

Translating References and Allusions in Neil Gaiman's "The Sandman: Preludes and Nocturnes"

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Diplomski studij engleskog jezika i književnosti i njemačkog jezika i
književnosti

Jula Dakić

**Prevođenje referenci i aluzija u djelu „Sandman: Preludiji i
Nokturna“ Neila Gaimana**

Diplomski rad

Mentor doc. dr. sc. Goran Schmidt

Osijek, 2023

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Abstract

The aim of this thesis is to portray the complexity of translating references and allusions from first 8 issues of the graphic novel *The Sandman* written by Neil Gaiman. References and allusions that will be analysed are taken from translation by Tatjana Jambrišak and published by Fibra. This thesis primarily focuses on particular complexities of translating *The Sandman* and its various cultural references and allusions. The first part summarizes the maturation of comic books into graphic novels and the distinguishing factors between the two. The next part explores the social prejudice against comics and *The Sandman*'s place in the ongoing debate. The third part focuses on the multimodality of comics as a medium and the relevance of both visual and verbal messages in the context of references and allusions, which is subsequently illustrated with examples from the novel. Likewise, next part explores translation challenges in the context of the novel and illustrates the complex approach to translating references and allusions. The fifth chapter serves as the theoretical background as it explores incongruities between the two terms and the sixth chapter aims to establish taxonomies within the field of translation studies for the purposes of analysing them. In the research part of the thesis, intertextual references as mostly defined by Irene Ranzato (2013: 67-97) are analysed using the strategies for translation of allusions as proposed by Minna Ruokonen (2016: 454) and Ritva Leppihalme (1997: 100).

Keywords: intertextual references, allusions, comic books, graphic novels, *The Sandman*

Sažetak

Cilj ovog rada je prikazati složenost prevođenja referenci i aluzija iz prvih 8 izdanja grafičkog romana *Sandman* Neila Gaimana. Reference i aluzije koje će se analizirati preuzete su iz prijevoda Tatjane Jambrišak kojeg je objavila Fibra. Ovaj rad prvenstveno istražuje vrlo specifičnu složenost prevođenja *Sandman*-a i raznih kulturnih referenci i aluzija. Prvi dio ukratko opisuje sazrijevanje stripa u grafički roman te navodi čimbenike po kojima se razlikuju. Sljedeći dio istražuje društvene predrasude prema stripovima i *Sandman*-ovo mjesto u raspravi koja se još odvija. Treći dio se prvenstveno bavi multimodalnošću stripa kao medija i relevantnošću vizualnih i verbalnih poruka u kontekstu referenci i aluzija, što je naknadno predočeno primjerima iz stripa. Sljedeći dio isto tako istražuje prevoditeljske izazove u kontekstu romana i prikazuje složen pristup prevođenju referenci i aluzija. Peto poglavlje služi kao teorijska pozadina te istražuje nepodudarnosti između dva pojma, dok je cilj šestog poglavlja uspostaviti taksonomije u okviru znanosti prevođenja radi lakše analize materijala. U istraživačkom dijelu rada analiziraju se intertekstualne reference, kako ih je većinom definirala Irene Ranzato (2013: 67-97), pomoću strategija za prevođenje aluzija koje predlažu Minna Ruokonen (2016: 454) i Ritva Leppihalme (1997: 100).

Ključne riječi: intertekstualne reference, aluzije, stripovi, grafički romani, *Sandman*

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1. Introduction

The Sandman is considered one of the most influential comic books of the 90s by literary critics and comic readers alike. To this day, it is regarded as the phenomenon of pop-culture and has contributed greatly to the maturation of comics as a medium. It was also deemed culturally relevant by the European Commission who supported the funding of its translation into Croatian. *The Sandman* successfully surpasses boundaries of various genres, unites visual and verbal story-telling and showcases an extraordinary richness of cultural references and intertextual allusions.

This thesis provides a glimpse into some of the challenges of translating such elements into TL within the context of *The Sandman*. Other comic books will be mentioned only in the first section as a part of historical overview of graphic novels or for the purposes of locating the comic book references that were found in the first 8 issues. The paper does not primarily focus on the general challenges of translating comics as that topic has been covered by other scholars in more detail. Instead the focus is shifted to the complex approach to translating various types of intertextual references and allusions. The complexities of translating comics in general will be addressed only when it is relevant to the subject matter at hand. The multimodal nature of comics, for example, will be explored for the purposes of addressing the recognition of references and allusions. Cultural prejudice against comic books will be addressed to better portray other aspects of *The Sandman*'s cultural relevance.

Lastly, as a part of the research analysis, retentive and modifying strategies proposed by Minna Ruokonen (2016: 454) will be applied to the collected material in order to determine the degree to which TT departs from ST and to explore what that entails in regards to the nature of intertextual references found in this graphic novel. Another strategy by Leppihalme (1997: 100) will be introduced to account for some examples that cannot be attributed to any of Ruokonen's categories. The research material will be divided into subsections according to the chapter in which they appear. They will also be colour-marked depending on the type of their source referent, and their loci and translation strategy will be marked in the table. All of this will help paint a bigger picture in terms of translator's approach to this particular challenge.

2. Overview of comic books and graphic novels

2.1 Brief history of graphic novels

Ashley Rae Harris offers a brief historical summary of how graphic novels came about. Their origin can be found in comic strips of the late 1800s, which were printed in newspapers and appeared in the form of cartoons that commented on contemporary events of that time. Since the 1930s they have been collected and published in the form of bound books, which also sold well. (Harris, 2013: 13) In 1935, during the Great Depression, Harry Donenfeld started a comic book printing business from the printing shop Donny Press, which later came to be known as DC Comics, which published Detective Comics and Action Comics. Action Comics began with the introduction of Superman in 1938 and Detective Comics followed suit with Batman not a year later. Both characters were immediately popular with readers. (Harris, 2013: 14-16) The Golden Age of comics begins in 1938 and lasts until mid-1950s. As DC Comics universe expands and takes over the comic book genre with their superheroes, another comic book publisher appears in 1939. Timely Comics, which will later grow into Marvel Comics, brought a certain novelty into the world of comic books by featuring different series with connected story lines, which later came to be known as the Marvel Universe. (Harris, 2013: 16, 17) After the end of the World War II stories in comic books moved on from war themes to a wide variety of topics, such as science fiction, western, romance, crime, horror, but also included stories about war veterans. In 1941, for the first time, Archie Comics features teenagers as main characters, which leads to a set of unfortunate circumstances for comic books as a whole. (Harris, 2013: 22-24) In 1954, a German psychologist named Frederic Wertham publishes a book titled “Seduction of the Innocent” in which he condemns comic books for the bad influence on youth and blames them for various issues among young people, such as academic underperformance. Some of his contemporaries saw the condemnation as unwarranted, but many agreed with Wertham, including politicians, the media and the worried parents. Comic books were under public scrutiny, threatened with bans and some schools and parent groups even publicly burning them. (Harris, 2013: 24) As a response to threats and in an attempt to preserve the industry, the Comics Code of Authority (CCA) was established in 1954. CCA consisted of a set of regulations created by publishers, which prohibited the inclusion of violence, profanity and obscenity in comic books. (Harris, 2013: 25) These are some of the

most noticeable general standards adopted by the Comics Magazine Association of America, Inc.¹:

(2) No comics shall explicitly present the unique details and methods of a crime.

(3) Policemen, judges, Government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.

(6) In every instance good shall triumph over evil and the criminal punished for his misdeeds.

(11) The letters of the word “crime” on a comics-magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word “crime” shall never appear alone on a cover.

The unusually extreme emphasis was put on the respect of authority, good triumphing over evil and avoiding the mentions of crime in the comic books about fighting crime. Harris (2013: 26) notes that even though this type of censorship lasted until 2011, it grew weaker with time and was not as strict by the end of its run.

