Intertextual Relationship between Children’s Literature and Animation Feature Films: Its Impact on the Dubbing Process

Relaciones intertextuales entre literatura infantil y juvenil y cine de animación con incidencia en el proceso de doblaje

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Abstract:
The title of this paper poses three questions which become the objective of this study: What is the intertextual relationship between Children’s Literature and Animation feature films like? Which are the intertextual elements extracted from ChL that make it part of the intersemiotic transference (Segovia 2001: 226th)? How are these elements translated and dubbed into Spanish (Spain) by means of the agents involved in the dubbing process (Chaume 2012: 29-38th)?

In order to provide some answers, a case study has been carried out stemming from some DreamWorks’ productions. This company has transferred our childhood reading fantasies into an allusive discourse mainly having an appellative (Lorenzo 2005: 140th) and subversive function (Mínguez 2012: 249-262th).

This paper will show how intertextuality (understood here as a complex network of texts, cinematographic texts included) needs to be invoked in the reading process to fully understand the message conveyed. Animation feature films are incorporated here since these productions are inspired by other artistic forms and popular culture. These artistic forms and elements belonging to popular culture pose a challenge for translators, who transit from one culture into another and need to spot intertextual references. These are part of the source culture and their hidden meanings are to be transmitted to a target audience ready to enjoy visual and verbal content.

Key Words: Intertextuality; Translation; Dubbing; Animation; Literary allusions

Resumen:
El título de esta comunicación nos plantea tres interrogantes que se convierten en los objetivos de este estudio: ¿Cómo se establece la relación entre literatura infantil y juvenil y el cine de animación cuando ésta es de naturaleza intertextual? ¿Qué elementos de la LIJ son los escogidos en el proceso de transferencia intersemiótica (Segovia 2001: 226) ¿Cómo se transfieren al español peninsular en el proceso de doblaje gracias a los agentes implicados en el proceso (Chaume 2012: 29-38)?
Para pretender dar respuesta a estas cuestiones se presenta el estudio de caso realizado en torno a la productora DreamWorks, la cual transfiere la fantasía que conocemos desde la infancia para convertirla en un discurso alusivo cuya función es principalmente apelativa (Lorenzo 2005: 140) y subversiva (Mínguez 2012: 249-262).

Esta comunicación demostrará cómo la intertextualidad (entendida como un mosaico de textos entre los cuales pueden incluirse los textos cinematográficos) debe reconocerse para poder rememorar y comprender en su totalidad los mensajes enviados durante el proceso de lectura o descodificación. Además, la intertextualidad forma parte del cine de animación, puesto que estas producciones se inspiran en otras formas artísticas y en la cultura popular. Estas manifestaciones artísticas y elementos que pertenecen a la cultura popular constituyen un reto para los traductores, los cuales deben ser capaces de reconocer las referencias intertextuales mientras se desplazan entre culturas. Estas referencias forman parte de la cultura original y sus significados ocultos deben transferirse a los espectadores término para que puedan disfrutar de los contenidos visuales y verbales.

**Palabras clave:** intertextualidad, traducción, doblaje, animación, alusiones literarias

**1. Introduction about Intertextuality**

El estudio de intertextualidad ha atraído la atención de varios investigadores durante más de medio siglo. El grupo Tel Quel, en París, comenzó a estudiar este fenómeno a principios de los años 60. Fue gracias a autores como Kristeva, Neubert y Beauprande y Dressler que intertextualidad se convirtió en un campo de estudio como la traducción y las semioticas modernas (Bogucki 2013: 70-71th).

Uno de los conceptos más recurrentes de intertextualidad en la literatura fue propuesto por Kristeva (1969: 146th), inspirado por Bakhtin's concept of dialogism, afirmó que los textos se construyen como un mosaico de citas. Los textos absorben y transforman otros textos y como Kristeva lo expresó:

> Nous appellerons INTERTEXTUALITÉ cette interaction textuelle qui se produit à l'intérieur d'un seul texte. Pour le sujet connaissant, l'intertextualité est une notion qui sera l'indice de la façon dont un texte lit l'histoire et s'insère en elle. (Kristeva 1968: 55-64th, in Broich and Pfister 1985: 7th)

Sin embargo, el dialogismo no sólo se refiere a la relación que establece cualquier enunciación con todas las enunciaciones anteriores y futuras. Bakhtin's point about dialogism se refiere a cómo cualquier discurso se caracteriza por su orientación dialogica. En otras palabras, como Bakhtin y Volochinov afirmaron:

> Toda enunciación, por más significante y completa que sea por sí misma, constituye tan sólo una fracción de una corriente de comunicación verbal ininterrumpida (acerca de la vida cotidiana, la literatura, el conocimiento, la política, etc.). Pero esta comunicación verbal ininterrumpida no constituye a su vez sino un elemento de la evolución ininterrumpida, y en todas las direcciones, de un grupo social dado. (Bakhtin and Volochinov 1977: 136th)

Este diálogo entre las diferentes voicess que interactúan en el mismo discurso ha causado la muerte del autor's figure (Barthes 1968) ya que el autor no crea nada; su/la rol es reproducir el red de citas que pertenecen a los escritores de la historia.

