond the focus of the study. However, fictional names appearing in the material were included into the analysis on the basis that it is highly likely that creative translational activity has taken place when the expressions were transferred into the Finnish version. The cases are the following: *tsernopusikko* and *raideri*. *Tsernopusikot* are a weapon and *raiderit* are a race of hyena people living on Mars. Especially the word *raideri* seems like it has been derived from “raider”, thus supporting its inclusion into the analysis. *Tsernopusikot* is an interesting case in which a part of the Finnish name of Chernobyl has been combined with a general noun, rendering it into a compound word rather than a real name. Also, the translation includes a lot of words that are clearly of foreign origin but other than English. Words like *finito* (Italian), *arrivederci* (Italian), *pronto* (Spanish), and *nada* (Spanish) are used in contemporary spoken English especially, but they are loan words into English from other languages. They do not fill the present definition of Anglicism since they are not denoting an English concept and thus were excluded.

### ***Analysis method on foul language***

There are only 14 examples of foul language in the present material: 12 examples from the old series and 2 from the new series. Due to the small number of cases, the examples of foul language are analyzed mainly qualitatively. For the qualitative analysis, since the number of swearwords in the material is rather small, a further division into subcategories is not necessary, but all of the examples are discussed as one unit. However, since many of the examples center around the word *turpa*, those cases are discussed in a separate sub-chapter. In the analysis, instances of foul language from both series are presented side by side, but so that it is clear from which series (old/new) a particular example is. There is a table that indicates the number of examples in each series (old/new) and lists all the examples.

The material includes cases of what I refer to as situational mature content, where the mature (in this case, sexual) innuendo or message is conveyed only when the picture and the speech are combined. In these cases of situational mature content, the utterance would either lose its sexual

innuendo or be misinterpreted as sexual message when it is not intended as such. Both of these cases in the material refer to sex-related content and are discussed separately.

## ***Analysis method on Anglicisms***

The analysis of Anglicisms will be performed so that the examples are initially classified into categories based on their translational status as follows: **non-translational** expressions and **translational** expressions. Non-translational expressions are those that have been presumably transferred from the source text as they are. Those expressions are English in their written form as well as in their pronunciation. Translational expressions are Anglicisms that have been adapted into the Finnish culture in part or fully, for example by altering an expression's written or spoken form into more Finnish. Pronunciation is an important factor in the division of the words into translational and non-translational, since many classifications are solely based on the pronunciation of an expression. The non-translational cases are further divided into interjections; allusions; nouns; adjectives; and phrases. The translational expressions are further divided into interjections; nouns; adjectives; verbs; phrases; and unidiomatic or unclear structures. The classification regarding each series is adapted to suit the discovered examples.

Regarding each category (non-translational/translational), the examples from each series are analyzed separately in order to avoid confusion: the examples from the old series are discussed first, followed by the discussion of the examples of the new series. Each topic is discussed as a separate sub-chapter. The sub-chapters are thus (1) non-translational Anglicisms in the old series, (2) non-translational Anglicisms in the new series, (3) translational Anglicisms in the old series, and (4) translational Anglicisms in the new series. Since there are a lot of examples from each series, setting them side-by-side would not be a practical way to present them. The numerical data regarding the material is very limited; thus it is presented in a table in which all the examples of a given category (non-translational/translational) in a given series (old/new) are divided into different **types** (interjection, noun, adjective, verb, phrase etc.). It is marked how many times a particular type of expression was used, and all the different expressions of a given type are listed. However, the exact number how many times particular expression was used in the material is not marked.

Some classifications (as either non-translational or translational expressions) require further discussion. For example, there are two written forms for the word “cyber” – *cyber* and *kyber*. The difference in spelling is intentional and its function is to reflect the pronunciation of the words: with *cyber*, the word is pronounced in the English way, using an [s] phoneme, and thus it is classified as a non-translational expression, whereas spelling the word as *kyber* indicates that in those cases the word is uttered using Finnish pronunciation and a hard [k] phoneme, and thus it is classified as a translational expression. Words like *cyberpunkkipyöräilijä* and *cyberavaruus* are here spelled with “c” to highlight the [s] phoneme pronunciation, in comparison to the new series where *kyberavaruus* is spelled with “k” to highlight the [k] phoneme pronunciation. It is to be noted that the [y] phoneme is pronounced in the Finnish way in both series. Thus, the pronunciation of *cyber* hardly abides to neither English nor Finnish conventions due to the exceptional pronunciation of [y], but since the pronunciation of the [c] phoneme abides to the English pronunciation rather than Finnish, the word is in this case classified as non-translational.

There are also cases where closely related words (*wow*, *whou* and *vau*) are classified differently solely because of their pronunciation. *Wow* and *whou* are treated as non-translational due to them being English-like in pronunciation, using the softer [w] phoneme, whereas *vau* is a case that in the series is clearly pronounced with the Finnish pronunciation, using the sharp and harder [v] phoneme. Thus *vau* is considered a translational expression instead, although the expressions are very close relatives. Similar cases are word pairs *oh yeah–ou jee* and *oo/ou mama–oi mama*. The former expressions are classified as non-translational whereas the latter expressions are classified as translational. The division is solely based on the expressions' pronunciations. The examples are discussed in detail in the appropriate analysis sections.

Also, some examples can be considered to belong into multiple categories simultaneously. *Alright* is a case that could be categorized in more than one ways: as an adjective and as a phrase. It can be used to indicate general agreement or health condition; or when used as a phrase, its function can be to merely indicate an opening of an utterance, rendering *alright* an “empty” feature of spoken language that is not meant to be understood literally in that context. In these cases where a word/expression could be classified in more than one ways, the expression is marked with an asterisk (\*) and discussed in detail under each appropriate category, from the point-of-view of the

category in question. A similar case is its translational equivalent *okei*, which is used as an adjective and as a phrase in the material. *Okei* is dealt with in the same way as *alright*.

Some incomprehensible or difficult expressions in the material required or would have required consulting the original English script in order to comprehend the Finnish line's intended meaning, for occasionally a Finnish utterance is so unclear that it is difficult to determine to which degree it has been transferred from the source text or possibly otherwise conveyed into Finnish in an incomprehensible way. It must be stressed that the intention is not to compare the translation and the original, but in this case, the original was or would have been consulted in order to be able to interpret the Finnish line's intended message. Examples of such clarifying consultation are lines, "Isot kranaatit takaa niukan voiton" in the old series and "Sen voit viedä pankkiin" in the new series. However, I was not able to access the new series' episode in which the line in question would appear, thus I could not clarify the original line with absolute certainty.

## 7. Analysis

In this chapter, I will describe my findings and present the examples of foul language and Anglicisms in both series, respectively. Each sub-section begins with a table illustrating the numerical data, which is followed by an in-depth qualitative analysis. The approach is descriptive as stated numerous times in the preceding chapters.

The analysis chapter is divided into two primary sub-chapters, the first presenting the foul language examples and the latter the Anglicism examples. The foul language examples are discussed side by side due to relatively limited amount of examples – the examples from both series are contrasted in one table and discussed as one unit. However, this same method cannot be applied to Anglicisms due to a great number of examples from both series (the old and the new). Thus Anglicisms are discussed so that the examples are primarily divided into non-translational and translational expressions as explained above. Secondly, the examples from each series are presented as separate sub-sections of the two main categories (non-translational/translational).

### ***Foul language***

In this section, I shall introduce 14 instances of foul language observed from the analyzed episodes. One expression, *turpa kiinni*, was used more than once in the material, so only one such example is presented here. In addition, the results are compared with those of Pukarinen (2012) regarding the translation of foul language in the old series. The numbers in general are rather small, but assuming that foul language should not be present in children's material at all, as suggested by previous research and adults' opinions presented in the theoretical framework, 14 instances within 17 episodes seems noteworthy.

Table 1 below presents the examples from each series. Instances of three types of foul language were discovered from the material: religious expressions (example 1); expressions related to sexuality and human body (examples 2–5, 11); and the various different uses of the expression *turpa* (examples 6–10, 12). The results are in line with previous research (e.g. Hughes, 1991; Andersson, 2004; Pukarinen, 2012), since the taboos referred to often relate to religion and sexuality and bodily functions.

Table 1: The presentation of instances of foul language by series.

Series	Old (1994)	New (2006)
Instances (total)	12	2
Examples	<p>1. Monks: "<i>Herranjumala!</i>"</p> <p>2. Vinski: "<i>Housut repee!</i>"*</p> <p>3. Anni: "<i>Aah, mulla on takamus ihan hellä. Oh, mitä rynkitystä.</i>"*</p> <p>4. Rasvanahka: "<i>Kuka teist' on pomo, kenen hanuri kaipaa putsaamista?</i>"</p> <p>5. Stilton: "<i>Senkin hanurinlipittäjä!</i>"</p> <p>6. Santtu: "<i>Kuunteles nyt, senkin rasvaläjä. Sinulla on kymmenen sekuntia haihtua täältä ennen kuin vedän turpaan.</i>"</p> <p>7. Rasvanahka: <i>Turpa tukkoon!</i></p> <p>8. Santtu: "<i>Ne voi saada turpaan tai tulla ammutuks tai vaikka räjäytetyks!</i>" Vinski: Hei Santtu, jos mun veikat saa turpaan tai ammutaan tai jotain sellasta, niin mun täytyy mennä kyllä hätiin!</p> <p>9. Monttupomo: <i>Turvat kiinni ja kaivakaa!</i></p> <p>10. Leipäjuusto: "<i>Ja nyt jaan nimmareita.</i>" Nuikki: "<i>Turpa kiinni!</i>"</p>	<p>11. Turbo: "<i>Otapa koppi, Palkinperä!</i>" Palkki: "<i>Ehkä tämä on hyvä hetki ottaa ja häippäistä.</i>"</p> <p>12. Minni: "<i>Toimistooni, moottoriturpa!</i>" Turbo: "<i>Hei, anna korville armoa. Auh! Auu!</i>"</p>

\* The case of situational mature content

As shown in Table 1, numerically the old series contains six times as much foul language as the new series. Also, the old series included one reference to religious swearwords in addition to *turpa* and sex and body-related expressions. In the old series the variety of the words is thus greater, since the new series contains no foul language related to religious taboos. Based on numbers alone, it seems that the tendency to exclude foul language from the dubbing has become stronger in the

new series.

There was only one example that refers to a religious taboo, presented in example 1. The line is heard in a scene when the enemy troops attack a monastery which conceals the headquarters of the resistance movement. The monks as bystanders flee the scene, shouting the line. It is clear that in the present material the taboos related to religion are referred to the least. Pukarinen (2012) suggests the same, where religious taboos were also the least frequently used category.

Examples 2 and 3 present the cases of situational mature content. These references to sexuality are closely tied to their contexts and the support of the respective visual material, since in the former case the sex-related innuendo behind the words could not be interpreted to be sexual without the context, and in the latter it would definitely be misinterpreted *without* the context. As stated in the theoretical framework, in dubbing, the spoken dialogue is combined with the picture on the screen, and the dialogue should not contradict with the visual material (Tiihonen, 2007) but instead work together with the visual material to create an illusion of the viewer watching a program originally spoken in their language. These examples present how significant it is to be able to access both the visual material as well as the sound in order to successfully convey the intended message to the viewer, which is the aim of all translating (Tiihonen, 2007). Both examples are found in the same episode, *Once Upon a Time on Mars*, part 3 (old series).

The sexual interpretation of example 2 relies on the visual context in which an attractive female character (Anni) causes excitement in a male character by kissing him. This is a clear reference to erection which might give a man the feeling that “his pants are about to tear apart”, like the line indicates. On the other hand, in example 3, there is a scene in which Anni describes her feeling on her bottom after a lengthy ride on her motorbike on a rocky road. This case is the exact opposite of the first example, since without the visual context showing Anni rubbing her bottom as she rises off from her motorbike while quoting the line, at least an adult would likely interpret the line as sexual, referring to the sex position known as “riding”. Then again, when the viewer sees the context, the line's intended contextual meaning is easy to interpret as it was intended to be interpreted: a general statement of dissatisfaction towards the soreness caused by the uncomfortable motorbike ride.

In both the old and the new series, the references to body parts center around the bottom, as illustrated by examples 4, 5 and 11. *Hanuri* (“butt”) is an euphemistic expression for bottom, but the case again relates to the combination of the visual material and the sound. In example 4, when Rasvanahka utters the line “Kuka teist' on pomo, kenen *hanuri kaipaa putsaamista?*”, he is on his knees on the ground, his lips pouting out like he is going to kiss something. The visual material gives the whole *hanuri kaipaa putsaamista* (“butt needs cleaning”) utterance the meaning that it is his intention to take care of the clean-up work with his mouth. In other words, literally kiss someone's ass (clean). Although *hanuri* in itself might be considered weak in meaning, in this context the inappropriate innuendo is constituted with the aid of the visual context.

More interesting case, however, was example 5 with *hanurinelipittäjä* (“butt-licker”), which is an obvious sanitized replacement for the totally unacceptable insult *perseennuolija* (“ass-kisser”). The replacement has been formed by toning down the meanings of both individual words of the compound to form a less offensive compound. The expression is actually humorous, to some extent, since the offensive form is easily recognized by an adult behind the seemingly appropriate surface.