A new type of comic books appeared during the 70s. They were produced by independent authors and were frequently called *comix*. These authors did not adhere to the rules set by the CCA and were responsible for eventual changes that the mainstream comics of that time were yet to undergo. These were the conditions that set the stage for the creation of the graphic novel. (Harris, 2013: 30) There was an obvious shift from the usual popular superhero comic book tendencies of that time. Throughout the 1980s, more graphic novels were produced, some of which are popular to this very day. These include *Maus*, *The Dark Knight Returns* and the *Watchmen*. These were all stories that featured little to no similarities to the previous depictions of superhero qualities that were popular in comic books. (2013: 30-32) There was a significant shift in terms of themes and topics addressed in graphic novels, as the authors wrote about various political and social issues of their time. The *Sandman* left its mark in the comic book history as well in this regard. Namely, despite not being an immediate big hit with the readers like previous big superhero names, The *Sandman* has gradually attracted its faithful fanbase, which consisted of 25% female readership, writes Chicago Tribune in 1991. Apparently, it was an unprecedented female readership for comic books at that time.²

¹ <https://cblidf.org/the-comics-code-of-1954/>, retrieved on June 15th 2023

² <https://www.chicagotribune.com/news/ct-xpm-1991-12-20-9104240093-story.html>, retrieved on May 13th 2023

2.2 Distinctions between comic book and graphic novel

Even though comic books and graphic novels are often used interchangeably and it does not seem like a big mistake to call a graphic novel a comic book, there are still some general differences between the two. The following could be considered a brief distinction:

„A comic book tells a story through a combination of illustrations and text. Some comic books have almost no words at all. Many comic books are part of a series. Graphic novels can be considered comic books too. But they are typically longer and often have more difficult story lines and themes than comic books. The artwork is often more detailed than in a traditional comic book, and the binding is more durable. Graphic novels are bound like books, while traditional comic books are built more like magazines.” (Harris, 2013: 6)

This seems to be the simplest way of distinguishing graphic novels from comic books. Unlike comic books, graphic novels have a durable binding much like books and are, as a rule, longer, more elaborate and detailed in terms of its story, themes and mostly its illustrations. Harris (2013: 6-10) also points out that intertextuality is characteristic for graphic novels, which definitely applies to *Sandman*, as this paper demonstrates. According to the distinction Harris makes between comic books and graphic novels, it would also be more accurate to categorise the Absolute edition of *The Sandman* as a graphic novel rather than a comic book in regards to its binding. However, it did not initially exist as such. Hy Bender (1999: 2) explains that *The Sandman* originally ran as a monthly comic, which means that each issue was published separately each month and it technically ended with a total of 76 issues in March of 1996. Because of its popularity with the readers, DC Vertigo ultimately decided to collect and organise the issues in 10 separate books, e.g. the first 8 issues were collected in a book titled *Preludes & Nocturnes*. (Bender, 1999: 2, 3) Besides this distinguishing factor, the subject matter, themes and the complexity of story is quite noticeable. *The Sandman* covers a wide variety of topics, some of which may have been considered taboo in the 90s and even to this day. Subject matter such as rape, paedophilia, occult practices, mental illness, suicide and gore is not hard to come by in the novel. The story would also frequently feature non-binary, transgender and homosexual characters, which is something that many members of society have had trouble accepting during the 90s or even today for that matter.

3. The Sandman and cultural prejudice against comics

There seems to be a certain tendency among literary critics to put comic books and graphic novels into different categories based on their reputability among the literary circles. There is a reason though, why this difference is of little relevance when it comes to *The Sandman* in particular and it is closely tied to the opinion of its creator, Neil Gaiman. The author recounts to Bender an anecdote at a party when a newspaper editor asked him what his occupation was. Namely, as soon as the author responded with “I write comics”, the man immediately showed the lack of interest for the topic. However, when the author mentioned he wrote *The Sandman*, the man corrected him by stating that he does not write comics, but in fact writes graphic novels.

“He meant it as a compliment, I suppose. But all of a sudden I felt like someone who'd been informed that she wasn't actually a hooker; that in fact she was a lady of the evening. This editor had obviously heard positive things about Sandman; but he was so stuck on the idea that comics are juvenile he couldn't deal with something good being done as a comic book. He needed to put Sandman in a box to make it respectable.” (Bender, 1999: 4)

Gaiman makes his stance clear on the ever-present stigma of the comics as a lesser form of art. However, it is simply a type of medium in which great stories can be told and it is unfair to disregard the entire medium as something less valuable simply because it had been previously featured as purely entertaining. As Bender (1999: 4) remarks: “After all, the term 'comics' simply refers to the combination of words and pictures, set within sequential panels. If we can be deeply moved by words alone (as in novels) or pictures alone (via paintings), why not by the marriage of the two?” Society in general regards pictures alone as profound and words alone as just as profound, but for some reason, the medium that unites the two has always been treated as something casual and not as respectable. Harris may have somewhat answered Bender's rhetorical question. After all, the predecessor to comic books were comic strips, which were published in newspapers and much like everything else published in the newspapers, they were meant to capture reader's attention, which may have led to its lack of reputability. Perhaps by looking at Wertham's influential work, it might become clearer why exactly comics have garnered such a bad reputation. In “Seduction of the Innocent”, Wertham states how children are having more and more reading problems and that the growing popularity of comic books at the time is a significant reason for this increase. He claims how semi-literate children that habitually read comics books: “...are not really readers, but gaze

mostly at the pictures picking up a word here and there. Among the worst readers is a very high percentage of comic-book

addicts who spend very much time ‘reading’ comic books.” (Wertham, 1955: 122) It appears that Wertham blames comic books for rendering youth illiterate purely on the basis of children being more concerned with pictures rather than text as they are reading them or as he would put it, “gaze at” them. He condemns the overwhelming emphasis that is put on the pictures instead of words in comics, which, he claims, even prevents them from vocabulary building. (Wertham, 1955: 125) Wertham’s extreme statements are backed-up with little evidence and it seems like they are mostly based on anecdotes rather than actual research. It also appears that he has not even taken into account the possibility that illiterate children might be “gazing” at the comic books because they are illiterate and not the other way around. However, his extreme claims have successfully garnered much social response during his time, which greatly contributed to the stigmatisation of the medium to this very day. Despite this social condemnation of comics, teachers gradually started implementing comic books in schools as a teaching and learning tool (Harris, 2013: 40) and more and more emphasis is now being put on how to utilize them to teach literacy. In his article about the importance of graphic novels and reading, Iurgi Urrutia points out five different types of literacies that are necessary for reading comics: linguistic, visual, gestural, spatial and symbolic literacy.³ He argues that since the reader has to employ many different types of literacy in order to interpret and combine them to derive meaning from the comics, it could also be said they are working harder than would be the case were they watching a movie or even reading a book. He also mentions how many studies also point to the increased information retention since the readers need to decode many various elements using those literacies.

There is an on-going debate regarding whether comic books should be considered literature and whether they should be qualified for winning literary awards as such. *The Sandman* found itself in the centre of this debate back in 1991 when it won the World Fantasy Award for Best Short Story with issue “A Midsummer Night’s Dream”. It was the first time a comic book has accomplished this feat and the last one as well. Since then, the judges changed the rules to prevent more comic books from winning in a literature category. Perhaps this decision can be attributed to the fact that words are not completely necessary in this medium, as both Harris (2013: 6) and McCloud (2018: 8) point out. Gaiman, however, attributed this to the cultural prejudice against comics, stating how the award holds much significance for comics

³ <https://www.scisdata.com/connections/issue-115/21st-century-literacy-with-graphic-novels/>, retrieved on June 20th 2023

as a medium.⁴ Whichever the case may be, it is clear that to this very day, comics are not held to the same high regard as other literary works, despite their potential for great storytelling.

⁴ <https://www.chicagotribune.com/news/ct-xpm-1991-12-20-9104240093-story.html>, retrieved on May 13th 2023

4. Multimodality of Comics

4.1 The essentials of comics

There is one more term that will need defining in this section and this is the term “comics”. In “Understanding Comics: The Invisible Art“, Scott McCloud simply explains how term “comics” refers to the very medium, unlike comic books or comic strips, which stand for objects or finished printed products. (McCloud, 2018: 4) He then attempts to define comics as accurately as possible starting off with separating form from content. (McCloud, 2018: 5) He explains how comics is simply a vessel for various ideas, themes, images, genres etc. so one must be careful as to not mistake the content (the message) for its form (the messenger). (McCloud, 2018: 6) He defines them as: “Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (McCloud, 2018: 9) McCloud also briefly describes the history of the comics, which apparently long predates the comic strips of the late 1800s newspapers, but its origins cannot be clearly determined. In short, comics is a medium that has been around for a very long time and has been a part of artistic endeavours for centuries, which is yet another reason why its dismissal as a lesser art form should be considered completely unwarranted.

4.2 Visual and verbal messages

Nadine Celotti (2008: 36) points out that although drawings are a crucial part of comics, they are not the only element that comprises the entirety of the visual message. The way panels are structured, the design of gutters, the shape of balloons, colours etc. all play a role in conveying visual messages to the reader. On the other hand, there are verbal messages that Celotti (2008: 38) separates into 4 types of texts found in comics, otherwise known as 4 *loci*: title, balloon, paratext and caption. Title is pretty self-explanatory. Celotti (2008: 38) notes how aside from translating the title to be an “attention-getter”, which may be far more relevant for comic strips than for graphic novels, the translator should also be aware of the possible connection between pictorial elements and the title.