Estas inicial definiciones y formas de entender la intertextualidad han llevado a un estudio más profundo realizado en las décadas de 1980's by Morgan (1985), Pfister (1985), Ette (1985), Ping-Hui...
(1983/84), Hebel (1989), Rulewicz (1987), all of them together with Genette’s model (1982) have contributed towards a practical and a general classification of this phenomenon into five categories (Intertextuality which includes quotation, plagiarism and allusion, Paratextuality, Metatextuality, Architextuality and Hypertextuality).

Mai (1991) has compiled other models which have not been as widely-known as the above-mentioned and whose terminology also explains the relationship among texts: “inter-semiocity” according to Popovic (1980), “inter-contextuality” by Zurbrugg (1984), “intratextual rewriting” by Altman (1981), “interauthorship” by Schabert (1983), “interdiscursivity” as Angenot (1983) named it and “autotext” (Dällenbach 1976). As Galván affirmed (1997) there have been several ways of understanding intertextuality, and apart from the trend to associate intertextuality to deconstructivism and poststructuralism there are other interpretations of this phenomenon which would restrict and apply the term ‘intertextuality’ in a more operative manner just as the German research community has done.

Within the traditional literary framework intertextuality has been dealt with in Lachmann’s (1982), Schmid and Stempel’s (1983), Stierle’s (1983) and Broich and Pfister’s (1985) anthologies. Taxonomic models such as those carried out by Grivel (1975), Grübel (1983), Lachmann (1984), Lindner (1985), Plett (1985) Schulte-Middelich (1985) and Petöfi and Olivi (1988) have tried to restrict this concept.

Traditional text linguistics has also made use of this concept in a restrictive manner as Beaugrande and Dressler (1981) did. Other authors who followed this approach were Nöth (1985), Schlieben-Lange (1988) and Lemke (1985).

As seen intertextuality has been a matter of discussion among scholars. However, and within the field of Translation Studies not much has been said about the repercussion of intertextuality in the dubbing process. Yet, intertextual references abound in texts which need to be translated in order to be understood across boundaries. These texts can also be of a polisemiotic nature or “made up of numerous codes that interact to produce a single effect.” (Chiaro 2012: 142th) These texts are audiovisual texts which have been barely studied within the Spanish context regarding the impact that intertextuality poses on audiovisual products. Very few studies in this regard can be mentioned: Agost (1998: 643th and 1999: 103th) observed the existence of intertextual references which could become an obstacle for translators and adjusters:

Intertextuality can be defined as the presentation of references in a text to other texts (oral or written, past or contemporary). These references, termed textual occurrences as well, function as signs in which the spectator is to know how to decipher if they want to understand the meaning of the whole text. In this sense, the translator must be able to recognise the reference (religious, cultural, etc.), allusion, a cliché, a famous quote and translate it in the correct way so that the spectators in the dubbed audiovisual text will have the same possibilities of recognising the intertextuality as the spectators of the original text. (Agost 1999: 103th, my translation)

Moreno (2005: 1207-1217th) also discussed the difficulties intertextuality represents for dubbing agents, as well as Lorenzo (2005: 136, 139, 140th) who has analysed the function of intertextuality in any type of text (printed or audiovisual) (humoristic, discourse builder and appellative).

It is precisely the humoristic function of intertextuality which triggered this research as a response to the lack of research Chaume (2012: 148) has noted in this field which calls for “tho-
rough empirical research, since many cartoons, children’s movies and teen pics make constant use of intertextual references”.

This need to study what has been recently denominated “audiovisual intertextuality” (Martínez Sierra 2010; Fowler and Chozick 2007) with a humoristic purpose has derived in the study of intertextual humour. A type of humour which in order to trigger laughter depends on the viewer’s previous knowledge to be spotted and enjoyed.