The only example from the new series, example 11, refers to bottom in a slightly different context. In this case, *perä* (“butt, bottom”) is attached to a character's name. In this case the expression can be interpreted in more than one ways. Rami Palkki is the main antagonist of the new series. Thus, one way to comprehend the expression is that by combining Palkki's name and *perä*, the speaker clearly expresses strong distaste towards Palkki. This can be traced from the use of *perse* (“ass”) sanitized form of which is *perä*. In spoken Finnish, when someone expresses strong distaste towards something, they might refer to it that it is *perseestä* (“[something] is from ass”). In this case, *perä* attached to the name might signal similar disapproving if not downright hateful meaning, but of course in a less harsh way. On the other hand, it is also possible to interpret the line as an insult solely making fun of or ridiculing the Palkki character's rather large behind. It is, however, evident that the word is used in a way that its meaning is to degrade or offend the listener, Palkki.

References to sexuality and body were found from both series, but again they were more common

in the old series. However, the examples provided by the present material may also be considered somewhat inconspicuous or indirect expressions that require a degree of interpretation and conceptualization so that the sexual innuendo can be discovered. In Pukarinen (2012), however, the material included some shocking examples of foul language, including explicit mentions of sex toys, such as dildo. Of course the material is different from that of the earlier study, but the previous findings suggest that more in-depth analysis of the old *Prätkähiiret* series could potentially provide a better overall idea of the old series' customs of handling sexuality, sex-related content and innuendos.

As shown by the material, the amount of instances of foul language has diminished from the old series to the new. The use of foul language is six times more common in the old series than in the new series, and also the variety of different types of foul language instances has decreased in the new series. For example, material collected from the new series contains no instances of religious foul language. Also, the tone of the foul language seems to have changed into less sexually colored. *Perä* was the only body-related concept referred to in the new series, whereas the old series repeatedly refers to *hanuri*, in its various forms. Also the sanitized version of *perseennuolija* (“ass-kisser”) is present in the old series, and no similar examples were present in the material gathered from the new series.

## The case of *turpa*

Finnish language is rich in its ways to use the expression *turpa*. The variety of the expression's manifestations in the material is illustrated by examples 6–10 and 12; this word was by far the most common type of swearword appearing in the material: 8 instances out of 14.

According to MOT dictionary, the word *turpa* is used of some animals' (e.g. horse, cow, and rabbit) muzzle, but in slang it is an offensive reference to “mouth, face” and by extension can be used to refer to a person as a metaphor. In Pukarinen (2012), *törkyturpa* is used as a metaphor where *turpa* gets an extended meaning by referring to a person instead of just his literal “face” in a degrading or humiliating way that compares a human being to an animal with a *turpa*. The negative impression of the example is boosted by the negative adjective *törky* ('filth') preceding

*turpa*. Excluding animals, *turpa* always has an offensive meaning, but the word is very established in Finnish speech and, as reflected by the material, has varied functions. Regarding the material, it was most commonly used in imperative sense, as in *turpa kiinni* (“shut up”), to tell someone to be quiet. Another common case was the word's phrasal verb use *antaa/saada turpaan* (“to kick one's ass/ to get one's ass kicked”).

The examples illustrate well how the word *turpa* is used differently in both dubbings. First of all, its use in the old series is not only more varied, it is also clearly more common. In the old series, *turpa* in all of its contexts is used 7 times whereas only once in the new series (example 12). The contexts in which the word is used in the old series include both imperative use, as can be noted from examples 7, 9 and 10, and *turpa* in a phrasal verb position, as shown in examples 6 and 8. In addition, in Pukarinen (2012) it was shown that *turpa* was used as a part of a word compound *törkyturpa* (“filth-face”) in the old series. This case extends the meaning of *turpa* from referring to one's “face” to refer to the addressed character as a person. The particular episode where the expression is used is not included into the present material, but the previous example from Pukarinen (2012) indicates that the old series does use *turpa* in even more varied ways than what the present material indicates.

Example 12 introduces the only instance in the material gathered from the new series where the word is used: it is in a compound word *moottoriturpa* (“motormouth”), which is an expression used in spoken language to refer to someone who talks a lot (MOT Finnish dictionary). (For example the famous Finnish sports commentator Antero Mertaranta is occasionally friendly referred to as *moottoriturpa* because when excited, he speaks very rapidly.) The MOT dictionary defines the word broadly, but its alternate definition *suunsoittaja* (“bigmouth”) gives the impression that the word can be interpreted also negatively. This interpretation would suit the actual scene in which the word is used in the series. Minni is irritated with Turbo because he has said something he should not have. The word is thus used as an irritated insult. It is adjectival, although it does not look like one in terms of word class. This is practically a parallel case to aforementioned *törkyturpa* since it also expands the meaning to address the character instead of just his literal “face”.

In my BA study (Pukarinen, 2012), the material solely consisted of episodes of the old series: 31

episodes were analyzed for that study and 29 examples of foul language were discovered. The material of the present study is gathered from both the old and the new series, and within 17 analyzed episodes, there are the total of 14 cases on foul language. Then again, if we consider only the material gathered from the old series, then the results are 12 instances of foul language within 8 episodes. It is clear that the new series contains less foul language than the old series, but the present study hardly indicates the true amount of foul language present in the old series. Both studies suggest that foul language is clearly present in the old series, and a thorough look into the old series would provide a clearer picture of the extent of the situation.

Regarding the present study, if we exclude the examples discovered from the new series, the total amount of foul language is 12 instances within 8 episodes: on average foul language is thus used 1,5 times per episode. In Pukarinen (2012), the results (29 instances within 31 episodes) indicate that foul language is used almost once per episode. Of course, for the earlier study, some of the analyzed episodes were selected on the grounds that the author knew that there would be foul language present in those particular episodes. It might have resulted to the true amount of instances being higher than it would have been, had the episodes been selected randomly. Then again, for the present study the selection of the episode was based on similar plot structures between the two series' episodes. Since the results nevertheless indicate strong presence of foul language in the old series, it could be that the old series as a whole contains a lot of foul language. To reliably determine this, however, would require thorough analysis of the old series as a whole.

Pukarinen (2012) also shows that there are also very harsh expressions used in the old series. The present material provides a narrow look into the different types of foul language expressions used in the old series: the expressions discussed here center around *turpa* or the bottom. However, the earlier study shows that truly crude language is present in the old series, such as clear mentions of sex toys (*dildo, vibra[attori]*) and sexual organs (*molo*) as well as varied use of the word *turpa*. In the pilot study, *turpa* was referred to 17 times and was clearly the most referred to taboo word. This corresponds to the present study's results since also in the present study, *turpa* was the most commonly used foul expression in the material.

Based on the analysis, it would seem that the translation of foul language has changed in the 12

years between the two *Prätkähiiret* series. As shown by the material, there are 14 examples of foul language in the old series whereas only two were present in the new series. Also, the wider analysis of the old series in Pukarinen (2012) suggests that the foul language use has been rather rich in the old series: the language in the old series could be rather crude (for a children's program) throughout the series, since the earlier study revealed 29 instances of foul language within 31 episodes. In addition to numbers, there is also a difference in what kinds of profanities are used. The overall development regarding the norm for translating foul language seems to have been sanitizing. The results may be misleading due to limited material (less than ten episodes from both series), and a wider look into both series would perhaps provide a clearer picture of the reality.

In the present material, the new series refers to *turpa* once, and the only other reference is *perä*. The profanities used in the old series include seven mentions of the word *turpa*, which clearly suggests that the use of that word has decreased significantly in the new series. In addition, there are also sexual references and implications as well as one reference to a religious taboo in the old series. What has happened to those? Their absence from the new series could suggest that at least with regards to sexual or sex-related content, the translation would have become more sanitized, since there were no apparent references to sexual themes or concepts in the new series. *Perä* in this case clearly relates to bodily functions and inappropriate or taboo body parts rather than sexual and sex-related content. The previous study shows that, in the old series, there are innuendos, mentions of the male sex organ and even mentions of sex toys. Also, there are references to religious taboo words, such as (Christianity's) God and the Devil, in the old series. In addition, in the present material, there are the cases where the sexual meaning behind the utterances is tied to the visual context. In one case, the sexual meaning could be missed without the context and in the other case the line could easily be interpreted to be sexual without the visual context. The clear decrease in the use of foul language in the new series could suggest that the attitudes towards foul language use in the new *Prätkähiiret* series have become stricter. Especially since based on the forum discussions, foul language use is seen (by adults) as a negativity in children's programs.

## Anglicisms

Anglicisms are classified into two main categories: non-translational and translational. A word or an expression is considered translational if it is clearly translated or adapted into Finnish, for example by changing the word into more Finnish form (e.g. *jees, okei, hani, leidi, kyberavaruus, tsekata, lobotomiaperformanssi, hodari, buginen*). Cases of non-translational expressions include the instances where the English expression has been transferred into the translation as it is (e.g. *oo mama, buffalo, cyberavaruus, supervirus, whou, design, c'moon, laser, alright, sir, freelance, oh please, macho*). The present study is not concerned with the strategies used to translate the words or expressions, so they will not be discussed in great detail.

The total number of Anglicisms found in the material was 213, of which 140 were translational and 73 non-translational expressions. Due to the great number of the instances, it was deemed suitable to discuss Anglicisms regarding each series individually.

Table 2: The number of Anglicisms by type in both series.

Type	Old series (%)	New series (%)	Total (%)
Non-translational	55 (36%)	17 (30%)	73 (34%)
Translational	102 (64%)	38 (70%)	140 (66%)
Total	157 (100%)	55 (100%)	213 (100 %)

Table 2 presents the amounts of Anglicisms as well as their division into translational and non-translational expressions in both series. In parentheses are presented the percentages of a given type of Anglicism in both series separately and in total regarding the whole material. It is notable how much more common the use of Anglicisms has been in the old series: 156 instances, whereas there are only 56 instances in the new series. All the episodes are roughly equal in their duration, approximately 20-22 minutes. It is to be noted that the material includes eight episodes of the old series and nine episodes of the new series. Had the exact number of the episodes, or the running minutes, been the same regarding both series, the numbers could have provided closer-to-truth results. However, it is clear than in the old series, the use of Anglicisms has been much more common; roughly speaking the old series uses Anglicisms thrice as often as the new series. In both

series, the amount of translational Anglicisms was higher than the amount of non-translational ones, but translational expressions were slightly more common in the new series (O: 64%; N: 70%). Then again, this results to that that non-translational expressions were more common in the old series (O: 36%; N: 30%).

First I am going to discuss the instances of non-translational expressions in both series; the same analysis is conducted upon the cases of translational expressions later.

## ***Non-translational expressions***

The examples are going to be discussed so that the old series' examples are analyzed first, followed by the analysis of the new series' examples.

### Old series

There are numerous examples of different cases of Anglicisms in the old series. Also, the categories are more varied with multiple different expressions in each category.

Table 3: The classification of the instances of non-translational expressions in the old series.

Classification	Total # of instances	Examples
Interjection	8	Wow, oh, yeah, wo-hou,
Noun	13	Millennium, penicilium, touchdown, probleema, problemmo*, show, rock'n'roll, cyberpunkki, cyberavaruus
Adjective	9	Alright*, ready, macho, cool, freelance, OK
Phrase	25	I'll be back; no problem; please; c'moon; man; sir; yes, sir; alright; hey man; oh man; oh yeah

\* The word belongs into more than one category.

The classification of the examples is presented in Table 3. The total numbers of each type of instance (interjection, noun etc.) are presented in numbers, and the examples present all the different kinds of instances belonging into each category. Some of the expressions presented were used more than once (i.e. *hey man, oh man, alright*), thus raising the total number of the use of a particular type of expression. However, the exact number of how many times a particular expression (*oh man, alright*, etc.) is used in the material is not marked, for the study looks into the use of Anglicisms as a whole and is less focused on the exact use of an individual expression. More important is the type of an expression than the exact expression itself. (The exact use of a particular expression is available in Appendix II.) It is to be noted that expressions such as *wow* and *wo-hou* are acceptable to be treated as interjections (Merriam-Webster dictionary).

### Interjections

13. Vinski: "**Wow**, pian tärähtää."
14. Vinski: "**Oh.. oh, wow...** "
15. Moto: "**Wo-hou!**"
16. Fred: "Oh yeah, **yeah!**"

Similarly to Hyyryläinen's (2007) results, also this material suggests that interjections tend to get adopted from the (American) English source text into a dubbed children's feature as they are. However, whereas Hyyryläinen includes also expressions like "jea" as "copied" expressions, in the present study only the cases that clearly are transferred as they are and are pronounced using the English pronunciation are considered non-translational expressions.

### Nouns

17. Turbo: "Vai *virus*? On aika antaa sille **Millenium Penicilium!**"
18. Turbo: "**Touchdown!**"
19. Rasvanahka: "Pomo kuule, meil on kolme pientä **probleemaa**: ne talttahampaat tuli takasi."
20. Moto: "Hei, no **problemmo!**"  
Kaikki: "Iso **problemmo!**"
21. Anni: "Tässä, kovis. Sä haluat varmaan testata mun tekemiä valoammuksia."  
Vinski: "Rajuu! Pieni valo**show** ei oo pahitteeks, beibi."
22. Vinski: "Wo-hou, radio *Vapaa Mars* luotaa Maan **rock'n'rollia!**"
23. Leipäjuusto: "Haa, vakoilijani olivat oikeassa. Sen **cyberpunkkipyöräilijän** leikkisä keksintö on kuin tehty uuden suunnitelmani toteuttamiseen."