Balloons are probably the most well-known verbal elements of the comic, as they usually convey characters speaking out loud and are most likely to be translated. (Celotti, 2008: 38) Despite being used to restrict spoken dialogue which conveys the verbal message, sometimes even the way balloons are stylised plays a part in conveying the message. In *The Sandman* most balloons are portrayed similarly to the standard comic book format: round, with white background and black letters in all caps. There are however few characters that have their own stylised balloons, which may give reader some insight into their personality.



Image 1: Panel from *Sandman* #8 “*The Sound of Her Wings*”

The way Dream’s speech balloons are portrayed alone may be indicative of his dark and otherworldly nature, possibly even reminiscent of a villain. On the other hand, his elder sister speaks just as any other human or side character would, which is ironic considering she is the embodiment of death. This might be alluding to her more human, down-to-earth nature and her interest in understanding humanity when compared to Dream, who essentially considers humanity inferior and keeps his distance from people.

The linguistic paratext can be found outside of speech balloons and inside the picture and they are most commonly found in the form of onomatopoeia, text in newspapers, road signs, inscriptions etc. (Celotti, 2008: 38) In the panel above it appears as inscription on the wall and is also a reference to a song.⁵ Sometimes paratext appears as a text in newspapers or

⁵ See: section 8.2.8 The Sound of Her Wings

letter that may be crucial for the understanding of the plot, so they are often translated. Naturally, if linguistic paratext is too closely intertwined with picture, it is necessary to think of the cost of changing the pictorial elements. (Celotti, 2008: 39)

Lastly, captions are in the comics for narrative purposes and the text within them is usually written in third person, often adding a certain literary dimension to the comic or commenting on visuals. (Celotti, 2008: 38)

4.3 Visual and Verbal References

As previously explained, comics are constructed of different images that convey meaning. Although Harris and McCloud have pointed out the importance of pictorial elements in comics, it seems like their importance is often overlooked by translation scholars in favour of focusing on verbal elements. Verbal elements in case being mostly those found in balloons as those are the elements that are most separate from pictures and therefore garner most attention from translators. However, as Celotti (2008: 43) points out almost self-explanatorily, comic book readers always pay attention to both visual and verbal messages. Once both elements exist on the same page, there is no telling which one the reader should pay attention to, because both should be equally crucial for understanding the meaning. Celotti (2008: 43) explains that many errors occur in translation due to translator failing to recognise the interconnection between picture and text. She calls this “conversational interplay”, which involves meaning being conveyed through an interaction between visual and verbal messages. This is something that is just as important in the case of translating references hidden in *The Sandman* as they occur not just through verbal, but also visual elements of the graphic novel. For some cases, it can also be said that the reader never could have recognised a reference if it was not created as an interplay between both picture and text. The following example is one of such cases.

When Dream escapes from imprisonment, he almost immediately goes after Alex Burgess, who has held him captive all those years. Alex tries to explain that they did not want to imprison Dream, but Death. Dream in turn punishes Alex by trapping him in the cycle of nightmares from which he can never wake. The second panel depicts a distorted visage of Dream with an outstretched hand and dream sand falling from it.



Image 2.1: Panel from *Sandman* #1 “*Sleep of the Just*”

Although, not that conspicuous at first, the visual message of the panel is only one of the keys necessary for unlocking the full reference. The second key is the verbal message, which is hidden few pages later, in the form of a modified quote from the poem written by T.S. Eliot called *The Waste Land*.



Image 2.2: Panel from *Sandman* #1 “*Sleep of the Just*”

The original line from the poem goes as follows: “I will show you fear in a handful of dust.” (Klinger, 2022: 58) This reference is the perfect example of how both visual and verbal messages are crucial for recognising hidden references to other texts.

5. Challenges of translating *The Sandman*

5.1 Brief Plot Summary

The story mostly follows anthropomorphic personification and ruler of all dreams and nightmares, who has many names and appears to people differently, but is usually referred to as Dream or Morpheus. Dream is one of the seven Endless, abstract immortal beings, each of whom oversees a particular part of human condition. They are Destiny, Death, Dream, Destruction, Desire, Despair and Delirium. Although they are not central characters, they pop up from time to time to meddle in mortal affairs and in a strange way seem to be omnipresent despite not actually appearing in the story. The first 8 issues that make up the volume titled “Preludes & Nocturnes” follow the titular King of dreams throughout his 70-year-long imprisonment, subsequent escape and quest to find his stolen tools of power: the pouch of sand, the helm and the ruby, so he can restore his realm to its previous condition. However, he gradually realizes that the world has changed during his imprisonment and he is forced to grapple with the possibility that he himself might have changed just as much, if not too much. Although he is technically a main character, the story is named after him and he is present in most stories, Dream frequently fades into the background so other characters are given a chance to tell their story. The stories of *The Sandman* follow a wide variety of unusual characters and concepts from history, many types of mythologies and religions, as well as those previously featured in DCs comics. It is essentially a multi-faceted story about stories and as such, it spans many different cultures.

5.2 Creative challenges

Just from the plot overview, the first translation challenges become apparent. In addition to all names of the Endless beginning with letter “d”, it also seems to be stylistically included in the title of the graphic novel. The story also features a character named Dee, who was previously known to DC readers as Doctor Destiny, and who even outright states: “‘D’ is for lots of things” to openly refer to the underlying notion. While this repetition of the letter adds to the creativity of the work, it may prove quite difficult to translate while simultaneously retaining the same notion. In the case of Croatian translation, Tatjana

Jambrišak decided to keep letter repetition, but she opted for a different letter. The letter “S” seemed to be the most

versatile since the name of the first three members of the Endless could conveniently be translated as *Sudbina*, *Smrt* and *San* in TL. *Strast* may also be a good solution for Desire and even *Smutnja* may be considered a decent translation for Delirium. However, the remaining two siblings of the Endless family are not so lucky to be given such convenient equivalents. They had to settle for more abstract names. In the case of this translation those were *Sila* for Destruction and *Slom* for Despair.⁶

Another translation problem inadvertently caused by the author's creative mind becomes just as apparent in the fourth chapter titled "A Hope in Hell", in which Dream is welcomed by rhyming demons. The challenge of retaining information from ST, fitting the text inside the confines of the speech balloon and doing all that while rhyming is apparent.

There are also some examples of echoes and wordplays in the story. For example, in the first chapter, the narrator introduces Stefan Wasserman, a young boy who has joined the military. The text says that he "goes over the top again tonight", which means that he goes out of the trench and into combat. (Klinger, 2022: 29) A couple of pages later, the text says that Stefan "went over the top". This time, however, it is clear to the reader that Stefan will not be going into combat anymore as he is in fact suffering from a severe case of PTSD. The translator noticed the repetition and translated the first phrase as "iskače iz rova" and the second one as "iskočio iz uma" to retain the wordplay.

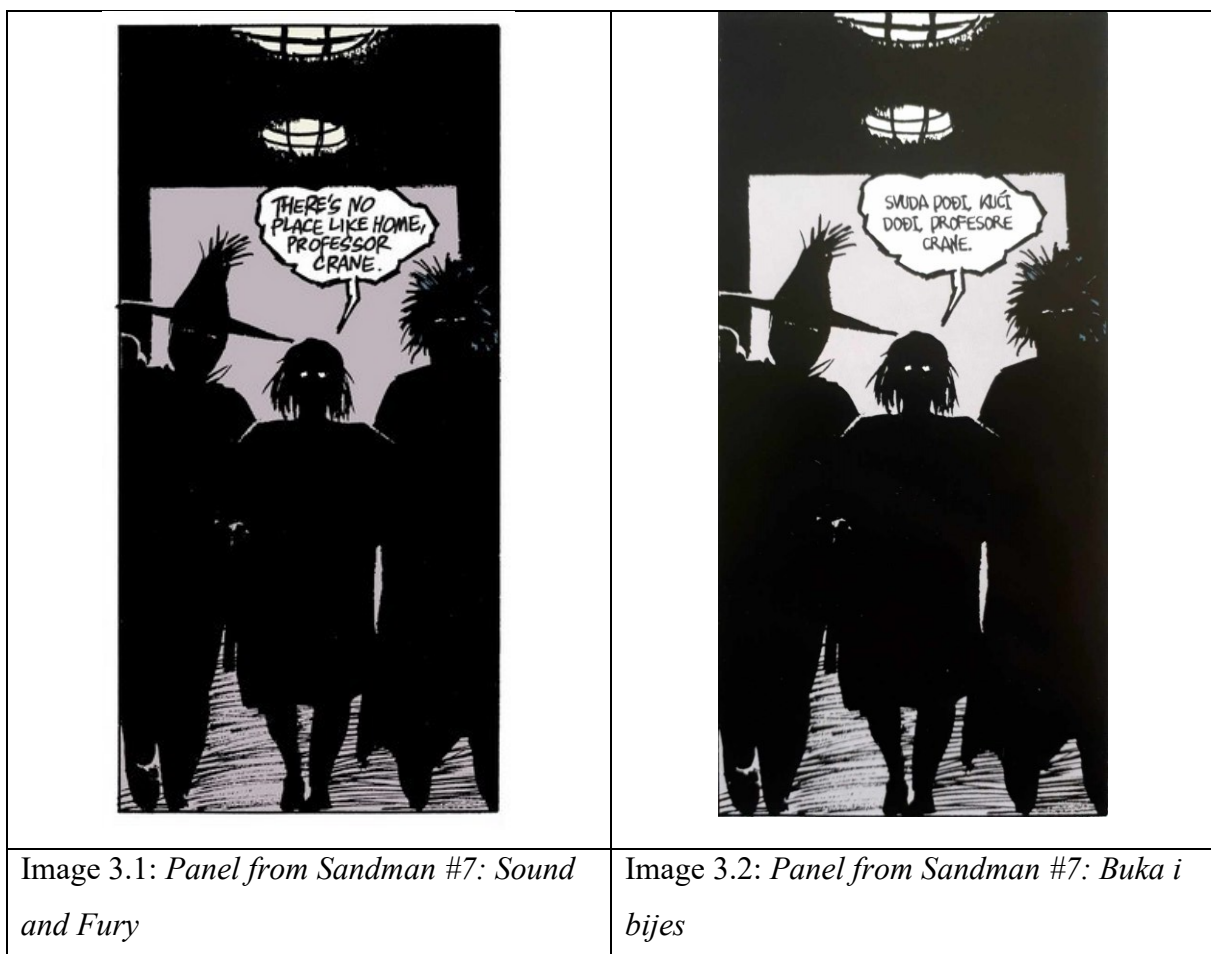
5.3 References and allusions as a translation challenge