2. Intertextuality in Literary Texts

2.1. Defining Children’s Literature and Animation

One of the objectives of this study which stems from the PhD thesis (La alusión como fuente de creación de humor y su traducción: análisis del cine de animación de DreamWorks (2001-2012) (2015)) is to outline which literary elements have been used intertextually in order to create humour in a set of animated feature films produced by DreamWorks. Both Bendazzi (1994: xviith; 2004: 3th) and Iannini (2009: 224th) agree on the first official definition of ‘animation’ stated by the Association Internationale du Film d’Animation (ASIFA) in 1962. This definition has been brought up to date by the ASIFA who has claimed the artistic value of Animation, its contribution to the world’s cultural heritage and its capacity to build mutual understanding between societies:

The art of animation is the creation of moving images through the manipulation of all varieties of techniques apart from live action methods. This independent art, whatever its manner of expression —in theatres, on television, in education or children’s film, etc.— should make an extensive and important contribution to the world’s cultural heritage, while playing its part in the search for new ways of artistic expression. It should help to promote progress towards peace and mutual understanding between all people (ASIFA 2014: 1th).

Now that both, intertextuality and animation have been defined, there is a need to focus on how intertextuality has been studied within Children’s Literature. Cervera (1989: 158th; Cervera, 1991: 10-11th) has defined Children’s Literature (ChL) as any production expressed through artistic or creative words aimed at the child. Hunt (1991: 61th) has also based his definition on the potential reader of this literature:

We define children’s literature, then, according to our purposes—which, after all, is what all definitions do: they divide the world according to our needs. Children’s literature, disturbingly enough, can quite reasonably be defined as books read by, especially suitable for, or especially satisfying for, members of the group currently defined as children (Ibid.)

This view of ChL had been limited to the written or printed text until the Swedish writer Lennart Hellsing proposed a definition from a sociological and psychological perspective, a definition which is more inclusive in terms of what literature can cover. His definition suits this study’s purposes: “(...) anything a child reads or listens to, from newspapers, series, TV Programs, radio to what we even call books. (...) Seen from this ample point of view, children’s literature can be anything a child deems interesting.” (Hellsing in Ottinen, 2005: 80th, my translation)

Based on this definition which includes more than the printed word, it can be deduced that in the same way that TV series and programs are ChL, then the animated film is as well.
2.2. Intertextuality in Children's Literature

For long the assumed simplicity of ChL in terms of its syntactical structure and vocabulary and content would have misled any researcher interested in the study of intertextuality (Marcelo 2007: 19). These assumptions were left aside in Nikolajeva’s *Children’s Literature Comes of Age* (1996), where this author underpins Children’s Literature’s “prominent features” (1996: 153th) as the following: “irony, parody, literary allusions, direct quotations or indirect references to previous texts” (Ibid.).

As Nikolajeva sees it, Bakhtin’s concept of dialogism provides the explanation for this clash of texts from the past and the present. Different connections might be established between texts and it is the intertextualist’s task to decode the writers’ intentions to discover hidden echoes and latent links. Children’s Literature makes use of intertextuality in a more evident manner than in other literary works: “I certainly agree that contemporary children’s literature has found inspiration in various discourses, literary as well as extra-literary.” (Nikolajeva 1996: 155th)

Intertextuality is a phenomenon that helps demonstrate how ChL cannot be underestimated as second-class literature: “Intertextual studies show that children’s literature is more complex than was earlier believed, and suggests that genres and the works of individual authors can be reexamined.” (Nikolajeva 1996: 156th)

Intertexts in ChL can also belong to adult fiction according to this author, which is a hypothesis to be demonstrated here for animated feature films. Nikolajeva has foreseen the increase in the number of intertextual references used in ChL, as well as its power to make this literature participative in the postmodern discourse:

> We must be prepared for children’s literature to display an increasing degree of intertextuality in the near future. Children’s writers are undoubtedly becoming more and more aware of their own intertextual connections, literary as well as non-literary, and many of them consciously work with a vast range of intertextual links manifested in parody, allusions, and so on. Also, as contemporary children’s literature crosses the boundaries into mainstream literature, it participates to an increasing extent in the “postmodern” discourse (Nikolajeva 1996: 186-187th).

Since 1996, much has been written about intertextuality and Children’s Literature. Citing some examples Sipe (2001: 333-352th), O’Sullivan (2005: 28-32th), Joosen (2011: 9-48th) among many others have analysed how intertextual interaction occurs, i.e., how authors and readers take part in this communicative and literary exchange. Colomer (2010: 165-169th) understands intertextuality as a phenomenon which is part of ChL’s postmodernist trends. As she sees it, in recent years there has been a remarkable increase in the number of intertextual allusions among several texts and several cultural systems (cinema, music, painting, etc.). Postmodernism helps to modernise ChL, thanks to the interrelation between literature and audiovisual products, which according to Colomer is a more common phenomenon among adult literary products.