A great number of the non-translational content in the old series are nouns. It was noted that some cases in which the translator has chosen to use an Anglicism require a fair degree of cultural knowledge about the United States in order to be able to comprehend all of the text. For example in example 18, the word *touchdown* (a "goal" or scoring points in American football) is used as it is. Understanding the concept heavily relies onto the viewer's knowledge of American culture and especially football culture, since the word cannot be comprehended without that knowledge. The context in which the word appears does offer a scene in which another character does a little

victory dance, but besides that there is no support for the viewer's understanding of the "Americanism", not "just" an Anglicism. Comprehending the aforementioned example requires cultural knowledge of a particular field and is not solely a linguistic transfer but cultural as well. Then again, some of the words used are very commonly used in contemporary Finnish, such as *rock'n'roll* and *show*. It is likely that also a child viewer could comprehend these expressions rather easily. More complex might be the variations of "problem" (examples 19 and 20) or *Millennium Penicillium* in example 17. The word *penicillium* might be recognizable from the context where the word "virus" has been recently mentioned, and the contexts in which *probleema* and *problemma* are used to give away hints of the expression's nature should the viewer be unfamiliar with the word "problem". But the word *millennium* remains a mystery for everyone who does not know the meaning of the English word, since the context offers no support for comprehending the word.

Noteworthy example of this category is the word *cyber* (example 23) in all its appearances, for in the old series, the word is pronounced with [s] phoneme, using a type of "pseudo-English" pronunciation that resembles the English pronunciation but is used "lazily". The [y] phoneme in the word is pronounced in the Finnish way, otherwise the pronunciation abides to English pronunciation, and thus it can be considered a non-translational expression rather than a translational one, although the pronunciation is rather "lazy" due to the unusual pronunciation of the [y].

### Adjectives

24. Santtu: "Nää kundit on **alright**, Jaska. Kyllä niihin voi luottaa."

25. Vinski: "Ootteks' te työmurkut väsäny kypärän valmiiks'?"

Jaska: "Se on **ready**."

26. Vilma: "Hmm, miehiä: isoja, vahvoja ja **macho**asenteella, joka rikkoo Richterin asteikon."

27. Vinski: "Meinas käydä niinku Kälviällä."

Everyone: "**Cool!**"

28. Vilma: "Aika kovaa olla **freelance**."

29. Miihkali: "Vinski, onks sun olo **OK?**"

Another frequently used category are adjectives or adjectival words. There is clear code-switching occurring, and the words are used in place of Finnish words, not in addition to them. For example,

in example 25, *ready* is used to replace its Finnish equivalent *valmis*. Similar cases were those of examples 27 and 29. In contrast, in example 26, the foreign content is not necessarily replacing the Finnish word but instead working together with the Finnish language, “spicing up” the translation's language. In this case, it is not required to understand the English content in order to still be able to understand the overall meaning of the word.

The case of *freelance* (example 28) was challenging, since it is clearly used to describe working as a freelancer, hence as an adjectival expression, despite the fact that the word seems like a noun. Interesting was the case of *alright* (example 24) since the word is used in contexts that can be categorized as adjectival as well as phrasal, as shown below. In *Nää kundit on alright, Jaska*, where *alright* was used as an adjective, code-switching occurs again. Instead of using Finnish equivalents, Santtu character uses the Anglicism to convey her trust and liking towards “these guys”, *nää kundit*, to Jaska.

#### Phrases

30. Terminaattori: “***I'll be back!***”

31. Santtu: “Mut te saatte sen mykäks, eiks vaan?”

Moto: “Hei, ***no problemo!***”

32. Leipäjuusto: “Armoa, ***please!*** Maksan mitä tahansa.”

33. Vilma: “***C'moon***, kaverit, pannaan haisee!”

34. Anni: “Jää tänne ja... vartioi lohkaraita.”

Miihkali: “Mut ku...”

Anni: “Piristy! Sun aikas koittaa vielä.”

Miihkali: “***Man!***”

35. Stilton: “Leipäjuusto, nyt!”

Leipäjuusto: “Öh, tullaan, ***sir!***”

36. Turbo: “Myrsky loppu. Liuetaaks, solttu?”

Minni: “Okei, muttei enää armeijaslangii.”

Turbo: “***Yes, sir!***”

37. Vinski: “***Alright***, jatkoaika!”

38. Vinski: “***Hey man***, miten mun naamani kävi?”

Turbo: “Vähän niinku... oikee puolisko vilkas vasenta ja häippäs'.”

39. Miihkali: "**Oh man**, kuustoista ja vielä syöttötuolissa."

40. Fred: "**Oh yeah**, yeah!"

Many of the non-translational phrases seem to be conversational particles and different kinds of expressions of frustration and disapproval. For example Miihkali character's reoccurring *man* and *oh man* expressions (examples 34 and 39) indicate just that: the character is frustrated with the events occurring and expresses his disapproval with English "empty" phraseology. Empty because they are not to be taken literally in the context the words/expressions are uttered, but they convey an attitude nevertheless. Not all conversational expressions express disapproval, though. In example 40, Fred's line *oh yeah* expresses strong satisfaction. In addition, in many cases a phrase typical in spoken language, such as *hey man* and *c'moon* (examples 33 and 38), was used to simply communicate an opening of verbal communication or to express taking the initiative, as shown by the examples above. Some phrases were also defined by the Anglophone world's conventions in a given situation. In the expressions where *sir* is used (examples 35 and 36), the user is in both cases addressing their superior and in such contexts the word is used as a customary honorary. Finnish language hardly has a contemporary expression similar in meaning to *sir* in this context. In cases where a Finnish equivalent is misleading or nonexistent it is supposedly easy to directly transfer a suitable Anglicism to replace the missing equivalent.

In the material was a unique case of non-translational expressions, *I'll be back* (example 30), which is a conspicuous reference to Arnold Schwarzenegger's famous quote from the *Terminator* movies. This becomes evident when the character uttering the line is a bulky robot called Terminaattori and the line is uttered while he's sinking into an oil tank. The example is found from the series premier *Hanat auki* of the old series.

The example **Alright**, *jatkoaika* (example 37) appears in a context where a fight has temporarily ceased. When the battle commences again as re-enforcements arrive, Vinski utters the line to communicate his enthusiasm towards the continuing battle. In this case *alright* was used as a phrase that merely expresses readiness to perform something. It is not adjectival in the same sense it is in the example presented above. It is similarly "empty" in literal meaning but is used as a conversational particle to communicate enthusiasm and readiness.

## New series

The cases of non-translational expressions are divided into 6 types: interjections, proper nouns, adjectives, verbs, phrases, and expressions with origin other than English. The Verb category is not applied into the classification of the examples of the new series for the material did not present any suitable examples. The classification is made based on the word or expression's function in the sentence.

Table 4: The classification of the instances of non-translational expressions in the new series.

Classification	Number of instances	Examples
Interjection	4	Whou
Noun	1	Buffalo
Adjective	1	Design
Phrase	11	Uu mama, ou mama, vesi-smeshy

As can be seen from Table 4, interjections, nouns and adjectives were almost equally represented in the material, but whole phrases transferred were approximately twice as common as the other three types. Notable about the new series' categories is the fact that all of them consists of only one or few words' repetitive use. Examples of different structures are presented below.

### Interjection

41. Turbo: "**Whou**, kattokaa näit' uusii nappei. Mä en tiedä mitä ne tekee, mut ehkä niist' on apuu."

There was only one type of interjection discovered from the new series: *whou*. It was used in very similar contexts: to express surprise or being slightly impressed.

### Proper nouns

42. Moto: "Oi, hitsin hitsi. Voin jo maistaa kaikki grillikyljet ja **buffalo-**"

The noun category includes only one word: *buffalo*. In his line, "Voin jo maistaa kaikki grillikyljet ja *buffalo-*", Moto character is talking about food; *buffalo* in this context can be assumed to refer to buffalo wings, a dish of deep-fried chicken wings served with a strongly spiced sauce (Merriam Webster), which is known as buffalo sauce. Although the word buffalo might be considered somewhat adjectival, assuming its intended use is to be a part of a word compound, it is reasonable to consider it a noun in this case.

### Adjective

43. Turbo: "Vastaapa tähän, Vinski: milloin suovesi ei ole suovettä?"

Moto: "Ei hajuakaan."

Turbo: "Vastaus: kun Palkki imee sen ylös ja myy sen sitten **design**-pullovetenä."

Vinski: "Ei hitsi, juoko joku muka tota?!"

In addition to interjections, the adjective category includes only word: *design*, which was used once in the material.

### Phrases

44. Minni: "Kuunnelkaa. Meidän on vietävä se [Uudistaja] turvallisempaan paikkaan. Ilman Uudistajan tuottamaa vettä Mars kuivuu rutikuivaksi."

Vinski: "Ääh, **vesi-smeshy!** Oikeesti. Vesi on yliarvostettuu. Niin kauan ku meil' on kotikaljaa, meil' ei oo hätää!"

45. Moto: "**Oo mama**, mikä hänellä kestää?"

46. Moto: "Me ollaan erätauolla. Hamsterimies ei nosta sormeakaan ennen... [bell chiming] merkkiä. **Ou mama**, vauhtia, Santtu-neiti, vauhtia."

Phrases were more common than any other type of non-translational expressions in the new

series. It was also the most varied category with three different expressions. It is interesting to note that the line “*Oo mama*” uttered by Moto has an alternative form “*Ou mama*”. The character uses both of them regularly (see the complete list of examples in Appendix II), so the possibility of an error or an occasional slip of tongue can be ruled out. The most interesting case of the category was the expression “*vesi-smeshy*”. The Urban Dictionary defines the word *smeshy* as follows,

Smeshy can mean anything or anyone [sic.] it can describe something, or it can tell how many [sic.] its meaning depends on how you use it so its [sic.] the most badass word in the english [sic.] language[.] (Urban Dictionary)

Although the Urban Dictionary's definition is vague in content and highly questionable in its grammatical correctness, it illustrates how the word *smeshy* has no clear equivalent, standard meaning and hardly known common collocates. Nonetheless, it is clearly stated that this is unquestionably an English-based expression, which has been transferred into the Finnish translation as it is. In this example *smeshy* is used to express a degree of disapproval.

To conclude, I would like to draw attention to the small amount of non-translational expressions in the new series. All in all, the total number of non-translational expressions is significantly lower in the new series in comparison to the old series. In addition, there has been a clear change in the variety of non-translational expressions. When considering the division into the four categories (interjection, noun, adjective, phrase), in the old series, there are plenty of different examples in each category, but regarding the new series, many categories consist of only one expression and its representation in the material. Thus the translation of the new series is less varied in its use of non-translational expressions than that of the old series. The change in the translation is apparent, even though the sampling can be considered limited and hardly represents the entire series.

To reflect upon the previous research, Hyyryläinen suggests that especially interjections (and other small discourse particles) tend to get transferred from the original English version as they are. My results are in line with Hyyryläinen's (2007) findings at least somewhat. In my material, also a good number of interjections were presumably transferred from the original version as they are.

Again, the number of instances was higher in the old series (8 examples), but there were four instances in the new series as well. Thus the total of non-translational interjections in the material is 12 instances, whereas there are only two cases of translational interjections (as shown below). Thus the tendency seems to be that, in the present material, interjections have been transferred from the original English version as they are, which is in line with Hyyryläinen's results.

## ***Translational expressions***

Translational expressions, or Anglicisms that have been adapted into the Finnish culture in part or fully, are further divided into phrases; unclear and/or unidiomatic expressions; nouns; adjectives; verbs; and interjections. Similarly to previous section, I am first going to discuss the examples gathered from the old series material, then move on to discuss the examples gathered from the new series material.

### Old series

Below are presented the results regarding the translational expressions gathered from the old series material. Table 4 presents the classification of the examples as well as their numerical representation.

Table 4: The classification of translational expressions in the old series

Classification	Number of instances	Examples
Interjection	2	Vau
Noun	51	Leidi; episodi; monsteri; ekstra-pointsi; staili; dollari; matsi; jobi; petroli; propaani; mutantti; daami; hodari; plasma; laser; moduli; koodi; ristimutaatio; lobotomiaperformanssi; idoli; fraasi; tukipiste; polarisointikontrolli; performanssi
Adjective/adjectival	9	(wc-)polyymisuus; mentaalimiinustettu; hevi; hyperaktiivi; bioninen; semi-mekaaninen; lojaali; okei*
Verb	14	Tsekata; (olla) ekstraamassa; stimuloida; flambeerata; navigoida; deaktivoida; relata; postailia; falskata
Phrase	22	Jees; okei; hani; ou jee; sori; (olla) vihree; jep
Unclear/ unidiomatic expression	4	Peittää nää kulut; isot kranaatit takaa niukan voiton; tsernokuikko

\* The word/expression can be considered to belong into several categories.

As can be seen from Table 4, nouns were clearly the largest category of translational expressions, and it was also the most varied category in terms of how many different expressions belong into a given category. Rather common were also phrases and verbs, but they are far less frequent in the material than nouns. The least frequent category were interjections, and it was also the least

varied category: it contains only one word, which has been used twice in the material. Below are presented the examples.

### Interjection

47. Santtu: "Jaska? Jaska! **Vau!**"

The material presents only one type of translational interjection, *vau*. The reason why this word can be considered translational rather than non-translational, although it is highly likely that the original material has a trigger to use an interjection such as this in the translation, is its Finnish standard pronunciation. In the examples given in the section non-translational expressions, the speaking character clearly forms a soft [w] phoneme for *wow*. In this case, the pronunciation is articulated with the hard phoneme [v]. In the material, the word occurs only when Santtu utters it to communicate pleased surprise.

### Nouns

48. Turbo: "Touchdown!"

Vinski: "Ja voitontanssi!"

Moto: "Voitosta puheen ollen, Leipsis on saamassa **extra-pointsit.**"

49. Vilma: "Pah! Te mokasitte mun **jobin!** Ette saa sitä ikinä anteeks! Ja nyt päästäkää mut!"

Moto: "Kuulitte mitä **leidi** sano: hellittäkää."