Perhaps the main reason why it must have been particularly challenging to translate this type of work lies in how saturated it is with various cultural references. However, this may not be as obvious during the first reading of the comic, definitely not to all readers and definitely not all references. In the introduction of *The Sandman Companion*, Hy Bender (1999: xiii) recounts a moment he shared with Harlan Ellison, a prolific award-winning writer, who was thrilled by the sheer richness of references scattered throughout the graphic novel, but was simultaneously aware that he was catching just a portion of those references.⁷

⁶ <https://www.stripovi.com/enciklopedija/strip/snd/sandman/>, retrieved on August 15th 2023

⁷ "Neil's Sandman work is on a par with great literature. I remember finishing issues of Sandman and just sitting there trying to catch my breath, saying, 'What a ride this guy has taken me on.' And I'd add, 'how brilliantly clever.' I'm a fairly clever guy, and I knew that I was catching maybe a third of the cultural references in each issue that Neil would just casually drop in. Neil has a cornucopial mind that's able to draw on references from any period in history."

Some of these references are so obscure that it is difficult to recognise them, let alone understand them, while some are openly acknowledged and sometimes even explained further by the author so the reader can immediately understand why it is referring to such a thing in the first place. One of the latter examples can be found in the eighth chapter of the first volume titled “The Sound of Her Wings” in which Dream’s sister Death casually mentions a phrase from the movie *Mary Poppins* and subsequently expands upon its source, as well as the summary of the movie. Even though some readers might have discovered this on their own, the author still elaborates on the origins of the reference. Of course, for the translator, the references that present a real challenge are the ones that are not that easily recognisable.



Both picture and text covertly allude to the movie “Wizard of Oz” from 1939. In this case, Scarecrow of the DC universe is reminiscent of the Scarecrow from *Wizard of Oz*, Doctor D is in the role of Dorothy and the Sandman is the Tin Man. (Klinger, 2022: 211) After recognising this interplay between picture and text, the reader can now unlock hidden associations between two texts, e.g. the allusion here may hide in the fact that Dream gains

compassion by the end of the entire ordeal with Doctor Destiny, much like the Tin Man gets
his "heart" by the end of

his journey in the *Wizard of Oz*. Within the context of the story, the reader might conclude that the line spoken by John Dee gains a new ironic meaning when compared to the original one, spoken by Dorothy. Dorothy's line in Croatian is most commonly translated as "Kod kuće je najljepše". Assuming that the translator has noticed that there is literally no home for John Dee, only the four walls of his cell in Arkham Asylum, this most common translation of the line would not be appropriate in this case, which is why she most likely opted to replace it with another phrase, the meaning of which is also fittingly reminiscent of everything that has transpired in previous chapters.⁸

This might also be a good time to point out how Gaiman treats this reference in the script. In the instructions he wrote for the illustrator,⁹ Neil makes it clear that this reference is simply a playful little detail that he thinks enough readers may notice. (Klinger, 2022: 211) It is therefore an element that enriches the story, but which the story can certainly go without. In his foreword in the *Annotated Sandman*, Neil similarly remarks how no reader is expected to understand all the references because he wrote them in so they would add texture to the story and because they simply made him and other people happy. (Klinger, 2022: 7) Klinger (2022: 9) also notes that during an interview, Neil pointed out how readers are bound to miss some references, but that it does not matter because the overall story is the most important part of *The Sandman*.¹⁰ It is possible that Jambrišak took a note of this as well and that is why she decided to replace this reference with a proverb that will fit the context of the story, rather than keep it for the sake of retaining connections with the movie.

Quotations from other literary works are also frequent in the comic, e.g. Morpheus quotes Shakespeare's *A Midsummer Night's Dream* as he talks.

⁸ Also, before John Dee leaves Arkham, he argues how he will never come back and the Scarecrow tells him: "But we always come back here."

⁹ "I think enough people might get the reference to make it worth doing. Don't bother if you think it's too silly, but I dunno, I think it'd be quite sweet. And appropriate to the dialogue, after all..."

¹⁰ "It's true that there are references throughout Sandman that people will miss. But Sandman isn't about that: it's about the big sweep of the story."



Image 4: Panel from Sandman #1 "Sleep of the Just"

In this example, it is arguable that the way letters are stylised is the only real clue to the translator that this line might be a literary quote. Morpheus is in general known for his cryptic speech pattern and some of the most casual allusions are attributed to him.

6. Defining references and allusions

6.1 Brief introduction to defining the terms

Before analysing the research material from Neil Gaiman’s graphic novel, clear distinction has to be made between the two terms. It is no surprise that there is much confusion among scholars when it comes to clearly distinguishing between reference and allusion. After searching up the definition of “reference” in dictionaries, for example, it was found that Merriam Webster Dictionary uses “reference” synonymously with allusion or mention¹¹, while Cambridge dictionary, among many other unrelated explanations, explains it merely as “a mention of something”¹². Both dictionaries use the term “reference” to define “allusion”. Merriam Webster dictionary defines allusion as “an implied or indirect reference especially in literature”¹³, while Cambridge Dictionary offers a similar definition: “a brief or indirect reference”. Aside from repeating the same vague statement that allusion is indirect, it also introduces the aspect of brevity in its definition¹⁴. This is where the real conundrum occurs in the efforts of defining these two terms. Allusion is defined as a type of reference. Following this line of thought, if derived from given definitions of allusion, reference could simply be treated as a superordinate term to an allusion and therefore, it can be both direct and indirect. If that is truly the case though, they cannot be synonymous. These dictionaries offer scarce information on what exactly counts as a reference and what as an allusion, but they offer a brief introduction to the underlying problem that this thesis will be addressing more closely, this being the notion that allusions and references are used interchangeably, despite the fact that they are still inherently different in certain aspects.