In 2013, Díaz Armas and Rodrigues studied the role of illustration in the promotion of reading and artistic receptiveness, which depends on “the identification of the reader with the literary work and the activation of intertextual knowledge and skills related with (especially children’s) literary tradition and the Arts: painting, sculpture, film, comic, illustration.” (Díaz and Rodrigues 2013: 61th)
In a similar manner, Animation presents intertextual references in the form of visual and verbal elements requiring from the viewer the ability to look and read in-between the scenes in order to receive the full message sent by the director of the film. This message has a double audience as similarly occurs with printed literary work (O’Sullivan 2005: 15th; Marcelo 2013: 97th; Lorenzo & Pereira 2001: 193-204th; Lorenzo 2008: 89-105th; Vázquez 2010: 95-106th; Zabalbeascoa 2000: 19-30th). After all, Animation is considered here as Children’s Literature as seen above.

Contemporary children’s films mirror Shavit’s notion of sophistication. Since the 1990s in particular, children’s films have seen a deployment of the divergent mode of address, but one that acknowledges the presence of adult spectators. Adults are addressed in terms of irony and reflexivity, via generic intertextual relays. Even more crucially, intertextual references to popular culture, and to cinema history, often ancillary to plot and character development, are meant to appeal to adults’ superior cultural knowledge. (Cornell 2015: 18th)

2.3. A Classification of Intertextuality

To classify the intertextual elements spotted in the analysed corpus, Sebeok’s classification of this phenomenon within the literary framework was chosen primarily to show the classical approach. This classification was included in Encyclopedic Dictionary of Semiotics (1986) and used in Translation Studies by Hatim and Mason (1990: 132th) to discuss the role of the translator in the transfer of intertextual references. These are the types of intertextual references Sebeok mentions:

1. Reference, when one discloses one’s sources by indicating title, chapter, etc. 2. Cliché, a stereotyped expression that has become almost meaningless through excessive use. 3. Literary allusion, citing or referring to a celebrated work. 4. Self-quotation. 5. Conventionalism, an idea that has become source-less through repeated use. 6. Proverb, a maxim made conventionally memorable. 7. Meditation, or putting into words one’s hermeneutic experience of the effects of a text. (Hatim and Mason 1990: 132th)

Chaume (2012: 147th) has also presented this classification with the purpose of applying it to the analysis of intertextual references in audiovisual texts and more specifically in dubbing:

a) References, when the intertextual reference is disclosed by indicating a title, chapter, author, etc. b) Clichés, stereotypical expressions that have become almost meaning-less through excessive use. c) Literary allusions, citing a famous work (that could also be a film, TV series, etc.). d) Self-quotations. e) Conventionalisms, an idea that has become source-less through repeated use. f) Proverbs, or memorable maxims. g) Meditations, or putting into words one’s hermeneutic experience of the effects of a text.

In order to answer the question posed above about the intertextual relationship between ChL and Animation, attention will only be paid here to the third type of intertextual relationship as Chaume quotes: “c) Literary allusions, citing a famous work (that could also be a film, TV series, etc.).
3. Dubbing Intertextuality

So far, the concepts of intertextuality, Animation, and Children’s Literature have been defined. However, there is a need to briefly explain and define what an audiovisual text is since the animated films studied here can be labelled as audiovisual texts belonging to the narrative genre (Agost 1999: 31th) part of Children’s Literature. These texts can be defined as:

A text which is transmitted through two channels of communication, the acoustic and the visual ones, and its meaning is weaved and produced as a result of the confluence and interaction of diverse signifying codes, not only the linguistic code. (Chaume 2004: 15th, my translation)

Characterised by combining a series of codes apart from the linguistic one, audiovisual texts gather four macrocodes which according to Casetti and di Chio (2007: 68-100th) and Chaume (2004: 18-19th) are the following: a) The technological code. b) The sound code. c) The visual code. And d) The syntactic code, also called montage.