50. Leipäjuusto: "Olehan varovainen, sinä **petrolipesty** paviaani. Älä tuhoa **propaanitankkeja!**

Meidän on lennätettävä tuo **propaani** Plutoon.

51. Nuikki: "Huonoja uutisia, hyperaktiivihamsterit. Vetomuuntajan kehittyneet **plasmahiukkaset** deaktivoivat ilahduttavasti kaikki **laserkristallitoiminnot**. Aseenne ovat siis kaputt."

52. Nuikki: "Anteeksi mutta minun on tehtävä **lobotomiaperformanssi.**"

For many of the translational nouns there are existing translation solutions, which originally have most likely been derived from English (e.g. *jobi*, *leidi*, *plasma*, *kristalli*). These can be considered as pseudo-Anglicisms according to the present definition of Anglicism and thus can be included into the analysis. There was a case where the adaptation of the English word is solely based on the way the English word is pronounced, and that is *leidi* (example 49). The English word "lady" is pronounced exactly the way the Finnish rendition is written (and thus, pronounced). Hence the

English content is present in the pronunciation of the word *leidi*. A similar case is the case of *hevi* (example 58) which is discussed below, in Adjectives.

Perhaps cases that have required translating rather than adapting are the cases of *laserkristalli(toiminnot)* (example 51) and *lobotomiaperformanssi* (example 52). These are both very specialized language terminology, the other relating to technology and the other to a medical procedure. In the case of *laserkristalli(toiminnot)*, the English word *laser* has been transferred as it is, but it has been combined with the translated form *kristalli*. Since the word is a compound word, it can be treated as a translational loan expression since a part of the compound is clearly a translational loan word. Regarding *lobotomiaperformanssi*, the entire word compound has been formed by combining two translational loan expressions, derived from “lobotomy” and “performance”. It is to be noted, of course, that the translator or translators of *Prätkähiiret* has/have not created the majority of the translational Anglicisms present in the material. The words have existed outside the translation, and the translator(s) has/have decided to use the Anglicism in the Finnish translation.

#### Adjectives/ adjectival expressions

53. Nuikki: ”Lainehtiiko kattuhuoneiston käymälä taas, teidän wc-**polyymisuutenne?**”

54. Leipäjuusto: ”Ei, sinä **mentaalimiinustettu** mutantti. Huh, läheltä piti -tilanne.”

55. Nuikki: ”Ahaa, Rontti on valmis. Ja kuinka jaksamme, minun **semi-mekaaninen** mestarinäytteeni?”

56. Moto: ”Täytyy varmistaa, et Vilma on **okei.**”

57. Vinski: ”Moto?”

Turbo: ”Se on **okei.**”

58. Turbo: ”Santtu-typy?”

Vinski: ”Miten sä tänne löysit?”

Santtu: ”Kuten aina: seurasin tuhojälkiä. Näyttää aika **heviltä** tänään, jopa teille, jäbät.”

Regarding adjectives and adjectival words, interesting was the case of *okei*, since this word is present in multiple roles in the material. In examples 56 and 57, *okei* is used to mean “alright” as in everything is fine. (The other use for this words is discussed later, in Phrases.) In the examples, *okei* is used in a way that it indicates that someone is fine, no permanent harm has come to them. In *mentali(miinustettu)* (example 54), the translational loan part *mentali* (from “mental”) is again

rendered into more Finnish formulation. Interesting is also the word *semi-mekaaninen* (example 55), for the English current fashion expression “semi” (meaning partial) has been combined with “mekaaninen”, a word that comes from the English word “mechanical”, but has gained a more Finnish written and spoken form. The [ch] phoneme has been replaced [k], the [a] vowel has been doubled and the -cal ending has been replaced with -nen, which is a rather unique element in Finnish.

As mentioned earlier, *hevi* (example 58) is an example of a translational adjective the classification of which is solely tied to the way it is pronounced in the series. It is a similar case to *leidi* since it has maintained its English pronunciation but it has been adopted into slang speech in Finnish and is occasionally spelled in the Finnish way, for example in “hevimetalli”. In the example it is used to spice up the language and indicate the roughness of the events.

### Verbs

59. Moto: “**Tsekkaas**, kuule, salaattitiski: tyrmäävän hyvää.”

60. Turbo: “Hei me ollaan finito, kaveri. Tän hässäkün saa siivota.”

Rasvanahka: “Kyl' mä siivoon tän hässäkün, alright. Hiirihässäkün.”

Turbo: “Hellanlettas, rasvaruutta **on ekstraamassa**.”

61. Leipäjuusto: “Nuikin mukaan tämä laite **stimuloi** ydinonnettomuuden ja yleinen paniikki alkaa.”

62. Nuikki: “Huonoja uutisia, hyperaktiivihamsterit. Vetomuuntajan kehittyneet plasmahiukkaset **deaktivoivat** ilahduttavasti kaikki laserkristallitoiminnot. Aseenne ovat siis kaputt.”

63. Anni: “Otahan **relaa**. Mä tuun koht' takaisin.”

Vinski: “Joo, just niin. Mä vaan **postailen** tässä ja puhun... puille.”

All of the expressions in Verbs category are expressions that have been adapted into Finnish on the basis of pronunciation. *Tsekata* (“to check out”), *ekstrata* (“to be of extra manpower”), *stimuloida* (“to stimulate”), *deaktivoida* (“to deactivate”), *relata* (“to relax”) and *postaila* (“to pose”) all have maintained the English word's pronunciation as their basis. Maybe the most drastic change has occurred in the written form of *tsekata* (example 59), which bears no resemblance to the expressions original written form “to check out”; thus the connection is solely based on pronunciation.

In most cases, the Finnish translational expressions have gained additional elements to ease the pronunciation in Finnish, i.e. *stimuloida* and *deaktivoida* (examples 61 and 62), which both have

gained an additional [o] phoneme to better adhere to Finnish grammatical conventions. Then again, some expressions have also simplified the English expression when adopted into Finnish, such as *relata* (example 63), which has lost the [x] phoneme altogether in Finnish. The same has occurred with *ekstrata* (example 60), where the single word is used to present the entire expression “to be of extra manpower”. The word relates to working, and usually its noun form is used of an occasionally working employee, or an “extra”, who gets assigned for work when needed. *Ekstrata*, the verb, is used to refer to working as an extra employee.

### Phrases

64. Vinski: “Hyvä koppi, *hani*. Ja vielä tyylikäskin, vai mitä?”

65. Turbo: “No, *okei*, joo. Se on pitkä juttu, joo.”

66. Vilma: “Mä oon Vilma, Vilma Varaani. Joukko Leipäjuuston entisiä juoksupoikia palkkas mut eliminoimaan hänet. Ne halus jonku pahan tyypin, mut niiden rahat riitti vain muhun. - - *Sori* vaan jos musta oli vaivaa teille.”

All of the examples were one word phrases that are all very common expressions, such as *okei* and *sori*. As for *okei*, example 65 illustrates the other role this word plays in the material. As a phrase, it is used to simply convey recognition, that someone has regarded the other (character) and their opinion. It can be almost regarded as an interjection, but it is regarded a phrase on the grounds that it is an established expression used in particular to express recognition, acknowledgment etc. Likewise, *sori* is used to express more or less sincere apology. The third type of one word phrase was *hani*, which is a nickname Vinski often uses when he talks to Santtu, a very likable female character. In this context, the word has a flirtatious nuance.

What examples 64 and 66 have in common is that the use of these expressions directly relates to pronunciation: the Finnish words are written exactly as the original English words are pronounced. However, regarding *okei*, the adaptation has gone a bit further since the Finnish-ed version differs from the pronunciation of the original English word. The [u] phoneme from the English pronunciation has disappeared from the Finnish form, thus simplifying the word slightly.

### Unclear/ unidiomatic expressions

67. Moto: "Kiva nähdä miten laivasto **peittää nämä kulut**."

68. Vilma: "Mä oon Vilma, Vilma Varaani. Joukko Leipäjuuston entisiä juoksupoikia palkkas mut eliminoimaan hänet. Ne halus jonku pahan tyytin, mut niiden rahat riitti vain muhun. Voi juku! Mä **oon vihree!** Tää on mun eka jobi. Ja ne kaks pyssymiestä, ne pelotti mua. Sori vaan jos musta oli vaivaa teille."

69. Vinski: "Ihan niinku sun harmaaturkkinen äitis sano."

Moto: "**Isot kranaatit takaa niukan voiton.**"

70. Anni: "Tässä, kovis. Sä haluat varmaan testata mun tekemiä valoammuksia."

Vinski: "Rajuu! Pieni valoshow ei oo pahitteeks, beibi."

Turbo: "Hei, löytyskö sieltä jotain kivaa mullekin?"

Anni: "Eiköhän. Testaa näitä, **tsernopusikoja?**"

Turbo: "**Tsernopusikot?** Ou jee, nämä pitää hiiren tiellä."

There were different degrees to which the given examples can be considered (completely) unidiomatic or unclear. Example 67, *peittää nämä kulut*, is most likely a literal translation of the idiom "cover the expenses". The idiom is considered unclear since without the help of the visual context, the meaning of the idiom might be difficult to grasp. In the series, the line is uttered in a scene in which a war ship gets destroyed as it is rammed against a building. The line refers to the costs of the war ship. Although the phrase itself is hardly customary Finnish and clearly has a foreign feel to it, in combination with the picture showing the ship getting smashed, the intended meaning could be comprehended even without the knowledge of the expression "to cover the expenses".

However, a different case was the phrase *olla vihree* (example 68). In English slang, someone who is an amateur, or new at something and do not necessarily know what they are doing yet, might be described as "green". In the scene, Vilma refers to herself as "green", *vihree*. Basically she claims that she is a beginner assassin, thus implying that she is not yet very familiar with her work. This expression would most likely remain unclear for anyone who is not familiar with the English slang expression, since the speaking character is not green in color and that is not the message they intended to convey anyway. The example can be considered unidiomatic Finnish, since comprehending it requires familiarity with the English expression.

Another incomprehensible translation solution that actually required consulting the original English version and still makes no sense is example 69, *Isot kranaatit takaa niukan voiton*. In the original, the line goes, "Squeak silently and carry big grenades." However, the line in question

remains incomprehensible despite consulting the original. Thus it renders the relevance of the line questionable: is this an Anglicism, or simply an odd Finnish formulation? The common element in the two expressions seems to be “grenade”, but that alone does not necessarily confirm that the English expression has been the basis on which the Finnish expression has been structured around. This is a special case due to its generally incomprehensible nature that is not necessarily explained by the lack of knowledge of English language.

As stated earlier, *tsernopusikat* (example 70) is a case in which a part of the name “Tsernobyli” has been combined with a noun to form a compound word. The named concept are a type of weapon used by Turbo in *Olipa kerran Marsissa* of the old series. This is a special case since the expression's sense relates to the picture and the sound, and depends on whether or not the viewer is able to see the visual material. The material presents the character wielding the *tsernopusika*, when an acidic green color often associated with nuclear energy spurs from the weapon. Assuming that the viewer is familiar with the Chernobyl disaster, they might be able to make a connection between the color and the item's name. Comprehending this connection, however, requires knowledge about the Chernobyl disaster and potentially about nuclear energy.

### New series

This section discusses the use of translational expressions in the new series. The category Interjections has been excluded from the analysis of the new series because the material did not present any suitable cases.

Table 5: The classification of translational expressions in the new series.

Classification	Number of instances	Examples
Noun	25	Kultsi; ylilordi; kyber-bio-digitoija; materia; kybermaailma; kyberhiiri; kybermoottoritie; virusseparaattori; kybermato; hodari; beibi; virus; supervirus
Adjective/ adjectival	5	Friikki; fyysinen; digitaalinen; buginen; iisisti
Verb	1	digitoida
Phrase	4	ou jee; sori; oi mama
Unclear/ unidiomatic expression	3	Sen voit viedä pankkiin; sä määrää; pysykää poissa harmeista

The classification of the translational expressions in the new series is presented in Table 5. As can be noted, translational nouns were by far the most common type of translational expressions in the material, the category also being the most varied in terms of different expressions. Adjectives, phrases and unidiomatic expressions were almost equally represented, but the verb category was very limited with only one example. The individual categories are illustrated below.

### Nouns

71. Leipäjuusto: "Niin, olin silloin maailman huipulla, vai mitä? Tilavia, viihtyisiä toimistoja; legiooneittain käytyreitä käytettävissäni. Sitten te tunkeilijat Marsista saavuitte – kutsumatta, jos saan sanoa – ja pilasitte täydelliset suunnitelmani. Plutolaisten valloitus päättyi siihen, mutta sen lisäksi **ylilordi** Camembert alensi minut ja pakotti minut takaisin tälle kirotulle planeetalle."
72. Rontti: "Tämä **kyber-bio-digitoija** on äärimmäinen hakkerointityökalu. Se siirtää fyysisen **materian** digitaaliseen **kybermaailmaan**."
73. Santtu: "Hei, **kyberhiiret**! Mitä pidätte uusista prätäkistänne? Rontin kone teki teidän prätkiin pari muutosta, allekirjoittaneen avustuksella."
74. Katinkoski: "Ilman **digitoijaa** ne ovat ainoa keino siirtää teidät **kybermaailmaan**. Kun pääsette sinne, vapauttakaa supervirus, mutta vasta kun olen saanut sen valmiiksi ja tarkkojen ohjeideni mukaan, ymmärsittekö, ylikomentaja?"
75. Vinski: "Mä taisin syödä yhden **hodarin** liikaa."
76. Turbo: "No, Santtu-**beibi**... Tää taitaa olla sitte hyvästien paikka."
77. Rami Palkki: "Tohtori, lataa Rontti salasanasuojattuun tiedostoon ennen kuin Prätkähiiret löytävät hänet. Sitten vapauta Palkin **supervirus**!"  
Katinkoski: "Olen pahoillani, mutta **supervirus** ei ole vielä toimintakykyinen."
78. Rontti: "Yritin poistaa **viruksen** näppäimistöllä."