6.2 Theoretical overview

When observed from the standpoint of literary studies, it becomes clear that allusion is treated as a literary device, while reference is always treated as a vague term used to explain allusion. In *A Glossary of Literary Terms*, for example, M. H. Abrams and G. G. Harpham define allusion as: “...a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage.” (Abrams &

¹¹ <https://www.merriam-webster.com/dictionary/reference>, retrieved on June 12th 2023

¹² <https://dictionary.cambridge.org/dictionary/english/reference>, retrieved on June 12th 2023

¹³ <https://www.merriam-webster.com/dictionary/allusion>, retrieved on June 12th 2023

¹⁴ <https://dictionary.cambridge.org/dictionary/english/allusion>, retrieved on June 12th 2023

Harpham, 2005: 11) They explain how some allusions are even less obvious since they are more personal to the author and are intended to be read only by few people who are informed about them. (Abrams & Harpham, 2005: 12) They also introduce the notion of intertextuality, which, according to them, is an umbrella term that includes allusions as one of the ways a text can interweave with other texts. (Abrams & Harpham, 2005: 12) They do not, however, provide the definition of reference. According to *A Handbook of Literature* by Harmon and Holman (2009: 16), allusion is defined much the same, but the authors also note the effect that allusion has on the reader. According to them, allusion has more than one function. It is not used just to refer to something, but also to emotionally impact the reader through connection that the reader has already established with that which is being referred to. This means that its relevance lies primarily in reader's knowledge about that which is being alluded to. They add that, as a rule, allusions are always indirect, which is not elaborated further so it is not clear what exactly makes the allusion indirect. (Harmon & Holman, 2009: 16) In *The Bedford Glossary of Critical and Literary Terms* allusion is "an indirect reference to a person, event, statement, or theme found in literature, the other arts, history, myths, religion, or popular culture." (Murfin & Supryia, 2003: 11) The authors somewhat expand the scope that allusions may cover by introducing popular culture into the equation. Similarly to Abrams and Harpham, they point out that the author presupposes that the average reader will be able to recognise allusions, however, some allusions are so difficult to notice that only few readers are aware of them. This, they claim, could also be one of the reasons why an author opts to use them. The authors conclude that allusions serve the purpose of enriching the text or amplifying the effect of a particular statement. (Murfin & Supryia, 2003: 11) Much like with previous definitions, what makes the reference indirect is not explained. It might be interesting to note that all three of these glossaries exemplify this term by T. S. Eliot's *The Waste Land*, which Neil Gaiman alludes to in the very first chapter of *The Sandman*.¹⁵ Despite some minor discrepancies between these definitions, such as its brevity or their scope, most proposed definitions so far seem to agree on one thing: allusion is a type of reference that is in some sense of the word covert and which usually does more than just connect two texts.

¹⁵ In fact, it could be presumed that Gaiman purposefully used an obvious allusion to T. S. Eliot in the very beginning to signal to the reader that they can expect a lot more allusions in his work going forward. Of course, as it is the nature of allusions, this may be lost on readers who are not familiar with T. S. Eliot's work and therefore have already failed to recognise the allusion.

Some scholars have attempted to resolve the lack of clarity surrounding the notion of allusion. In his paper titled *What is allusion?*, Irwin (2001: 287) points out the apparent lack

of understanding of the term in many literary studies, as well as the tendency to conflate reference and allusion without much care.

When it comes to reference, Irwin simply borrows a definition from *Oxford English Dictionary*: “The act or state of referring through which one term or concept is related or connected to another or to objects in the world.” In simpler terms, the essence of the reference is a one-way connection between two objects, terms or concepts. One element is always referring to another previously formed element, but that is not the case the other way around. It is important to note that the only real function of a reference is connection. This is the definition of a reference that will be used in this thesis.

He points out that allusions can in fact be easily identifiable by openly stating the source of the referent and even the author of the work in case of literary allusion, despite the fact that they are often covert. (Irwin, 2001: 287) Irwin ultimately defines allusion as:

“a reference that is indirect in the sense that it calls for associations that go beyond mere substitution of a referent. An author must intend this indirect reference, and it must be in principle possible that the intended audience could detect it. Allusions often draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature.” (Irwin, 2001: 293-294)

Irwin’s definition seems the most detailed as it also clarifies previous descriptions of the term. He makes it clear that the nature of allusions is not to merely connect two texts but to also call for hidden associations, which mostly involve information that is not always openly available to all readers. It is in a way a game of hide-and-seek, but not just on the formal level. Irwin makes it clear that just because a reference is not easily identifiable in the text, this does not automatically make it an allusion. Therefore, in regards to everything that was previously stated about allusion, in this thesis allusion will be defined as: “a reference that is indirect in the sense that it calls for hidden associations and the complete understanding of which usually requires some research.”

Having taken the previously mentioned definitions into account, allusion will be distinguished from reference if a reference does more than simply connect two texts and requires some type of research to understand the associations behind it. This is also the reason why in this thesis, the term reference will be preferred over allusion, as implicit meaning behind allusions will be discussed only if it is crucial for the purposes of the study. The following section will expand upon these definitions and certain typologies within the context

of translation studies and propose the taxonomy that will be used in the research part of the thesis.

7. References and allusions in Translation

7.1 Proposed typology

There have been many translation scholars who have attempted to clearly define and categorise the terms for the purposes of their studies. References in the case of translation studies have always been closely related to culture and have been deemed many different terms depending on the scholar, such as “cultural elements” or “culture bound items/expressions”. (Ranzato, 2013: 67) One of the most influential scholars in this field is Ritva Leppihalme, who termed such elements *realia* and allusions. Although her focus seems to be limited exclusively to literary references (Ranzato, 2013: 70), many scholars of other types of translation have been inspired by her work to create their own models for translation of cultural references. One of them is Jan Pedersen, who has created the model of what he called “extralinguistic culture-bound references”(ECRs) in subtitling, which overlap with Leppihalme’s allusions in some ways, but are not identical since ECRs do not include Leppihalme’s “key-phrase allusions” and other intralinguistic expressions. (Pedersen, 2005: 2, 3) He claims ECRs are not just intertextual but also refer to anything that is culture-bound and extralinguistic. (Pedersen, 2005: 2, 3) With this typology, Pedersen appears to have separated culture from language, which has always been a controversial topic in translation studies. Irene Ranzato, an Italian translation scholar specialising in dubbing, comments on his approach, finding it rather flawed.¹⁶ Ranzato (2013: 71) makes it clear that culture and language are interwoven to the point where it would not be fair to exclude “intra-linguistic” references such as slangs, idioms, proverbs and dialects from her study.¹⁷ Instead, she proposes her own typology of “culture specific references” (CSRs), which attempts to account for many overlappings between different categories from TA (target audience) point of view and its connection with ST. (Ranzato, 2013: 79) Her taxonomy of culture specific references covers the widest range of elements and includes both Pedersen’s extra-linguistic culture-bound references and Leppihalme’s allusions, while also taking into account the previously mentioned definitions of the terms. First and foremost, she acknowledges the differences

¹⁶ “The term extralinguistic would in fact exclude not only the linguistic features mentioned by the author but also expressions relative to concepts and customs – i.e. ‘when the ball drops’, in reference to a New Year’s Eve tradition in the USA - or, more importantly, to quotations and allusions to other texts which are obviously part of the language and not ‘outside’ the language” (Ranzato, 2013: 71)

¹⁷ It could be argued that certain phrases from research material, such as “sleep of the just” or “there’s no place like home” also might not have been included if this were the case.

between allusions and other cultural references stating how they “...create a special relationship between the audience and the text itself, and to a certain extent, they presuppose a disposition on the part of the TA to retrieve information and make associations which are usually more than general as they require a certain degree of specialist knowledge.” (Ranzato, 2013: 80) Ranzato’s classification is the most inclusive in this regard, as will be illustrated in sections to come. She ultimately divides CSRs into realistic and intertextual references, emphasising that intertextual references are different from realistic references because they establish a connection with elements from other texts and works. (Ranzato, 2013: 86) These texts, however, do not have to belong only to literature, but can also cover other areas of pop-culture, such as video games, soap operas, pop songs, as well as comic books. (Ranzato, 2013: 86) Ranzato further divides intertextual references into overt and covert intertextual allusions, which is in line with Irwin’s deduction that allusions do not have to be hidden. (Ranzato, 2013: 80, 81) The only possible problem with Ranzato’s typology is that she automatically assumes that all intertextual references are also allusions, which does not necessarily have to be the case, despite the tendency of intertextual references to require more research than realistic ones. This is why in this thesis, the term reference will be preferred over term allusion just in case. Only in the case that an intertextual reference contains some kind of hidden associations, will a reference be considered an allusion. Ranzato (2013: 81) also notes how, although intertextual references may belong to either source culture, third culture, target culture, or that they can be intercultural, they are references that have a unique status when compared to realistic references. She even goes as far as to call them “supercultural” or potentially timeless and claims that their relationship with other texts and the effect they have on the audience is why they ultimately had to be put in a category of their own.