Within the modalities of Audiovisual Translation, Dubbing has been categorised by Chaume within the revoicing group (2012: 5th) and has been defined by Ávila as:

an audiovisual stratagem in which actors speak with a different voice and language (...) dubbing can be defined as the recording of a voice synchronised with the lips of a visual actor or a specific reference imitating the closest, most faithful interpretation of the original voice. The sole function of dubbing is to carry out a change in language of the audiovisual work in order to ease understanding by the public it is directed to. (Ávila 2009: 18th, my translation)

In order to dub a film it is important to take into consideration the constraints which limit the translator’s decision-making process. Chaume (1998: 18th) has enumerated these constraints (formal, content, texture and semiotic) which are imposed by the visual narration on the dubbing process. This visual narration cannot be manipulated, thus, demanding the search for “isotopic solutions in the verbal subtext, where [translators] are allowed to manipulate”.

Translators are then faced with a polisemiotic text “made up of numerous codes that interact to produce a single effect.” (Chiaro 2012: 142th) which requires for its transfer:

transformations and operations that presuppose choices, alternatives, decisions, strategies, aims and goals. The translator is indeed faced with a wide choice of strategies ranging from, to use Venuti’s terminology (1995), domestication (invisible translation: absence of peculiarities by adaptation of cultural signs) to foreignization (visible translation: registers the foreign identity by close adherence to the ST). (...) The process of translating a text, whatever its status or function, generates shifts between the ST and the TT. These shifts, which imply constant decision-making by the translator, are determined not only by linguistic differences but also by the cultural, social, ideological, and poetological norms or constraints specific to a culture, society and time. (González 2006: 99th)

The translation of intertextual references might be carried out through domestication, foreignisation or by neutralising the content in the target version. Other translation strategies might be followed to adapt the intertextual content, to explain it to the target audience, to omit it or the lack of translation, meaning here that the intertextual reference has been kept in the target text but the audience does not receive extra information or an explanation which will allow the
association of texts, i.e. the relation between the hypotext (pre-text) and the hypertext (the new text with its connotations and hidden meanings).

4. Materials and Methodology of this Study

The need to do further research about intertextuality and more specifically about audiovisual intertextuality aimed at all audiences and included in audiovisual products mainly addressed to young audiences demanded the selection of a corpus which potentially could include this phenomena.

Animation has been barely studied in Spain within the field of translation and was even considered a minoritarian genre (Yébenes 2002: 84th) in film listings until the appearance of DreamWorks’ *Shrek* (2001). Its successful box office served as an advertisement of guaranteed entertainment and laughter. It was just a matter of time for DreamWorks to continue producing not only new sequels about the green ogre, but other main characters obtained the praise of the critics and general public.

Taken from DreamWorks’ current and extensive repertoire (more than 25 films in its short eighteen-year history if compared to its pioneer Disney), 14 films were selected to be part of the analysed corpus: *Shrek* (2001); *Shrek 2* (2004); *Shark Tale* (2004); *Madagascar* (2005); *Over the Hedge* (2006); *Shrek the Third* (2007); *Bee Movie* (2007); *Kung Fu Panda* (2008); *Madagascar 2: Escape to Africa* (2008); *Monsters vs. Aliens* (2009); *Shrek, Happily Ever After* (2010); *Megamind* (2010); *Kung Fu Panda 2* (2011) and *Madagascar 3: Europe’s most wanted* (2012).

This corpus was compiled based on the following criteria: These films would have to be produced by the same company so that its discourse would be the same, in the sense that its vision of reality and contents would be similar despite the variety of themes covered; each of these productions were to be created exclusively in the USA; these films would be computer-generated, which is the technique chosen more often by this company; these productions would be classified within the same genre and subgenre; they would all be animated feature films and comedies (other subgenres which allow the classification of animation are: adventure, family, drama, musical, romance, fantasy, western, action and science fiction).

In terms of the target text, three criteria were applied to the corpus, namely; the films would be classified in the target culture as addressed to the general audience, what is known as a ‘four quadrant’ film. The agency in charge of dubbing these productions would be the same, Sonoblok S.A. and some of the voice talents in charge of bringing the computerised cartoons into life in the Spanish culture would be part of the target country’s star system.

This study has been carried out by implementing a methodology which allowed the analysis of each case. Each of these 14 films has been studied in their English original version and Spanish dubbed version with the aim of comparing the translation of intertextuality. The technical information was extracted regarding the production of DreamWorks films from 1998 to 2012, and then the corpus was selected according to the criteria described above. In order to spot the different cases of intertextuality, each film was screened more than once while data was being collected through transcription and later classified in 528 data sheets. In total 1,271 minutes (more than 21 hours) were analysed. To locate intertextuality in both the ST (source text) and TT (target text) two sources were extremely helpful, first, the IMDB data base online, where comments about the humour used in each of the films have been accurately described, and secondly, the
producer’s and director’s comments included in the film DVD detailing what influenced them and homages they intended with their work. Many of these comments reveal important intertextual information, which otherwise might have been obscure for the non-American translator.