The largest category of translational loans in the new series were clearly nouns, and especially the presence of the word *kyber* (examples 72–74); the spelling is intentional to highlight the pronunciation with [k] phoneme in contrast to the [s] phoneme used in the old series) is strong. In the theoretical framework, it was established that Anglicisms are often used in certain fields, one of them being technology. Thus, the presence of many technology-related Anglicisms – such as

*kyber* – seems to be in line with previous research. Out of the total of 25 examples, 10 are compound words built around the word *kyber*; expressions such as *kyber-bio-digitoija*, *kybermaailma*, *kyberhiiri*, *kybermato* and *kybermoottoritie* are used repeatedly (see Appendix II). Similarly, the word *digi(toija)* was also used repeatedly. All of the examples related to computers and digital age are found from the same episode, *Cyberhiiret Marsista* (the official episode title is spelled with a C, although I have chosen to transcribe the expressions including the word *kyber* with a K for the sake of emphasis). In the episode the characters travel into the digital world inside a computer, so the large number of computer-related terminology is explained by adaptation from English. As noted in the theoretical framework, the use of Anglicisms is rich (and daily) in the field of technology, so the significance of the computer world and digital context in the episode perhaps requires rich use of Anglicisms, for it is rather customary for that field. Another commonly appearing technology-related word is [a computer] *virus* in its various appearances both separately and as a part of a word compound (examples 77 and 78).

The word compounds related to digital age and technology were not the only kind of translational nouns discovered. Albeit they were more complex in structure, since they were often compound words with a part of or all of the parts of the compound word derived from English (e.g. *kyber-bio-digitoija*). On the contrary, the words not related to technology were mostly one word units and more often than not related to more general discourse. Good example is the word *hodari* (example 75), a hot dog in spoken Finnish. This treat is the favorite food of the main characters and thus occurs regularly throughout the both series. Also, the main characters have a habit of addressing their human woman accomplice with kind nicknames, like *beibi* (example 76). This again is of course directly derived from the use of the word “baby” in an Anglophone context to express affection and/or infatuation (mostly) towards women and/or the speaker's beloved one.

Interesting was the case of *ylilordi* (example 71), since this is a definite case where the translation has changed from the old series to the new series. *Ylilordi* Camembert is the superior of the addressing character *Leipäjuusto*, who is the main antagonist of the old series. *Leipäjuusto* makes a brief comeback in certain episodes of the new series. The present example is from the episode *Maanalainen maailma*, but the character is also seen briefly in *Olipa kerran Marsissa*, part 1 of the new series. What is interesting about the way *Leipäjuusto* addresses his superior, *Camembert*, however, is the fact that while he calls him *ylilordi* (*Camembert*) in the new series, the title used throughout the old series is *ylipäällikkö* (*Camembert*). *Ylilordi* as a word of course has adopted the

English element “lord” into the expression, whereas *ylipäällikkö* is standard Finnish most often used in a military context for it is a military officer rank.

### Adjectives/adjectival words

79. Turbo: ”Muistatko sen maanalaisen paikan, joka oli täpötäynnä kaikenlaisia **friikkejä**?”

Vinski: ”Joo, muistan! Eiks' me järjestettykin täällä kunnon selkäsauna? Ne eivät tainneet pitää siitä.”

80. Rontti: ”Tämä kyber-bio-digitoija on äärimmäinen hakkerointityökalu. Se siirtää **fyysisen** materian **digitaaliseen** kybermaailmaan.”

81. Rami Palkki: ”Tohtori, lataa Rontti salasanasuojattuun tiedostoon ennen kuin Prätkähiiret löytävät hänet. Sitten vapauta Palkin supervirus!”

Katinkoski: ”Olen pahoillani, mutta supervirus ei ole vielä toimintakykyinen. Ohjelma on liian **buginen** ja voisi lamauttaa koko verkkonne.”

82. Vinski: ”Joo, ihan niinku luotettas ensimmäisiin tyyppeihin, jotka sattuu tipahtaan paikalle.”

Moto: ”Hei, **iisisti**, Vinski. Kun on pahassa pulassa, niin ei oo varaa valita.”

In the material, there were a total of five adjectival translational expressions in the new series, so each word/expression was used only once in the material. In three cases the words again relate to science, technology and computers: *fyysinen*, *digitaalinen* and *buginen* (examples 80 and 81). The two first words are rather self-explanatory, but *buginen* may not be as familiar to audiences who are not very familiar with computer jargon. “Bugi” is a term that has been localized from the English word “bug”. It means a malfunction or a slip of continuing functionality in a software or a computer system's operation (or “running”). *Buginen* is thus a software (or a larger system) that has certain malfunction(s); occasionally it may fail to perform the way it is supposed to because of an error in programming and/or coding the running sequence.

The two other words are probably easy to understand. In the material, *iisisti* (example 82) appears in a context where Vinski expresses distrust and irritation, and Moto tried to calm him down with the indicated line. Of course the expression is derived from the phrase “take it easy”, and the original pronunciation is still present in the Finnish adaptation. Similar case is example 79 with the word *friikki* in it: the original pronunciation is still present in the translational expression, although

the written form does not correspond to *freak* but only partially. It could be that the pronunciation of the English word defines the degree to which an Anglicism is adapted using a translational method, in contrast to using a non-translational expression.

### Verb

83. Santtu: "Hmm, tän mukaan Rontti on ladattu kybermaailmaan."

Turbo: "Se todistaa vaan, et vanhat sotilaat ei kuole; ne vaan **digitoidaan!**"

There was only one word in the entire Verb category: *digitoida*, to digitize. Again, the word relates to technology.

### Phrases

84. Moto: "Ton lootan mä tunnen. **Ou jee**, ihan niinku pelissä."

85. Turbo: "**Sori**, pojat, ei onnistu."

86. Santtu: "No, ette varmaan halua jäädä tänne enää hetkeksikään."

Turbo: "Haluta ja voida on kaks eri asiaa, Santtu. Kato meijät on kutsuttu takasi."

Moto: "Kotipuoleen. **Oi mama!**"

The reason as for why *ou jee* and *oi mama* are classified as translational is their pronunciation. In contrast to the examples given in the section about non-translational expressions, in the material, these two expressions are pronounced in the Finnish way and intonation. "Oh yeah" has been replaced with more Finnish "ou jee" in example 84. Similarly, while "mama" still is not a standard Finnish formulation, it has been combined with "oi". *Oi mama* (example 86) in this case is considered an attempt to replace the English expression "oh mama" with more Finnish replacement. This was considered translating the expression, since its form has changed from its presupposed original form. The only case that is less disputable in this category is the word *sori* (example 85). *Sori* is used in contemporary Finnish spoken language and when spelled, it most often is spelled as "sori" instead of abiding to the English written form completely. Thus it differs from "sorry" in both its written form and in its pronunciation: in *sori*, the [r] phoneme is sharper than in English "sorry", where the phoneme is pronounced more softly. Thus it can be considered a genuine example of a translational phrase: it expresses a thought or an idea (in this case, an apology), and its English origin is still clearly noticeable in the word's pronunciation but it has been

localized into more Finnish form.

#### Unclear/ unidiomatic expressions

87. Vinski: "Haistatko hiirenloukon?"

Turbo: "**Sen voit viedä pankkiin.** Hmm, erm, mitäh, sanoinko mä tosiaankin noin?"

88. Vinski: "**Sä määrää!**"

89. Santtu: "**Pysykää poissa harmeista!**"

Maybe the most interesting cases of translational expressions were the unclear or unidiomatic ones. The original idioms are recognizable from behind the translations, given that the viewer's English competence is solid enough to comprehend the idioms in question, but the Finnish formulations are not necessarily easy to interpret. There were three cases in the material, as shown by the examples.

There was a some variety in the comprehensibility of the expressions. The most understandable was probably *pysykää poissa harmeista* (example 89), which seems to be the somewhat literal translation for "keep out of harm's way". For a person with good knowledge of English idioms, the original expression is easily recognized from behind the translation. *Pysykää poissa harmeista* is in no ways a formulation used in Finnish language; thus it may seem incomprehensible if one is not familiar with the English idiom. However, it appears in a context where Santtu character bids farewell to the main characters, so comprehending the intended meaning ("take care") from the context might be possible. In contrast to the aforementioned, less understandable is the case of *sä määrää* (example 88). The expression is called out in the middle of a battle scene, as a cheer to a comrade. The line as it is is incomprehensible to a person who is not familiar with the English idiom "you rule" in the context where it means that something is very good or nicely done, or that someone is very good at something that they do. *Sä määrää* has probably been translated literally from the (presupposed) original "you rule", thus rendering the Finnish line unidiomatic and possibly incomprehensible to anyone who is not familiar with the English idiom. In the Finnish context (without consideration of the original line), the expression most likely would be interpreted literally, as a reference to someone telling others what to do. This of course is not the intended meaning of the line. In other words, the Finnish viewer is likely to get a wrong or

misinterpreted idea from the unidiomatic translation.

A similar case was the case of *sen voit viedä pankkiin* (example 87), which would have required consulting the original series in order to comprehend the original English idiom. However, the original episode was nowhere to be found for consulting, so the original message remains unknown. As it stands, it is definitely an unidiomatic structure and incomprehensible Finnish. It is assumed that it has a trigger in the original material, since such a formulation would hardly have been created had there not been a trigger to choose certain structure(s).

## Summary

It is obvious that the presence of Anglicisms and English-based content is more apparent in the old series. There are 157 instances in the old series whereas there are 55 instances in the new series. From this alone it can be concluded that the translation of Anglicisms has shifted towards more Finnish expression by the time of the translation of the new series. This is discussed and supported with further details below.

The quantitative analysis of Anglicism reveals that in both series the custom of translating or adapting the English content would have been the slightly preferred translation strategy, in contrast to transferring the English content into the Finnish version as it is. However, the percentages that illustrate the proportions of translational or non-translational expressions are closer to each other in the old series, where 64% of the expressions were translational and 36% non-translational. In the new series 70% of the cases were translational and 30% non-translational expressions. There is a slight difference: proportionately the distinguishably English-based content has been translated or adopted more frequently in the new series. But it must be kept in mind that in the material there were nine analyzed episodes from the new series whereas only eight episodes from the old series. This difference in representation could have had an impact onto the results, although a difference this great cannot be explained by the difference in the number of analyzed episodes alone. Also, the percentages only express how often an Anglicism, an expression that is English or denotes an English concept, was translated or transferred as it is. There is a great difference in how many examples of Anglicism usage were discovered from each series: there were 157 examples Anglicisms in the old series and 55 examples in the new series. With a difference this vast, it is highly likely that the new series has translated and adapted the language into standard Finnish more often than used an Anglicism. The amount of speech remains practically the same in both series as does the run-time of an individual episode, so the difference in the number of examples has to lay in the ways how the text is translated. Translating the words/expressions with standard Finnish formulations would have concealed the content that would fill the present definition of an Anglicism, thus excluding it from the analysis and resulting into a great difference in the number of examples. It seems that there has been a tendency of omitting or concealing the English and Anglicistic content from the new series and to replace it with more standard Finnish

formulations, since there are significantly less examples of Anglicism usage in the new series. Thus the tendency of translating Anglicisms in *Prätkähiiret* seems to have changed so that the translation would be less English and more Finnish in its linguistic expression. To reliably determine how often a particular translation strategy has actually been used in each series would require comparing the translation to the original, which goes beyond the focus of the present study, but the numbers suggest that Anglicisms have become less desirable regarding the translation of the new *Prätkähiiret* series.

Of the total of the 213 examples analyzed, 66% were translational and 34% non-translational expressions. The material presents tendencies of either translating or transferring certain type of content as it is. In both series, it seems that translational expressions were most often **nouns**, such as *leidi*, *hodari*, and *laser*. The old series presents 48 examples of translational nouns and the new series presents 25 examples: roughly it can be said that translational nouns are twice as common in the old series material as they are in the new series material, especially when considering the difference in the number of analyzed episodes from each series. However, it is noteworthy that also with non-translational expressions there is a similar difference in the number of examples: the old series presents 13 non-translational nouns and the new series presents only 1 non-translational noun. The number of non-translational nouns is larger again in the old series, and the difference is significant. This phenomenon supports the earlier claim that the new series would be more Finnish in its linguistic expression. A logical explanation for why the old series presents more Anglicistic nouns in general would be that in the new series an Anglicism has been replaced with a Finnish expression more often than in the old series, thus excluding it from the analysis. It seems that there are a lot more Anglicistic nouns present in the old *Prätkähiiret* series, especially when we consider the difference in the number of analyzed episodes.

Then again, translating or adapting **interjections** (such as *wow*, *whou*, *oh*) was least frequent. The new series, for instance, provided no examples of translational interjections. In the old series, there were two (2) examples: two instances of the word *vau*. As shown by the material, interjections were transferred as they were in 8 cases in the old series and in 4 cases in the new series. This is in line with Hyyryläinen's (2007) results that suggest that regarding dubbed children's programs, interjections tend to get transferred from the original English source text as they are.

However, the small amount of interjections in the material was disappointing. A richer representation of non-translational interjections would have provided a deeper look into how Hyyryläinen's results actually compare to mine. This little material provides hardly any comparable results.