7.2 Proposed translation strategies

Although many scholars have developed their own taxonomies for translating CSRs, not many of them take into account translation of larger units as they are mostly concerned with a single item from real culture. Leppihalme’s work is probably the one that stands out the most in this regard. She developed different taxonomies for allusions that she categorized as proper name (PN) and key-phrase (KP) allusions. Ranzato points out that Leppihalme’s taxonomy of translation strategies is not easy to briefly explain since it covers a wide range of different types of key-phrase allusions. (Ranzato, 2013: 97) Unlike previous scholars though, her list of translation strategies offer an invaluable insight into translation of longer, more

complex phrases. (Ranzato, 2013: 97) Despite looking like the best option for the analysis of the present material, Leppihalme’s list of strategies seems to lack systematicity, as Ranzato (2013: 97) would also argue. Fortunately enough, other translation scholars have borrowed from Leppihalme’s work and adapted it for the purposes of their studies. One of them is Minna Ruokonen, who has developed her own classification based off of works of Leppihalme, Nord and Gambier. (Ruokonen, 2016: 454) Ruokonen’s classification of strategies covers the widest range of strategies for both proper-name and key-phrase allusions, summarising them into only seven strategies overall and separating them into two overarching categories of strategies: retentive and modifying. (Ruokonen, 2016: 454) By classifying them as such, Ruokonen has created a practical tool for measuring “the degree to which the translation departs from the source text.” (Ruokonen, 2016: 454) Below is the list of strategies she proposes:

A) Retentive strategies	B) Modifying strategies
1) Replication (KP or PN retained in exactly the same form as in the ST or with minor phonological, orthographic and morphologic adaptations not attributable to an existing translation)	4) Adding guidance (the ST allusion is retained but complemented by an explanation about its meaning, source, etc.)
2) Minimum change (literal translation not based on an existing translation, it may convey stylistic and formal markers)	5) Reducing guidance (the ST allusion is retained, but hints about its meaning, introductory phrases, stylistic markers, etc. are reduced or omitted)
3) Existing translation (the TT passage resembles an existing TL translation, either exactly or with minor modifications)	6) Replacement (the ST allusion is replaced with another allusion, a proverb, an idiom or a metaphor, or with a non-allusive phrase)
	7) Omission (the ST allusion is omitted)

(Ruokonen, 2016: 454)

Despite Ruokonen’s classification of strategies being created for the purposes of literary translation, it might still be the most applicable taxonomy for the analysis of research material in this thesis. However, there is a certain type of strategy used in the material that Ruokonen’s retentive and modifying strategies do not account for, but which may well serve as a proof of translator’s ingenuity. It is most reminiscent of what Leppihalme calls *Re-creation*. She notes how it is “[...] not a definable strategy in the same sense as for instance replacement by preformed TL item [...] or omission [...]. Rather, it empowers the translator to be creative, freeing him/her from the limitations of the ST, and emphasises the necessity of

considering the TT reader's needs." (Leppihalme, 1997: 100) This is a type of non-strategy that follows no clear set of rules or guidelines and can best be described as "a fusion of strategies which is realised in context." (Leppihalme, 1997: 100)

8. Research

8.1 Research method

References that are analysed in this thesis are intertextual references as defined by Irene Ranzato (2013) and they are further divided into subcategories according to the type of their source referent. If the source referent is literary, religious or mythological, it is marked grey in the table, comic books are marked green, songs are marked yellow and TV programmes, movies and other theatrical pieces are marked blue. This approach was chosen to better portray the richness of references found in the comic, as it best conveys the vast cultural scope of *The Sandman*. If a literary phrase is highly reminiscent of an already existing translation in Croatian, the existing translation will be named in the strategy column. Each element will also be located within the comic to showcase how often certain loci contain references, as well as how often they are translated. If a reference is found within the speech balloon, it will be marked with letter B in the table, if it is found within the linguistic paratext, it will be marked with P, the ones contained within a caption will be marked with C and the ones found within the title will be marked with T. There are also references to characters and concepts that appear many times in the story. As they do not have a single preferred loci and are instead scattered throughout many different places in the comic, only their first appearance will be accounted for in the table for the sake of convenience.

The research will not be primarily focusing on hidden associations and what allusions exactly entail if it is not necessary for the study as this will mostly be left to readers to discover on their own. Certain examples will be commented on if they are peculiar enough to point out or are relevant for the study. This seems like the most suitable approach in regards to what the author of *The Sandman*, as well as the author of *The Annotated Sandman* have to say about references strewn throughout the comic. The focus is instead shifted to retentive and modifying strategies as proposed by Minna Ruokonen (2016: 454), in order to portray how much TT departs from ST and what strategies are favoured by Jambrišak. Where neither retentive nor modifying strategies can be identified or where there is more than one strategy used, it will be regarded as a case of re-creation, as described by Leppihalme (1997: 100). These examples will mostly serve as a testament of translator's creativity.

8.2 Research analysis

8.2.1 Sleep of the Just

ST	TT	Loci	Strategy	Retentive	Modifying
1. ...said Tweedledum, "when you're only one of the things in his dream. You know very well you're not real."	...rekao je Cvilibum, „kad si i tako samo jedna od stvari koje sanja. Vrlo dobro znaš da nisi prava.”	B	Existing translation (Antun Šoljan 2004.)	X	
2. Through the Looking Glass	Through the Looking Glass	P	Replication	X	
3. ...The Power and the Glory	...moći i slavi	C	Minimum change	X	
4. Namtar	Namtar	B	Existing translation	X	
5. Allatu	Alatu	B	Existing translation	X	
6. Morax	Moraks	B	Replication	X	
7. Naberius	Naberije	B	Replication	X	
8. Vepar	Vepar	B	Replication	X	
9. Maymon	Majmon	B	Replication	X	
10. Ashema-Deva	Ašema-Deva	B	Replication	X	
11. Horvendile	Horvendil	B	Replication	X	
12. Sleep of the just	San pravednika	T	Existing translation	X	
13. Destiny	Sudbina	B	Minimum change	X	
14. Ararita	Ararita	B	Replication	X	
15. Wesley Dodds	Wesley Dodds	C	Replication	X	
16. Stephen King, IT	Stephen King, IT	P	Replication	X	
17. "...why, you're only a sort of thing in his dream!"	“...kad si samo jedna od stvari koje sanja!”	B	Existing translation (Antun Šoljan 2004.)	X	
18. "If that there king was to wake," added Tweedledum,	„Kad bi se ovaj kralj tu probudio," dodao je Cvilibum, „ti	B	Existing translation (Antun Šoljan	X	

“you’d go out...	bi nestala...“		2004.)		
19. “Bang!	„Fuć...“	B	Existing translation (Antun Šoljan 2004.)	X	
20. “Just like a candle!”	„Ugasila k'o svijeća!“	B	Existing translation (Antun Šoljan 2004.)	X	
21. Lord, what fools these mortals be	Kako ludi na ovom su svijetu ljudi.	B	Existing translation (Stjepko Španić 2001.)	X	
22. And I have showed him fear...	Pokazao sam mu strah...	B	Minimum change	X	

Most of the references found in the first chapter are the ones taken from literature, religion and mythology, two of the characters are borrowed from previous DC comics and one is most likely a reference to a song. One of the literary works in question is Lewis Carroll’s *Through the Looking Glass*, which is also overtly named in the paratext, showing Ellie’s mother reading Ellie the book. The paratext was left untranslated most likely due to the degree of connection with the picture, while every line quoted in a balloon was translated using the existing translation by Antun Šoljan from 2004 published by Školska knjiga. However, it is interesting to note that the second time the line from the book occurs, or rather, when Ellie begins to wake up, she does not utter the same line that is shown the first time. The line from the book “...why, you’re only a sort of thing in his dream!” appears earlier on in the text and Šoljan has translated it differently¹⁸. Jambrišak, on the other hand, simply shortened the previously mentioned phrase. Another overt allusion found in the paratext is Stephen King’s *It*, which is read by one of the guards in Burgess’s cellar. This is also one of the best examples of a direct reference, which could still be called an allusion despite the fact that its referent is explicitly named. Those who have read *It*, might recall that the story features a creature that takes on the form of characters’ worst fears (Klinger, 2022: 43), which is something that might be alluding to the notion of Dream’s, not quite shapeshifting, but appearing differently to people according

¹⁸ „Pa ti si samo nešto u njegovu snu!“, (2004: 200)

to their frame of reference. It could also allude to the horrible fate that awaits Alex Burgess, as Dream traps him in an eternal cycle of waking up from one nightmare to another. On the other hand, there is a covert allusion to Shakespeare's *A Midsummer Night's Dream* spoken by Morpheus, for which Jambrišak used a ready-made line from *San Ivanjske noći* by Stjepko Španić, with some minor changes.¹⁹ The covert allusion to T.S. Eliot's *The Wasteland* explained in earlier section was translated literally with minor changes. Namely, translator has either purposefully or accidentally omitted "and" at the beginning of the phrase.

Besides these well-known literary works, there is a number of obscure references to old gods and Demons from less known works, which are mostly dealing with occult practices and beliefs, such as *The Lesser Key of Solomon, Heptameron, seu Magica Elementa* or works of James Branch Cabell (Klinger, 2022: 24), all of which have not been translated into Croatian. The exception among these names may be Namtar and Allatu who are more well-known deities and have their recognised translation in TC. For other names, the translator most likely chose to resort to simple replication with minor changes made to fit the TL, e.g. Naberius has been retained as Naberije, the same way Julius would be retained as Julije.