Three theoretical frameworks were used for the classification of the compiled intertextual references: Type of intertextuality; Channels and Codes involved in the transmission of the intertextuality; and the Type of Humour created for each occurrence. A data sheet was formulated for each occurrence in order to organise the information extracted from the films, thus, favouring the quantitative and qualitative analyses which has been later presented in tables and graphs. Furthermore, the transcription of the occurrences in both languages shows which have been the translation techniques chosen in the dubbing process (adaptation, literal, omission and domestication).

This methodology has proven to be suitable for the aims of this study since a number of results have been obtained with regards to how intertextuality has been created in the source culture and which techniques have been used more frequently by the dubbing agents.

5. Results

5.1. Literary Intertextuality in the Original Animated Feature Films

Despite the three theoretical frameworks followed and mentioned above to conduct this study, attention will only be paid to the literary works which have been included in the source animated films and how these have been dubbed into Spanish. The quantitative results will be commented on for each subtype of literary reference before discussing the qualitative aspects resulting from the study of the intertextual relation between ChL and Animation.

Table 1: Number of Intertextual References Used in DreamWorks Animation (14 films) per Category
Out of the 745 intertextual references spotted in the corpus, 173 were literary allusions. These were in second place in the top-eighteen ranking of intertextual categories representing almost a quarter of the total figure, i.e. 23.22% of the total intertextual references found in the corpus. The following chart shows how literary allusions outpaced, together with the cinematographic references, the rest of the analysed intertextual references. Ver tabla 1.

These literary intertextual allusions can all be classified into three main groups:

a) Children's Literature, including here, literary works, Nursery Rhymes, Legends, Mythology and Folklore. (Here Lukens' (1990: 29-33th) classification of ChL's genres has been put into practice to include these different texts within this literature).

b) Other literary works: Literature which would be considered mainly for adults.

c) Other readers which would not be considered to be literature due to its merely informative function (Jakobson's referential function (1960: 357th)) such as the press. These texts were still considered literary allusions due to its use as a text read by adults in the child's world. In a way, some of the alluded texts are meant to entertain the reader and so for this reason they were taken into account.

The literary allusion in these animated feature films works as a text which is being verbally or visually recalled. A character might quote the title of a book, or the book itself is part of the decor of a scenario, and the viewer can read its title. This written message on screen is meant to trigger a hidden message which creates meanings for the viewer connected to the film's own plot. By mentioning a fictional character's name from another literary work this same reaction is activated on the viewer, who needs to remember who this character is in order to understand the relation established between the film's scene and the literary work. These cases are known as 'interfigurality' (Müller 1991). Within this author's study of intertextuality, DreamWorks' use of fairy tale characters from the Classics, that is, Basile, Perrault and the Grimm Brothers is a clear example of 'continuous interfigurality' (Müller 1991: 102th). The characters are permanently recalled all throughout the film they are part of.

This first type of literary allusion stemming from ChL has been mainly observed in the Shrek saga in which the presence of fairy tale characters create humorous and parodic situations. Some characters reproduce their fairy tale behaviour, such as Pinocchio, Cinderella, Sleeping Beauty and Tom Thumb. There are references to 23 fairy tale stories which were not aimed at the child of the past but the current one. After several writings and rewritings these are part of the child's first bed-time stories and readings. These are some of the hypotexts alluded to in this corpus: Alice's Adventures in Wonderland, Den lille Havfrue (The Little Mermaid), Goldilocks and the Three Bears, Gulliver's Travels, La gatta cenerentola (Cinderella), Le Petit Chaperon Rouge (Little Red Riding Hood), Peter Pan, Schneewittchen (Snow White), Sole, Luna e Talia (Sleeping Beauty), etc.

Thirteen Nursery Rhymes also work as hypotexts in Animation, especially in the Shrek saga. All except one, which was included in Megamind (Itsy Bitsy Spider), were introduced in the scenes by reproducing the character as part of the film's animated cast (Three Blind Mice, Gingerbreadman, Jack and Jill). By uttering some parts of the rhyme with changes in the lyrics humour was created through incongruity or by mentioning one of the characters of the rhyme (The Muffinman, Cris Cross and Go under the Bridge, Little Miss Muffit, The Comic Adventures of Old Mother Hubbard and her Dog), and even just by showing on screen some elements that recall the alluded Nursery Rhyme (There Was an Old Woman who Lived in a Shoe).
Other references to folklore closely connected to ChL were mentioned in the *Megamind* film in the form of characters: The Tooth Fairy and Easter Bunny.