Regarding the old series, in the category of **phrases**, there is but a slight difference in the division of the translation strategies used. There are 25 non-translational examples and 22 translational examples. This finding is interesting for there are no apparent reasons why neither method would be preferred. A possible reason is, of course, that the old series in general is more Anglicism-friendly and that transferring short phrases into the translation as they are would spice up the language of the translation. All the non-translational phrases are similar in the sense that they carry little or no vital information plot-wise; hence understanding them is not necessary in order to be able to follow the plot, and their effect for the show is cosmetic. Whereas in the cases of translational expressions, the phrase often carries a meaning, a tone or significant details that have an impact on the plot. For example, by uttering *mä oon vihree* the speaker conveys that she is an amateur at her job. It is clear that the expression conveys a message that the viewer is expected to comprehend in order to be able to fully follow the events. (Whether or not the translation successfully relays the message deals with functional translation theory and translation quality, which are both aspects the present study is not focusing on. Thus, the functionality of the translated utterance is not analyzed further.) In addition, in many cases the expression has perhaps been translated or adapted into a form that is more easily recognizable for a Finnish child viewer because of the content the expression carries. Phrases like *hani*, *sori*, *okei* and *ou jee* express of course affection, regret, acceptance or agreement, and excitement, respectively. More Finnish forms might help the child viewer to comprehend the content of the expressions, since failure to do so could result in lacking or flawed comprehension of the events or relationships between the characters.

There was variation in the translation of phrases in the new series: there are five cases of translational phrases and 11 cases of non-translational phrases. Then again, when considering what kinds of expressions are translated using each method, there is a contrast with the old series again. In the new series, the whole category of non-translational phrases consists of three

expressions: *uu mama*, *ou mama* and *smeshy*. In the old series, the variety of different kinds of non-translational phrases is much wider. In addition, the category somewhat overlaps with translational phrases, since *oi mama* is very close to *uu mama* and *ou mama*. There were some similar cases to those discovered from the old series, namely *sori* and *ou jee*. The material supports the common idea of unidiomacy being a feature of “translationese” or translation language. Regarding both old and new series, translational expressions are the only ones to present **unclear/unidiomatic** expressions. They were slightly more common in the old series: 4 instances in the old series and 3 in the new series.

## 8. Discussion

In this chapter, I am discussing the conclusions that can be drawn from the analysis of the material. Two different renderations of the same series concept were analyzed from the points-of-view of foul language and Anglicisms. The study goals were met since the analysis revealed multiple cases in which case the translation of foul language and Anglicisms has changed in some ways.

### ***Foul language***

The present study focuses on two versions of a particular children's cartoon. The core result of the analysis is that the presence of foul language is much stronger in the old series than in the new series. There were 12 examples in the old series and 2 in the new series. This could suggest that the attitudes towards foul language use in *Prätkähiiret* have become more strict by the time the new series was translated, since the presence of foul language has weakened. In addition, based on previous research and the forum discussions especially, it would seem that adults consider the use of foul language inappropriate for a children's program. However, if we consider the whole of children's dubbed audiovisual material produced today, it would seem contradictory that the norms regarding the translation of foul language and especially sexual references would have gotten stricter since the early 1990's, like the present material indicates. Family movies (movies that are directed to whole families instead of children exclusively), also cartoons such as *Shrek*, occasionally include references to sex and sexuality. For example, in Disney's *Karhuveljeni Koda* (Brother Bear), a character ask another character "Kuis panee?" ("How's it screwing?") with the intent to ask "how is it going". Families often might watch a family movie together. Thus, in order to be enjoyable to both children and adults, the movie should contain material suitable for children but also content that the adults would find amusing, appealing or interesting. In the theoretical framework, I discussed the concept of dual audiences. That the text holds multiple levels: a more refined level for adult comprehension and a less refined one for child comprehension. The material as well as the example above provide several cases where often a sexual innuendo is "slipped" into the children's material. The intention is that an adult viewer is able to comprehend the double meaning and the innuendo from behind the concrete textual level

and be amused by that, but a child viewer is probably not able to comprehend the meaning. Thus such a reference is directed to more mature viewers exclusively. As stated earlier, adults are the ones who select and enable the entertainment to be brought to children. Thus, the material should contain something that speaks to the adult viewer as well in order to better appeal to them, such as sexual references in order to humor them, since only through them the material will be better available to children, too. Most likely the reason to “slip” those comments into the family movies is to humor adults but be innocently “overlooked” by children: the child (hopefully) cannot comprehend the sexual innuendo, but the “funny language” might still humor them. However, whereas this could be the case regarding humorous sexual innuendos, it might not be the case regarding all foul language. Based on the forum discussions especially, swearing is generally considered inappropriate for children's programs. This division into seemingly unacceptable swearing and somewhat acceptable humorous sexual innuendos in children's programs and family movies seems vague in terms of norms. On one hand, there seems to be opposition and condemning towards swearing in children's programs, but on the other hand not all foul language use, such as mild humorous sexual references, seem to be very strictly opposed, either.

Thus the current attitudes towards swearing in children's animated shows would provide an extensive area of research. The matter requires time-consuming submersion into the topic, which would definitely expand beyond the focus of the present study, but for further research, it would be interesting to look into the concept of foul language and especially the presentation of sex and sexuality in children's animated features in general, since at present, the norms seem vague and contradictory. How come is it that on the other hand the translation of foul language seems to have gotten stricter with the present material while at the same time it seems to vary regarding some other cartooned or animated material? Could it be that especially the new *Prätkähiiret* series is considered to be directed to children exclusively instead of whole families, and the possible mature content would have been left out because of the intended target audience being children only? This could signal that there is a difference between animated children's programs and animated family movies. It would be reasonable since it has to be remembered that an adult viewer is more likely to be interested in a family movie that appeals also to them somehow than a movie directed solely to children with little content that would appeal to them.

It seems obvious that nowadays “animation” does not equal “children's program”. If we consider e.g. the Japanese *anime* programs, although there are of course productions directed to children (such as the kitten anime *Chi's Sweet Home*), a vast portion of anime is most likely directed to more mature children and adults due to sexual or violent, even gruesome content and adult themes, depending on the show. Similarly regarding some American animated productions, e.g. *Shrek*, there are mentions to sex and sexuality, and occasional cursing in the film. Yet it is considered a family movie, thus also suitable for children. I wonder if such features are considered more acceptable in family movies since if the family watches the movie together, the parents are able to educate their children about some potentially undesirable material they might see or hear in the movie. But that alone cannot explain why the norms of translating foul language in children's features seem to waver. I believe that how an animated feature is viewed and valued relates to its content rather than to the fact that it is an animated feature. Since adults are the ones doing the evaluation for the children, it actually comes down to adults' perception of the program: does this feature contain material that could appeal also to adults or is this program directed to children exclusively? Does the difference in the target audience affect the language used in the program? And if so, in what ways does it affect?

## ***Anglicisms***

A concept that rises from the material is occasional code-switching. At times, especially in the old series, an English word has been placed to replace a potential Finnish equivalent. A good example is “Se on **ready**”, where there is no apparent reason why the translator has chosen to use the English word instead of *valmis*.

Personally, I do code-switching between English and Finnish daily, since I consider it a part of my personal way of self-expression. It can be questioned whether or not I am using English like my native language or perhaps with the Anglo-American framework in mind. Nevertheless, I believe I am using English as a way to indeed define my social communities, since I am assuming the people I speak English to are equally (or almost equally) comfortable with using English as means of communication as I am in a given situation. I find my personal behavior to be in accordance with Nikula and Leppänen's (2008:423) results.

Regarding the material, code-switching (and overall use of Anglicisms) might serve a similar purpose. The main characters are anthropomorphic mice who live in the United States; thus, code-switching and mixing English-based content into the translation gives the impression of foreignness, since the events are mainly taking place in Chicago. Occasional English word or phrase might be used to spice up the language of the translation. As Toury (1995) suggested, a certain degree of foreignness is tolerable, if not preferable in contrast to complete normality, and the theoretical framework highlights the Finnish society's strongly integrated relationship with English language and its impact onto the society. Thus occasional code-switching could be considered to reflect the real life speech to some extent. But in that case the apparent effort to omit or conceal the English-based content from the new series would seem very contradictory indeed.

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# Appendices

## I – The plot descriptions

All the plot descriptions are provided by tv.com. [Square brackets] indicate my additions.

### 1994 series

#### Rock and Ride ("Hanat auki")

Throttle, Modo and Vinnie - The Biker Mice from Mars - escape their planet as it is devastated by the fish faced Plutarkians. Crash landing in Chicago, the renegade rodents soon discover the Plutarkians next target: Earth. Led by his supreme cheesiness, Lawrence Limburger, and his devilish cohorts, Greasepit and the fiendish Dr. Karbunkle, the Plutarkians are already undermining the Windy City. It's tail whippin' time 'cause the baddest motorcycle mammajammers in the universe are riding to the rescue.

#### The Pits ("Kaivoksen konnat")

The Biker Mice realize that Limburger is not the only evil character in town when they attempt to stop a bank robbery. Throttle and Modo take a radical leap into the dreaded pits, a crater filled with the worst criminals and sleazoids on the planet and Vinnie must descend into the Pits to save his brothers from the evil Pit Boss.

#### What Smells Worse Than a Plutarkian Lawyer? ("Plutolainen juristi")

Provolene, a Plutarkian lawyer is involved with getting the Mice's bikes impounded, while the Mice must stop a meltdown at the local nuclear reactor thanks to lawyer.

#### Unforgiven Cheese ("Anteeksiantamaton juusto")

A female bounty hunter is present in the Windy City, ready to defeat some evil.

#### Virtual Unreality ("Virtuaaliepätodellisuus")

Asphalt Jack McCyber, an old friend of Charley's arrive in Chicago, with an incredibly unique virtual helmet that Limburger is determined to take.

#### Once Upon a Time on Mars, part 1 ("Olipa kerran Marsissa, osa 1")

Limburger is ready to use a new device, a Tug Transformer, to bring Earth into orbit of Plutark.

#### Once Upon a Time on Mars, part 2 ("Olipa kerran Marsissa, osa 2")

Limburger is about to make Earth one of the newest moons of Plutark as the Biker Mice reveal to Charley about the time they dealt with the same problem back on Mars.

#### Once Upon a Time on Mars, part 3 ("Olipa kerran Marsissa, osa 3")

The Biker Mice retell the stories of how Modo got his arm, Vinnie his mask, Throttle his eyes, and a betrayal that resulted in the disappearance of a friend.

## 2006 series

### The Adventure Begins, part 1 ("Seikkailu alkaa, osa 1")

Mars is running out of water and soon the Martian Mice will perish. Their only hope is the Regenerator, a machine capable of converting dirt into any substance required, including water. But the evil Catatonians, led by Supreme Commander Hairball, have launched an all out attack in the hopes of capturing the Regenerator for their own purposes. Will the Biker Mice From Mars be able to hold out against the Catatonian assault?

### The Adventure Begins, part 2 ("Seikkailu alkaa, osa 2")

With the only Regenerator on Mars having been destroyed, things are looking bad for Mars. The Biker Mice must take General Stoker, the genius creator of the Regenerator, to Planet Earth where he can find the necessary tetra-hydrocarbons required to built another of the precious machines. But there are surprises in store for the Biker Mice upon their return to the City of Chicago- a surprise in the guise of one Ronaldo Rump, land developer extraordinaire, who has joined forces with the Catatonians to get his own greedy mitts on a Regenerator, the ultimate land development tool!

### The Tender Mouse Trap ("Hellä hiirenloukku")

After turning their motorcycles into Swamp-Cycles, the Biker Mice take their new rides out for a spin. Along the way, they meet a female mouse in need of assistance. The mouse turns out to be none other than Catalina Cat, an evil Catatonian shape-shifter, who's trying to find out the location of Stoker's secret lab.

### It's the Pits ("Maanalainen maailma")

While the gang is looking for Stoker, they meet some foes from their past. Limburger and Karbunkle are now slaves of the Pit Boss.

### Cyber Mice from Mars ("Cyberhiiret Marsista")

When Stoker discovers that Rump has managed to plant a super-virus into his secret computer data banks containing all the secrets of the regenerator, he transports himself into the worldwide web, intent of killing the virus. But time is running out on Stoker. It's up to the Biker Mice to go cyber and take out the cyber threat before they are deleted. permanently!

### Here Come the Judge ("Tuomionpäivä")

The Biker Mice land a traffic violation and end up in the court room with Ronaldo Rump as "judge for a day." Once in jail, they meet a crazy jailer known as "The Crusher" who wants to destroy them and their motorcycles.

### Once Upon a Time on Earth, part 1 ("Olipa kerran Marsissa, osa 1")

At long last, Stoker completes the Regenerator. Now with the help of the Biker Mice, they plan on returning home to save their planet once and for all. Unfortunately, things don't go quite as planned.

### Once Upon a Time on Earth, part 2 ("Olipa kerran Marsissa, osa 2")

In the battle to determine who ends up with the Regenerator, the Biker Mice meet an old enemy, Laurance Lactavius Limburger. Things only get worse, when the Plutarkians battle for the Regenerator as well. Will the Biker Mice be able to fend off these new forces?

### Once Upon a Time on Earth, part 3 ("Olipa kerran Marsissa, osa 3")

All questions will be answered as the final battle for the fate of Mars is determined.

All the plot descriptions available at <http://www.tv.com/shows/biker-mice-from-mars/episodes/>. Read Dec 11, 2014.

## II – Lists of examples by episode

### Examples from the old series

(A) – Anglicism

(F) – foul language

#### Rock and Ride ("Hanat auki")

Vinski: "Joku ei pidä meistä."