The title of the chapter is a well-known phrase, which is not obviously rooted in any particular work, but is showcased in many, such as one version of the Bible. However, it is also the title of one of Elvis Costello's songs. (Klinger, 2022: 26) Neil is no stranger to Costello as he frequently refers to his work throughout the story so it would be safest to assume that this is in fact a reference to one of his songs. The phrase "spavati snom pravednika" is fairly known in TC so this was not as challenging to translate.

The characters of Destiny, who was one of the hosts in *Weird Mystery Tales* and Wesley Dodds, who was the Golden Age Sandman, are both DC characters that Gaiman has borrowed for the purposes of his story. Since these works have not been popularised in TC, no ready-made translation was found and so it is safe to assume that the translator most likely chose to leave the name of Wesley Dodds as is, while Destiny's name had to match other names of the Endless by beginning with letter S and fortunately enough, it matched perfectly when translated literally.

¹⁹ The exact line goes: „Daj gledajmo, kako ludi/ Na ovom su svijetu ljudi!“

8.2.2 Imperfect Hosts

ST	TT	Loci	Strategy	Retentive	Modifying
23. Imperfect Hosts	Nesavršeni domaćini	T	Minimum change	X	
24. the prince of stories	kraljević priča	B	Minimum change	X	
25. Abel	Abel	B	Existing translation	X	
26. the House of Mystery	Kuća zagonetki	B	Minimum change	X	
27. Morpheus	Morfej	B	Existing translation	X	
28. Cain	Kajin	B	Existing translation	X	
29. It was a dark and stormy nightmare	Bila je to mračna i olujna noćna mora...	B	Existing translation	X	
30. The Gates of Horn and Ivory	Dveri od roga i bjelokosti	B	Minimum change	X	
31. Penny Dreadfuls	jeftina strava	B	Replacement		X
32. Arkham Asylum for the criminally insane	Azil Arkham Ludnica za kriminalce	P	Minimum change	X	
33. John Dee	John Dee	B	Replication	X	
34. Dr. Huntoon	Dr. Huntoon	B	Replication	X	
35. the House of Secrets	Kuća tajni	B	Minimum change	X	
36. Lucien	Lucien	B	Replication	X	
37. Brute and Glob	Brut i Glob	B	Replication	X	
38. the Fashion Thing	Moda Luda (Mad Mod)	B	Minimum change	X	
39. Gormagon	Gormagon	B	Replication	X	
40. Ganymede	Ganimed	B	Existing translation	X	
41. Urth, Verthandi and Skald	Urd, Verdandi i Skuld	B	Existing translation	X	
42. the Unconscious	Nesvjesno	B	Existing translation	X	
43. Clotho, Lachesis and	Klota, Laheza i Atropa	B	Existing translation	X	

Atropos					
44. the Witching Hour	Vještičja ura	B	Minimum change	X	
45. the Hecateae	Hekate	B	Existing translation	X	
46. Morrigan	Morrigan	B	Existing translation	X	
47. Tisiphone, Alecto and Megaera	Tisifona, Alekto i Megeera	B	Existing translation	X	
48. the three graces	tri gracije	B	Existing translation	X	
49. Cynthia, Mildred, Mordred	Cynthia, Mildred, Mordred	B	Replication	X	
50. Morgaine	Morgana	B	Existing translation	X	
51. Circe	Kirka	B	Existing translation	X	
52. John Constantine	John Constantine	B	Replication	X	
53. the superhumans	superljudi	B	Minimum change	X	
54. the League of Justice	Liga Pravednika	B	Existing translation	X	
55. the Fates	suđenice	B	Existing translation	X	
56. Weird sisters	Kobne sestre	B	Existing translation (Mate Maras, 2011.)	X	

The title itself refers to the return of DC's mystery and horror hosts such as Lucien, Cain, Abel and the Fashion Thing. (Klinger, 2022: 63) They appear in much older publications, which have not been translated into Croatian, but Cain and Abel have their official translations thanks to the various translations of the Bible. The houses that Cain and Abel reside in are featured many times in the DC universe but none of those publications have thus far been translated so they had to be translated rather literally. Likewise, this chapter features a wide variety of concepts and characters from previous DC stories, not many of which have reached Croatia. In fact, great chances are that only Alan Moore's *Swamp Thing*, which featured John Constantine for the first time has been translated, and only in 2014 at that. As per usual, characters such as John Constantine, John Dee, Dr. Huntoon, Brute, Glob and Lucien had their names replicated with little to no changes. The Fashion Thing, who was also one of the horror hosts, would have probably sounded awkward if such a name were to be

translated literally, so Jambrišak most likely used one of her aliases “Mad Mod” to sufficiently meld it into a proper name “Moda Luda”, while also retaining the rhythm and the rhyme of the original. The concept that even the newest readers might find the most familiar is Arkham Asylum which has been heavily featured in Batman comics and is a frequent home to many of the DC’s villains. Its name is written in paratext and is translated rather literally with few minor changes, no doubt due to the fact that it takes up a prominent place on the panel and is not as effected by pictorial elements. “The superhumans” are of course the members of the Justice League of America.

Triplet references are simply names for a single character who appears as Three-in-One, mostly as the Fates, the Furies or three graces. Her names are mostly known to other cultures and thus have a recognised enough translation. Mythological figures such as Circe, Morgaine, Morpheus and Ganymede are much the same in this regard. The phrase “Weird sisters” is peculiar enough to catch the translator’s attention as it is referring to Shakespeare’s *Macbeth*, which Jambrišak dully noted and suitably used a phrase from an existing translation by Mate Maras. The Gates of Horn and Ivory is a concept which can be found in Homer’s *Odyssey* and Virgil’s *Aeneid*, but as it is never named as such in those sources and their translations, it is safe to assume that the phrase was translated literally. An interesting case of a literary cliché being repurposed into a type of a wordplay takes place in this chapter. Namely, the phrase “It was a dark and stormy night” became so overused in literature that it was frequently parodied in the Peanuts comics. In fact it became so popular that the phrase Jambrišak used might be called a recognised translation. The Unconscious is a familiar enough concept of Carl Jung and Dream’s realm/Dream is a representation of it. Penny dreadfuls do not have any recognised translation in TL so the translator chose to describe the general meaning of the phrase, replacing it with a more abstract notion “jeftina strava”. The meaning of the ST phrase was retained but associations that the TT reader might have gained from the source referent were lost.

The single song reference is the line from “I’m set free” by the Velvet Underground, which Neil describes as being very reminiscent of the story of Dream. It is possible Jambrišak chose to purposefully avoid awkward phrasing by not using an even more literal translation as this would’ve lead to unnecessarily repetitive phrase “princ priča”. In this case, a line is rather

short and has a pretty clear role in the story so literal translation seems to be the most suitable solution, however, as will be apparent in the next chapter, translating longer song lyrics may present a particularly interesting challenge.

8.2.3 Dream a Little Dream of Me

ST	TT	Loci	Strategy	Retentive	Modifying
57. Count ninety-nine and kiss me. Just hold me tight and tell me you'll miss me. Birds singing in the sycamore tree...	Ugasnut će jednom ljubav naša, negdje drugdje gnijezda ćemo sviti. Uspomene odnijet će vrijeme, u albumu ni slike neće biti. Sanjaj me, noćas me sanjaj. Kad za me nema spokoja ni snova	B	Replacement		X
58. Dream a little dream of me	Noćas me sanjaj	T	Replacement		X
59. Mister Sandman I'm so alone, ain't got no body-	al' taj žar prođe začas... kao blijeda slika sna...	B	Replacement		X
60. I heard it through the grapevine	Boža zvani pub	B	Replacement		X
61. Mucous Membrane	Sluznica	B	Minimum change	X	
62. Sweet dreams of you... every n-i-i-ight I go through...	Kad snivaš slatke snove, ja bit ću tvoj tajni gost	B	Replacement		X
63. The who-ole night through instead of having sweet dreams all about you...	Snage tijelu mome daj dok traje noć i divan san	B	Replacement		X
64. Oneiromancer	Oneiromant	B	Existing translation	X	
65. the Sandman	Pješčar	B	Existing translation	X	
66. last son of a dead planet	posljednji sin mrtvog planeta	C	Minimum change	X	
67. strongest man in the world	najjači čovjek na svijetu	C	Minimum change	X	