Only two legends were mentioned, *Piers Plowman* (Robin Hood) and *Historia Regum Britanniae* (Arthurian Legends), whereas a few more cases stemming from mythology were mentioned in the form of characters (Leprechaun, Helen of Troy, King Midas and a cyclops.

The second type of literary intertextual reference includes those works which belong to the literary system in the form of books addressed mainly to the adult. 15 titles were compiled from the corpus: *Men are from Mars, Women are from Venus* (seen on screen as Queen Lillian’s readers: *Kings are from Mars, Queens are from Venus*); *The Legend of Sleepy Hollow* (a character in the *Shrek* saga); *Historia Regum Britanniae* (the Arturian legends’ main characters settled in *Shrek the Third*); *The Bible* (through quotation), *The Lord of the Rings* (by introducing certain characters in the *Shrek* saga, for instance, the Ents); *The Tragedy of Othello, the Moor of Venice* (by quoting Otello’s words, Act 3, Scene 3, Page 16: “Pride, pomp and circumstance of glorious war!”), *The Secret Life of Bees* (a book seen on screen and read by the lawyer suing the bees in *Bee Movie*); *Les Trois Mousquetaires* (in its famous quote: “one for all, all for one”); *Lord of the Flies* (to refer to the tourists lost and in the wild in *Madagascar 2*); *The Most Excellent and Lamentable Tragedie of Romeo and Juliet* (by using the name Romeo to describe a man in love in *Shrek: Happily Ever After*); *The Taming of the Shrew* (a book seen on a shelf in *Shrek: Happily Ever After*); Moby Dick (another book seen on a shelf in *Shrek: Happily Ever After*), *Little Lord Fauntleroy* (also in the same scene with the previous books), *The Barber of Seville* (also placed on the same shelf together with *A Midnight Summer Dream*); *The New Colossus* (poem engraved on the Statue of Liberty in New York) and the self-help genre books (on screen and read by Metroman in *Megamind*).

The appearance of allusions to the written media, press and magazines in these films has also been listed in these films and exemplify the third type of literary intertextual references. Specifically, 20 different references were spotted (*Vogue, The New York Post, Daily Variety, Urban Life, The New York World Telegram, Life, The New York Daily News, The New York Press, car magazines, Sports Illustrated, GQ, IFathom Magazine, Newsweek Magazine, People Magazine, Star, Teen Vogue, The Daily Telegraph, The Daily News, The News, New York Observer*). This list combines real names of magazines such as Life, GQ and People with other press names which are fictitious and imitate the names given to real magazines, such as News, New York Press or New York World-Telegram. Characters read these informative texts which are in some scenes available for the audience to see and read. By doing so, a humorous situation is created based on the verbally written material read on screen. For example, an allusion to *Sports Illustrated* was made by changing in *Shrek 2* the name of this popular magazine in the U.S. into *Pork Illustrated*. The character who reads this magazine on the screen is Wolf from the Three Pigs fairy tale. This scene might seem simple, funny and innocent but, how much meaning can the adult viewer extract from it? How many connotations can be inferred? Or how can such a popular hypotext create all of these connections in the viewer’s mind?

5.2. Dubbing these Literary Intertextual References into Spanish

After pinpointing the literary intertextual references included in the original version animated feature films studied here, there is a need to discuss how these were dubbed for the Spanish speaking audience.

The dubbing agents involved in the transfer of these films intervened in 415 occasions out of the total 745 occurrences spotted. In percentage terms there is 55.7% translator participation,
i.e. more than half of the compiled occurrences were translated into Spanish by transferring intertextuality to a certain degree and through several strategies. 330 occurrences were communicated through other codes which have not demanded the intervention of translators or dubbing directors: These are the syntactic, mobility, photographic, iconographic and special effects (44.3% of the compiled occurrences).

The literal translation strategy was chosen in 149 cases out of the total 415 occurrences which involved translators’ participation. Here, literality is understood as the transference of the content as it appears in the ST, and not a word per word transfer. These 149 cases were classified within the linguistic code representing 35.9% of the translated material.

Through the acoustic channel and linguistic code the Spanish audience receives 165 intertextual occurrences out of the total 745 cases which were compiled. 79 occurrences were lost in the dubbing process and extra information was added in the translation of 17 cases within this channel and code. As a result, more intertextual cases are received by the Spanish audience than lost in the communication chain.