Moto: "**Jees**. Hajusta päätellen ystävämme plutolaiset ovat liikkeellä." (A)

Vinski: "**Wow**, pian tärähtää." (A)

Vinski: "Mennään **tsekkaamaan**." (A)

Santtu: "Kuunteles nyt, senkin rasvaläjä. Sinulla on kymmenen sekuntia haihtua täältä ennen kuin **vedän turpaan**." (F)

Rasvanahka: **Turpa tukkoon!** (F)

Turbo: "No, **okei**, joo. Se on pitkä juttu, joo." (A)

Vinski: "Hyvä koppi, **hani**. Ja vielä tyylikäskin, vai mitä?" (Santulle) (A)

Moto: "Ai että muistanko? Sä veit multa käden. Mutta mulla on uus' tilalla, **tsekkaas** tää." (A)

Terminaattori: "**I'll be back!**" (A)

#### The Pits ("Kaivoksen konnat")

Moto: "**Okei, okei!**" (A)

Vinski (to Santtu): "Tää **leidihän** on kuuma!" (A)

Leipäjuusto: "Hmm, muita rikollisia. **Jees**." (A)

Santtu: "Ne voi **saada turpaan** tai tulla ammutuks tai vaikka räjäytetyks!" (F)

Vinski: Hei Santtu, jos mun **veikat saa turpaan** tai ammutaan tai jotain sellasta, niin mun täytyy mennä kyllä hätiin! (F)

Monttupomo: **Turvat kiinni** ja kaivakaa! (F)

#### Virtual Unreality ("Virtuaaliepätodellisuus")

Moto: "**No problem!** Herra on niin hyvä vaan." (A)

Vinski: "**Ou jee!**" (A)

Santtu: "Jaska? Jaska! **Vau!**" (A)

Santtu: "Ne on **okei**, Asflaltti." (A)

Santtu: "Nää kundit on **alright**, Jaska. Kyllä niihin voi luottaa." (A)

Jaska: "**Alright, alright**, sä haluat tietää, selvä. Koppi!" (A)

Vinski: "**Oh.. oh, wow...**" (A)

Vinski: "**Oh yeah, man!** Viholliskoptereita!" (A)

LP: "Haa, vakoilijani olivat oikeassa. Sen **cyberpunkkipyöräilijän** leikkisä keksintö on kuin tehty uuden suunnitelmani toteuttamiseen." (A)

Turbo: "Hei me ollaan finito, kaveri. Tän hässäkän saa siivota."

Rasvanahka: (chuckling) "Kyl' mä siivoon tän hässäkän, **alright**. Hiirihässäkän." (A)

Turbo: "Hellanlettas, rasvaruutta on **ekstraamassa**." (A)

RN: "Tää **episodi** menee vaikeaselkoiseksi." (A)

Moto: "**Tsekkaas**, kuule, salaattitiski: tyrmäävän hyvää." (A)

Fred: "**Oh yeah, yeah!**" (A)

Vinski: "Ootteks' te työmurkut väsänny kypärän valmiiks'?"

Jaska: "Se on **ready**." (A)

Vinski (to an elderly lady): "Eh, **sori**. Mä luulin sua vanhaks' **monsteriks'**" (A,A)

Moto: "**Wo-hou!**" (A)

Moto: "**Okei**, maistellaas maisemia." (A)

Jaska: "Meidän on tuhottava se säde sen kotikentällä, matkaamalla **cyberavaruuteen**." (A)

Vinski: "**Cyber**-minne?" (A)

Moto: "Onks' se Detroitis'?"

Turbo: "Ää, se on Lintsillä."

Vinski: "**Oh, please!**" (A)

Turbo: "Vai **virus**? On aika antaa sille **Millenium Penicilium!**" (A, A)

LP: "Ja nyt jaan nimmareita."

Nuikki: "**Turpa kiinni!**" (F)

What Smells Worse Than a Plutarkian Lawyer? ("Plutolainen juristi")

Turbo: "**Touchdown!**" (A)

Vinski: "Ja voitontanssi!"

Moto: "Voitosta puheen ollen, Leipis on saamassa **extra-pointsit**." (A)

Nuikki: "Lainehtiiko kattohuoneiston käymälä taas, teidän wc-**polyymisuutenne**?" (A)

Vinski: "Oh man, tällanen voi tosiaan tarvella kaverin **sankaristatuksen**." (A,A)

Moto: "Tuttu Vinski: laittaa pisteen tilanteelle ja **staililla**." (A)

Tuomari: "Moottoripyöräilijät syyllistyivät pysäköimään kieltoalueelle. Näin ollen he joutuvat maksamaan kolmensadan **dollarin** sakot." (A)

Leipäjuusto: "Nuikin mukaan tämä laite **stimuloi** ydinonnettomuuden ja yleinen paniikki alkaa." (A)

Moto: "No mitäs nyt? Uus työpaikkakatsaus?"

Vinski: "Ku meil ei oo mitään muuta ammattitaitoo ku et ollaan marsilaisii **machohiirii**, ei voida ku..." (A)

Turbo: "Aivan!"

Kaikki: "Katotaan **matsii**!" (A)

Nuikki: "Anteeksi, teidän paistokelmuisuutenne, pitäisiköhän meidän pa-paeta?"

Leipäjuusto: "Ah, onko väliä sen? Mut **flambeerataan** joka tapauksessa. Liittykää, lojaalit lällyni, todistamaan valtakuntani viimeisiä hetkiä." (A)

Rasvanahka: "Pomo kuule, meil on kolme pientä **probleemaa**: ne talttahampaat tuli takasi." (A)

Unforgiven Cheese ("Anteeksiantamaton juusto")

Turbo: "Nyt ei passaa kinastella pikkuasioista. Toi **leidi** on hampaisiin asti aseissa!" (A)

Vilma: "Hmm, miehiä: isoja, vahvoja ja **machosenteella**, joka rikkoo Richterin asteikon." (A)

Vilma: "Mä oon Vilma, Vilma Varaani. Joukko Leipäjuuston entisiä juoksupoikia palkkas mut eliminoimaan hänet. Ne halus jonku pahan tyyppin, mut niiden rahat riitti vain muhun. Voi juku! Mä oon **vihree**! Tää on mun eka **jobi**. Ja ne kaks pysymiestä, ne pelotti mua. **Sori** vaan jos musta oli vaivaa teille." (A, A, A)

Vilma: "**C'moon**, kaverit, pannaan haisee!" (A)

Leipäjuusto: "Olehan varovainen, sinä **petrolipesty** paviaani. Älä tuhoa **propaanitankkeja**! Meidän on lennätettävä tuo **propaani** Plutoon." (A, A, A)

Leipäjuusto: "Ei, sinä **mentalmiinustettu mutantti**. Huh, läheltä piti -tilanne." (A,A)

Turbo: "Varokaa **propaanitankkei**, äijät! Yks osuma noihin purkkeihin niin esirippu putoo ja **show** on äkkii ohi." (A, A)

Moto: "Täytyy varmistaa, et Vilma on **okei**." (A)

Turbo: "Tiedätteks te veikat, toi **daami** tietää paljon enemmän aseista ku antaa ymmärtää." (A)

Leipäjuusto: "Nyt kun nuo hiiret ovat höyhentäneet sen simpsuttavan hörhön, voin pontevasti petrata **propaaninsiirtosuunitelmaani** ja vieläpä aikataulun mukaisesti. *Piraatti*: yksinkertaisesti kaappaan **propaanitankkerit** merellä." (A, A)

Vilma: "Pah! Te mokasitte mun **jobin**! Ette saa sitä ikinä anteeks! Ja nyt päästäkää mut!" (A)

Moto: "Kuulitte mitä **leidi** sano: hellittäkää." (A)

Vinski: "Tää **beibi** on vaaraks ympäristölle." (A)

Vinski: "Moto?"

Turbo: "Se on **okei**." (A)

Leipäjuusto: "Armoa, **please!** Maksan mitä tahansa." (A)

Turbo: "Me ollaan tiimi. Mieli-erot on sallittuja."

Vinski: "Paitsi siit kuka on **coolein**." (A)

Santtu: "Tai kovin egoisti."

Turbo: "Santtu-typy?"

Vinski: "Miten sä tänne löysit?"

Santtu: "Kuten aina: seurasin tuhojälkiä. Näyttää aika **heavy**ltä tänään, jopa teille, jäbät." (A)

Vinski: "Kullannuppu, aika tuhoisa **jobi**, mut se ei ollu me." (A)

Santtu: "Vai niin, kukas sitten?"

Moto: "Öh, mun mamma sano aina, et herrasmiehet ei puhu pahaa **leidistä**." (A)

Santtu: "Ai **leidi** vai? Mikä **leidi**?" (A,A)

Leipäjuusto: "Hoida heidät! Minun on **navigoitava** tämä alus avomerelle." (A)

Vilma: "Ota iisisti, iso mies. Ethän sä ikinä vahingoittas **leidii**?" (A)

Moto: "Rouva, yks juttu on kirkastunu mulle ja se on: sä et oo mikään **leidi**." (A)

Moto: "Kiva nähdä miten laivasto **peittää nää kulut**." (A)

Vilma: "Aika kovaa olla **freelance**." (A)

Vinski: "Vois sanoo, et talo on lastattu laivalla."

Turbo: "**Oh please**, sanaleikit sikseen. Kuuppa kumisee kummasti jo nyt." (A)

Moto: "Nyt ei tarvita ku muutama **hodari** ja kotikaljaa lääkkeeks, pojat." (A)

### Once Upon a Time on Mars ("Olipa kerran Marsissa")

Santtu: "Mut te saatte sen mykäks, eiks vaan?"

Moto: "Hei, **no problemmo!**" (A)

Kaikki: "Iso **problemmo!**" (A)

Nuikki: "Huonoja uutisia, **hyperaktiivihamsterit**. Vetomuuntajan kehittyneet **plasmahiukkaset deaktivoivat** ilahduttavasti kaikki **laserkristallitoiminnot**. Aseenne ovat siis kaput." (A, A, A, A, A)

Santtu (to Vinski): "Seiso siinä, **machomoukka**." (A)

Santtu: "Tota, tiedätteks te mitään siitä vetomuuntajasta?"

Vinski: "**Ou jee!**" (A)

Stilton: "Leipäjuusto, nyt!"

Leipäjuusto: "Öh, tullaan, **sir!**" (A)

Stilton: "No niin, professori, onko teidän **bioninen** armeijakokeilu edistynyt?" (A)

Vinski: "**Wo-hou**, radio *Vapaa Mars* luotaa Maan **rock'n'rollia!**" (A, A)

Vinski: "Hei, ehkä sun pitäis mennä **tsekkaan** Rontin lauhdutussysteemi. Sun poikakaveris taitaa käydä

vähä... vähä lämpimänä." (A)

Anni: "Tässä, kovis. Sä haluat varmaan testata mun tekemiä valoammuksia."

Vinski: "Rajuu! Pieni valoshow ei oo pahitteeks, **beibi**." (A, A)

Turbo: "Hei, löytyskö sieltä jotain kivaa mullekin?"

Anni: "Eiköhän. Testaa näitä, **Tsernopusikkoja**?" (A)

Turbo: "Tsernopusikot? **Ou jee**, nää pitää hiiren tiellä." (A)

Moto: "Tää ei oo mikään hiekkakäärme, tää on vanha nuhjunen rotta."

Vinski: "**Oh man**, näiden piti olla meiän puolella." (A)

Turbo: "Kuka Juudas usutti teidän meiän kimppuun?!"

Minni: "Plutolaiset hylkäs sen myrkyssä. Ne asetti tän **modulin** itsetuhovalmiuteen, mutta mä ehdin ensin, joten mä vien sen tukikohtaan." (A)

Turbo: "Ai paperipainoks vai? **C'moon**, meidän vapaustaistelijat selvittää tän **koodin** sekunnissa." A, A)

Minni: "Löytjäjä pitää, Turbo, siis armeija."

Turbo: "No, no, no, no **sori, sori**." (A, A)

Turbo: "Myrsky loppu. Liuetaaks, solttu?"

Minni: "**Okei**, muttei enää armeijaslangii." (A)

Turbo: "**Yes, sir!**" (A)

Turbo: "Jos mä hoidan meidät veks täältä, niin sopiikse että Rontti **tsekkaa** tän modulin mejjän leirillä?" (A)

Vinski: "Ihan niinku sun harmaaturkkinen äitis sano."

Moto: "**Isot kranaatit takaa niukan voiton.**" (A)

Vinski: "**Alright**, jatkoaika!" (A)

Moto: "Joo, Turbo. Sun hajuaisti ei **falskaa**; tää on rotta." (A)

Vinski: "**Oh man**, sä maksat vielä isosti ku pirstoit mun nuorekkaat kuvitelmat." (A)

Rasvanahka: "Kuka teist on pomo, kenen **hanuri** kaipaa putsaamista?" (RP)

Rasvanahka: "**Tsekataas**... Uu, isoi ja pienii kirjaimii." (A)

Leipäjuusto: "Nyt kun vetomuuntajan hiukkasvirta on täysin nitistänyt teidän yliammutun **laseraseistuksenne**, olette pelkkä pintapuolinen tunaritrio." (A, A)

Moto: "Litki **lasertulta**, suomuturska." (A)

Moto: "Tieätsä, **laserin** koolla ei oo merkitystä jos osaa käyttää sitä." (A)

Santtu: "**Vau!**" (A)

Vinski: "**Oh man**, takautuma." (A)

Nuikki: "Kelpo näytteitä viimeiseen vaiheeseen **bionisessa** kokeilussani." (A)

Stilton: "Käynnistä **ristimutaatio**, professori." (A)

Camembert: "**Turpa kii**, Stilton!" (F)

Stilton: "Senkin **hanurinlipittäjä!**" (F)

Nuikki: "Ahaa, Rontti on valmis. Ja kuinka jaksamme, minun **semi-mekaaninen** mestarinäytteeni?" (A)

Miihkali: "**C'moon**, Rontti on aivopesty ja Moto-setä on seuraavana. Meidän täytyy..." (A)

Minni: "Sä pysyt nyt piilossa ja vartioit!"

Miihkali: "**Oh man**, kuustoista ja vielä syöttötuolissa." (A)

Nuikki: "Anteeksi mutta minun on tehtävä **lobotomiaperformanssi.**" (A)

Moto: "**C'moon**, Vinski, päiväunet päätty!" (A)

Vinski: "**Hey man**, miten mun naamani kävi?" (A)

Moto: "Kattokaas, sano lääkäri. **Jep**, ei mitään, nada. Yhtä valkosta ku Jacksonin lumimyrskyssä." (A)

Turbo: "Rontti! (fanfare) Mun **idoli!**" (A)

Moto: "**Sori**, ne on viel ihan kaasussa." (A)

Turbo: "Eiköhän samantien jätetä kädetkin lepäämään? Ups, **sori**, veikka. **Sori.**" (A, A)

Moto: "Prätkät on yhtä ku me, Rontti. Sä tiedät sen."

Rontti: "No hissiin siitä!"

Moto: "**C'moon**, ukot." (A)

Miihkali: "Näpit irti tai mä teen **laserleikkauksen** – amatöörin otteilla." (A)

Vinski: "Hei, siisti **fraasi**. Mistä se oikein tuli?" (A)

Minni: "Raidereita!"

Turbo: "**Oh, c'moon!** Raiderit hoituis vaik silmät ois sidottu kiinni selän taakse. Annas, **leidi**, merkki!" (A, A)

Minni: "Nyt!"

Miihkali: "Vinski, onks sun olo **OK?**" (A)

Moto: "Tyhjentäkää päämaja heti!"

Anni: "Tyhjentäkää?!"

Moto: "Se ei oo enää turvallinen. Masi ja Rontti on vakoojia."

Anni: "Rontti?! Masi? Mut..."

Moto: "Evakuoikaa nyt, Anni. Tavataan **tukipistees.**" (A)

munkit: **Herranjumala!**" (F)

Moto: "**C'moon**, skootteri!" (A)

Vinski: "Meinas käydä niinku Kälviällä."

Kaikki: "**Cool!**" (A)

Santtu: "Nää ratsut ansaitsee öljynvaihdon kun päästään pajalle."

Turbo: "**Probleema** piilee siinä, että paja pyörii kohta Pluton ympärillä ellei sitä vetomuuntajaa teilata ja pian." (A)

Santtu: "Pieni järki, pienet pulmat."

Vinski: "Hei kato, **leidi**, täällä kaikki on suurta." (A)

Anni (hieroo takamustaan, Vinski kääntyy häpeissään pois päin.): "Aah, mulla on takamus ihan hellä. Oh, mitä rynkytystä." (F)

Rontti: "**Ou jee, tukipiste** neljä. Anni pääs piilopaikalle." (A, A)

Leipäjuusto: "Mahtipontisen mainio esitys **hiirimachoilusta**, parahin hamsteri." (A)

Anni: "Otahan relaa. Mä tuun koht takaisin."

Vinski: "Joo, just niin. Mä vaan **postailen** tässä ja puhun... puille." (A)

Minni: "Tässä, testataanpas. Mä viritin kypärän **polarisointikontrollia**." (A)

Turbo: "Äh, ei onnaa, **beibi**. Mä arvostan kyllä sun yritystä." (A)

Minni: "Sun arvostukses ei oo vielä nähny alkuakaan, **beibi**. Mä säädän valoo vähä pienemmälle." (A)

Anni: "Karaistettua kilpeä: prätkien paikkaamiseen ja satunnaiseen **machohiirimeikkaukseen**." (A)

Vinski: "Komeutta korvia myöten. **Ou jee!**" (A)

Rontti: "Kiva **performanssi**, poju. Mut nyt esirippu putoo." (A)

Miihkali: "Jättääkse arven?!"

Anni: "En mä usko."

Miihkali: "**Oh man**, mälsää!" (A)

Leipäjuusto: "Loistava ajoitus, minun **lojaali** lihaskimppuni." (A)

Anni: "Jää tänne ja... vartioi lohkareita."

Miihkali: "Mut ku..."

Anni: "Piristy! Sun aikas koittaa vielä."

Miihkali: "**Man!**" (A)

Vinski (to Anni): "**Housut repee!**" (F)

Examples by episode, the new series

(A) – Anglicism

(F) – foul language

The Adventure Begins, part 1 ("Seikkailu alkaa, osa1") (PVP Voice, new voice acting cast)

Minni: "Kuunnelkaa. Meidän on vietävä se [Uudistaja] turvallisempaan paikkaan. Ilman Uudistajan tuottamaa vettä Mars kuivuu rutikuivaksi."

Vinski: "Ääh, **vesi-smeshi!** Oikeesti. Vesi on yliarvostettua. Niin kauan ku meil' on kotikaljaa, meil' ei oo hätää!" (A)

Minni (to Turbo): "Toimistooni, **moottoriturpa!**" (F)

Turbo: "Hei, anna korville armoa. Auh! Auh!"

Vinski (to Santtu): "Heh, hei **kultsi...**" (A)

Santtu: "Sä et kirjoita, sä et soita!"

Vinski: "No mul on ollu vähä..."

Moto: "**Uu mama**, mikä hänellä kestää?" (A)

Vinski: "Tuo ilme ei tiedä hyvää!"

Moto: "**Uu mama**, en kestä tätä!" (A)

It's the Pits ("Maanalainen maailma") (PVP Voice, new voice acting cast)

Moto: "**Uu, mama!** Poikasi on päässyt taivaaseen." (A)

Moto: "Oi, hitsin hitsi. Voin jo maistaa kaikki grillikyljet ja **buffalo-**" (A)

Leipäjuusto: "Niin, olin silloin maailman huipulla, vai mitä? Tilavia, viihtyisiä toimistoja; legiooneittain käytyreitä käytettävissäni. Sitten te tunkeilijat Marsista saavuitte – kutsumatta, jos saan sanoa – ja pilasitte täydelliset suunnitelmani. Plutolaisten valloitus päättyi siihen, mutta sen lisäksi **ylilordi Camembert** alensi minut ja pakotti minut takaisin tälle kiroitulle planeetalle. - - Kuvittele sitä häpeää: Rystysen lakeijaksi. Ja samaan aikaan joudun katsomaan miten sen onnenonkija Palkki hyödynsi rikkauksia, jotka minä hankin. - -" (A)

Leipäjuusto: "Tämä hiiri ja hänen ystävänsä ovat olleet **piikki herra Palkin selässä.**" (A)

Turbo: "Muistatko sen maanalaisen paikan, joka oli täpötäynnä kaikenlaisia **friikkejä?**" (A)

Vinski: "Joo, muistan! Eiks' me järjestettykin täällä kunnon selkäsauna? Ne eivät tainneet pitää siitä."

Turbo: "Ajattelitko käyttää soihtuja?"

Vinski: "Joo. Ajattelin muistella vanhoja."

Vinski: "Haistatko hiirenloukon?"

Turbo: "**Sen voit viedä pankkiin.** Hmm, errm, mitäh, sanoinko mä tosiaankin noin?" (A)

Moto: "**Uu, mama.**" (A)

Cyber Mice from Mars ("Cyberhiiret Marsista") (PVP Voice, original voice acting cast)

Rontti: "Yritin poistaa **viruksen** näppäimistöllä. Se ei onnistunut. Sitten sain idean: käytin **digitoijaa** ja siirsin

itseni keskustietokoneeseen tuhotakseni sen omin käsin.” (A,A)

Rontti: ”Tämä **kyber-bio-digitoija** on äärimmäinen hakkerointityökalu. Se siirtää **fyysisen materian digitaaliseen kybermaailmaan.**” (A,A,A,A,A)

Kaikki: ”**Kybermaailmaan?**” (A)

Moto: ”Rontti siis sädetti itsensä **kybermaailmaan**. Mut miks'?” (A)

Turbo: ”Sitä pitää kysyä siltä. Missä se **digitoija** on?” (A)

Santtu: ”Hmm, tän mukaan Rontti on ladattu **kybermaailmaan.**” (A)

Turbo: ”Se todistaa vaan, et vanhat sotilaat ei kuole; ne vaan **digitoidaan!**” (A)

Santtu: ”Hei, **kyberhiiret!** Mitä pidätte uusista prätäkistänne? Rontin kone teki teidän prätkiin pari muutosta, allekirjoittaneen avustuksella.” (A)

Turbo: ”**Whou**, kattokaa näit uusii nappei. Mä en tiedä mitä ne tekee, mut ehkä niist' on apuu.” (A)

Rami Palkki: ”Tohtori, lataa Rontti salasanasuojattuun tiedostoon ennen kuin Prätkähiiret löytävät hänet.

Sitten vapauta Palkin **supervirus!**” (A)

Tohtori Katinkoski: ”Olen pahoillani, mutta **supervirus** ei ole vielä toimintakykyinen. Ohjelma on liian **buginen** ja voisi lamauttaa koko verkkonne.” (A,A)

Turbo: ”No se oli oikopolku.”

Santtu: ”Rontin tietokoneeseen oli merkitty tuhansia tuollaisia kanavia. Kaipa ne ovat **kybermoottoriteitä.**” (A)

Kattinaattori: ”Näiden virtuaaliodellisuuslaitteiden on paras toimia.”

Katinkoski: ”Ilman **digitoijaa** ne ovat ainoa keino siirtää teidät **kybermaailmaan**. Kun pääsette sinne, vapauttakaa **supervirus**, mutta vasta kun olen saanut sen valmiiksi ja tarkkojen ohjeideni mukaan, ymmärsittekö, ylikomentaja?” (A,A,A)

Katinkoski: ”Ja nyt, valmistautukaa virtuaalimatkaanne kohti ainutlaatuista...”

Kattinaattori: ”Lopeta jo tuo ulvominen ja tee se!”

Katinkoski: ”Ungh. Tervetuloa **kybermaailmaan!**” (A)

Turbo: ”Tervetuloa tuhoonne. Hahhah, se oli **viruseparaattori!**” (A)

Moto: ”Ton lootan mä tunnen. **Ou jee**, ihan niinku pelissä.” (A)

Rontti: ”Veljet, tänne päin. Näköjään te saitte viestini. Annettuani niille **kybermadoille** kyytiä, sain kimppuuni nuo lentävät kansiot.” (A)

Santtu: ”Hei, mä yritän nyt siirtää teidät pois sieltä.”

Rontti: ”**Whou, whou**, älä vielä. Meidän pitää vielä hoidella Palkin **supervirus!**” (A,A, A)

Moto: ”Me ollaan erätauolla. Hamsterimies ei nosta sormeakaan ennen (kello kilahtaa) merkkiä. **Ou mama**, vauhtia, Santtu-neiti, vauhtia.” (A)

Turbo: ”Santtu-**beibi...!**” (A)

Here Come the Judge (“Tuomionpäivä”) (PVP Voice, new voice acting cast)

Moto: ”**Uu, mama!**” (A)

Turbo: "Ponnista vielä vähän!"

Vinski: "**Sä määrät!**" (A)

Turbo: "Otapaa koppi, **Palkin-perä!**" (F)

Palkki: "Ehkä tämä on hyvä hetki ottaa ja häippäistä."

Moto: "Vielä yksi korjaus... (pyörä käynnistyy) **Uu, mama!** Se heräsi henkiin!" (A)

Santtu: "**Pysykää poissa harmeista!**" (A)

Vinski: "Hiiren pitää tehdä mitä hiiren pitää tehdä."

#### The Tender Mousetrap ("Hellä hiirenloukku") (PVP Voice, new voice acting cast)

Turbo: "Vastaapa tähän, Vinski: milloin suovesi ei ole suovettä?"

Moto: "Ei hajuakaan."

Turbo: "Vastaus: kun Palkki imee sen ylös ja myy sen sitten **design-pullovetenä.**" (A)

Vinski: "Ei hitsi, juoko joku muka tota?!"

Moto: "Kaunis pullo ja kova hintaa saa ihmiset sekoamaan. **Uu mama.**" (A)

Vinski: "Mä taisin syödä yhden **hodarin** liikaa." (A)

Moto: "**Uu mama**, pääruoan aika." (A)

Turbo: "**Sori**, pojat, ei onnistu." (A)

#### Once Upon a Time on Earth ("Olipa kerran Marsissa") (PVP Voice, original voice acting cast)

Vinski: "Joo, ihan niinku luotettas ensimmäisiin tyyppeihin, jotka sattuu tipahtaan paikalle."

Moto: "Hei, **iisisti**, Vinski. Kun on pahassa pulassa, niin ei oo varaa valita." (A)

Santtu: "No, ette varmaan halua jäädä tänne enää hetkeksikään."

Turbo: "Haluta ja voida on kaks eri asiaa, Santtu. Kato meijät on kutsuttu takasi."

Moto: "Kotipuoleen. **Oi mama!**" (A)

Moto: "**Oi mama**, kattokaa minkänäkönen kaveri!" (A)

Vinski: "Joo, mä taisin tapailla tota joskus."

Moto: "Hei! **Whou. Ou mama!**" (A, A)

Turbo: "No, Santtu-**beibi**... Tää taitaa olla sitte hyvästien paikka." (A)