Within other codes which could demand a translation for the Spanish audience, written words on screen, i.e. graphic elements, have not been dubbed. Intertextuality was transferred without translation in 39 cases which means that aural language has compensated the lack of translation of posters, notes and language on screen. Adaptation helped transfer 3 cases and 77 texts were omitted. As a result a high number of intertextual references are lost for the target audience.

The adaptation of intertextual references written on screen could not communicate the references in 2 occasions. Domestication was not put into practice to transfer the graphic code through any of the three analysed techniques (adaptation, literality and omission). In total 42 intertextual occurrences were transferred but 79 were omitted.

Language can also be uttered through the musical code. However, in this corpus the intertextual content communicated through songs was literally translated into Spanish in only 5 cases. Omission did not mean the absence of the reference in one case and adaptation allowed the transfer of 9 intertextual occurrences. In some occasions the use of translation techniques did not guarantee the transfer of intertextual references: Literal translation (4 cases), omission (1 case), and adaptation (9 cases). Domestication did not take place within the musical code. Most of the sung songs were kept in their original version. In fact, the target audience only receives 15 scarce intertextual occurrences which were translated into Spanish, whereas 14 cases were lost along the process.

6. Conclusions

The analysis of the intertextual elements in the source text has revealed that ChL, including fairy tales, have played an extremely important role as reference works which are being alluded to in the making of each of the animated feature films studied here. This is mainly due to the fairy tale characters which were introduced in the Shrek saga. In this sense, Müller’s concept of ‘interfigurality’ helps explain how intertextuality works when characters from other literary works are included inhypertexts.

Another revealing finding was the fact that some of the literary works which were alluded to belong to the adult’s literary canon. However, the child is not always meant to spot these hypertexts due to their lack of knowledge about them. In a way, it is understood that these intertextual
references are mainly addressed to adults who will probably find this inter-text game on screen amusing and parodic.

As seen above, even some magazine names widely known among adults have been visually mentioned. These might be part of the adult's reading material and for this reason the child might be able to establish the connections created through both texts.

The huge number of literary allusions grants importance to this artistic means of communication and its inclusion in animated feature films is another example of how literature and cinema interact and enrich each other.

The dubbing of these literary allusions firstly represents a challenge for the translator in charge of creating the first translated script of the original version. It is precisely the translator who needs to spot these literary intertextual references in order to include these elements in the translated script. These intertextual signals (Hatim & Mason 1990) might consist in the name of a character; a quote which belongs to a text in which the literary character intervenes and which is literally reproduced or slightly modified; and/or a graphic representation which demands the viewing of the film first before a translated version is completed in order to avoid the loss of the literary intertextual reference. This visual or graphic representation of the literary intertextual reference may not be mentioned on the translated script to be uttered or referred to in any possible way (verbally uttered or written on screen). And despite this, translators should be aware of the presence of this type of visual literary intertextual reference since it might influence on the development of the plot even though a translation of this item is not required.

By mentioning this point, it is clear that the translation of these references when communicated through the graphic code can become a real obstacle for the dubbing agents, who in this corpus have opted for a massive non-translation policy. The literary intertextual references communicated through the linguistic code have been transferred thanks to the literal translation technique, which is not an unexpected procedure if the source text's cultural acceptance with regard to the target audience is considered here. Moreover, the constraints imposed by the dubbing modality must not be overlooked while travelling from one language and culture to another language and culture.

The musical code is also a play form to include all kinds of intertextual references. The singing character may allude to any type of previous artistic human production. This added to the fact that songs are built thanks to rhyme and rhythm determine and limit the translator's decision-making process already limited by dubbing constraints. In the analysed films the lack of dubbed materials of this kind reveals once again the degree of cultural acceptance on the target audience's part.

Clearly, after this thorough analysis, these literary intertextual references comply with a humorous function meant to create a parodic discourse as other authors have already noted. (Mínguez 2012: 249-262th)

To end, the role of animation must be also mentioned. As part of what has been labelled and defined here as ChL, animation can be understood as a didactic tool which introduces literary intertextual references even when the child might not be able to recognise and enjoy the links established between texts. What must be highlighted is the child's curiosity, who after seeing the adults reaction towards the reference will surely ask about that content which is far from his/her comprehension. Intertextuality is a reading activity which triggers a decoding process able to teach us about works of art produced in past times and what has just happened here while
conducting this study. Therefore, there is a need to continue doing research in this field since it entices one to discover hidden messages in animation and other films which offer a new perspective of previously-done human artistic productions.

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