68. oooo-oooh... sweet dreams are made of this... who am I to disagree?...	sa mnogom spavaš, njega sanjaš...	B	Replacement		X
69. ...to call my own... I want a dream lover, so I don't have to dream alone...	Mi smo bar imali one snove koji se teško ostvare, a snovi najčešće vrede tek kad s tobom osede.	B	Replacement		X
70. Dreams are like angels, they keep bad at bay...	Ljubav iz snova napokon je java...	B	Replacement		X
71. Chas	Chas	B	Replication	X	
72. the big green bloke	zelenjavko	B	Reducing guidance		X
73. Brujeria, The Plant Elemental, Crisis, American Gothic, Liverpool, Tibet	Brujeria, The Plant Elemental, Crisis, American Gothic, Liverpool, Tibet	P	Replication	X	
74. I ain't no mark for the Venus of the Hardsell	Ne pripadam kultu Venere za pultom	B	Re-creation		
75. Silver Surfers	stripovi o Srebrnom Letaču	B	Adding guidance		X
76. The candy- colored clown they call the Sandman... tip- toes through my room every night... just to sprinkle stardust...	Pajac svih boja što Pješčar ga zovu... prikrade se tiho do postelje moje... i po njoj pospe zvjezdani prah...	B	Re-creation		
77. Dream dream dreeeam...	Sanjam, sanjam, saaaanjam...	B	Minimum change	X	
78. Whenever I want to...	Kad god hoću	B	Minimum change	X	
79. All I have to do... is...	Gledaj, kao nekad kad smo...	B	Replacement		X
80. Dreeeam...	...sa-nja-aali...	B	Replacement		X
81. ...see the sun set in the hand of man...	...hej, na tvom dlanu sunce da mi svane...	B	Replacement		X
82. It's the best of all	U najboljem od	C	Existing	X	

possible worlds.	moćući svjetova.		translation		
83. Newcastle	Newcastle	B	Existing translation	X	
84. Mister Sandman, bring me a dream..	Ej, gos'n Pješćaru, ostvari mi san...	B	Re-creation		
85. Make her the cutest that I've ever seen...	...nek' bude najljepša od svih koje znam...	B	Re-creation		
86. Give her the word that I'm not a rover... then tell me that my lonesome life is over...	Reci joj da nisam baš skroz baraba, a meni javi da ne živim za džaba...	B	Re-creation		

There are just a few literary references that serve mostly as Dream's aliases. Readers familiar with Greek mythology might recognise an allusion to "Oneiroi" from Homer's *Odyssey* and connect it to the previous mentions of Morpheus, who is in fact the Greek god of dreams. The word "oneiromant" is recognised enough in TL. In this chapter Dream is for the first time referred to by his titular name "the Sandman", who is within the context of the story most commonly known as a being from folklore²⁰ but appears in other literary works. Probably the most well-known one is the short story by E.T.A. Hoffmann. The translator most likely chose to use one of the already existing translations as some of the theatrical pieces have been played in Croatia bearing the name of "Pješćar"²¹, which were in fact based on E.T.A. Hoffmann's story. The phrase "It's the best of all possible worlds" comes from Voltaire's

²⁰ "a genie in folklore who makes children sleepy by sprinkling sand in their eyes" <https://www.merriam-webster.com/dictionary/sandman>, retrieved on August 14th 2023

²¹ http://www.osijek031.com/osijek.php?topic_id=40548, retrieved on August 10th 2023

Candide, which pokes fun at Leibniz. Jambrišak translated the phrase much the same except she excludes the word “svih”. Still, this could be considered a minimum change rather than reducing guidance as associations with *Candide* are retained.

Most of the comic book references are concerned with the backstory of John Constantine, such as his previous involvement with a fictional punk rock band called Mucous Membrane, translated literally as Sluznica. One of their songs was titled “Venus of the Hardsell”, named after a pun on the novel *Venus on the Half Shell*, which in itself is a joke after the nickname of a famous Botticelli’s painting “the Birth of Venus”. This is a perfect example of a creative solution that Jambrišak applies by replacing one cultural item with another, namely, “Rođenje Venere” with “kult Venere”, as well as adding a similar sounding word to “kult” to provide the TT reader with clues that it is in actuality a song. Despite the fact that Newcastle is technically a realistic reference, it was included here because it alludes to what happened to Constantine in Newcastle, which is a story of its own. The “big green bloke” Constantine mentions is actually Alan Moore’s *Swamp Thing*, which crossed paths with Constantine a couple of times. Jambrišak chose to simply refer to him as “zelenjavko”, reducing guidance in the process. On the other hand, she elaborates on John’s “Silver Surfers” by adding in the fact that they are comic books. Rows of books titled after Constantine’s previous adventures in the paratext were left unchanged.

Still, what must have been the most interesting part of translating this chapter is the fact that most of these references are song lyrics. The very title is a song popularised by Doris Day and the chapter begins with the song playing on the radio. Jambrišak replaced most of the SC song lyrics with those from a different song in TC. In all of these cases, she replaced them with lyrics that were similar in terms of themes and motifs, most of which had something to do with dreams and/or love. So “Dream a little Dream of Me” becomes “Sanjaj me” by Novi Fosili, “Mr. Sandman” by Chordettes becomes “Samo jednom se ljubi” by Ivo Robić for a few lines, “Sweet Dreams (of You)” by Patsy Cline likewise becomes “Slatki snovi” by Atomsko sklonište, “Sweet Dreams” by Eurythmics becomes “Sa mnom spavaš, njega sanjaš” by Šaban Šaulić, “Dream Lover” by Bobby Darin becomes “Devedesete” by Đorđe Balašević, “The Power of Love” by Frankie Goes to Hollywood becomes “Ljubav iz snova” by Mc Psiha, “The Dreaming” by Kate Bush becomes “Koliko te ludo volim ja” by Maya and last but not least “I heard it Through the Grapevine” becomes “Boža zvani Pub”. At one point in the chapter though, she opts to translate literally what one of the characters is singing and then shifts to another already existing song in TC. This is also one of the most impressive cases of

a thorough research done for translation and is a perfect showcase of how much effort was put in retaining some allusions. For context, Constantine’s ex-girlfriend Rachel lays in bed in awful condition, singing “All I Have to Do is Dream” by Everly Brothers. One of the lines from the song, which was left unspoken in the comic goes “I’m dreaming my life away...”, which would then be an allusion to Rachel’s deteriorating condition and subsequent death. Translator managed to retain not just the meaning within the context of the story but entire allusion by replacing it with another TC song “Kad smo sanjali” by Tutti frutti bend, the unspoken lyrics of which, strangely enough, appear even more reminiscent of the story.²²

There are however some lines that were translated by Jambrišak herself as they were openly referring to the Sandman. They more or less retain the same message but they cannot be regarded as just minimum change, since they require application of a more complex and creative solution due to the presence of rhyme in the song.

8.2.4 A Hope in Hell

ST	TT	Loci	Strategy	Retentive	Modifying
87. A Hope in Hell	Nada u paklu	T	Minimum change	X	
88. the Morningstar	sin Jutarnje zvijezde	B	Existing translation	X	
89. at the gate of Hell	pred dverima Pakla	B	Minimum change	X	
90. Merlin	Merlin	B	Existing translation	X	
91. Etrigan	Etrigan	B	Replication	X	
92. the half-man	polučovjek	B	Minimum change	X	
93. The Wood of suicides	Šuma samoubojica	B	Existing translation	X	
94. Dis	Dis	B	Existing translation	X	
95. Lucifer	Lucifer	B	Existing translation	X	
96. Lightbringer	Svjetlonoša	B	Existing translation	X	
97. Beelzebub	Belzebub	B	Existing translation	X	
98. Lord of Lies	Gospodar muha	B	Replacement		X

²² „Al tebe prati čudan glas/ I loša sreća kao pas“ - sounds reminiscent of John Constantine's life, „Trošiš sebe uzalud/ A život nije vreća sna/ I ti toneš sve do dna“ – Rachel is dying because she has taken Dream's „bag of dreams“, <https://www.muzika.hr/tutti-frutti-bend-kad-smo-sanjali/>, retrieved on August 16th 2023

99. Azazel	Azazel	B	Existing translation	X	
100. Choronzon	Horonzon	B	Existing translation	X	
101. precious	-	B	Omission		X
102. Agony and Ecstasy	Agonija i Ekstaza	B	Minimum change	X	

Since the entire chapter is narrated by Dream and is based around dialogue, it is not surprising that all of these references are found within the speech balloons. Most of these are literary references to Dante’s *Inferno* and the mythology surrounding demons and the Devil. Lucifer, the Morning Star and the Lightbringer are all commonly known names for Satan and demons Beelzebub and Azazel are fairly known so they would naturally have a recognised translation. There might have happened some confusion when it comes to one of Beelzebub’s titles, which is “Lord of Flies” and how Dream refers to Lucifer using the similar phrase “Lord of Lies” when Beelzebub appears in the panel, which led to both Lucifer and Beelzebub being referred to as “Gospodar muha” in TT. However, Beelzebub and Satan are often conflated, so it might have been intentional, which is why it will be seen as replacement. Both the title “A Hope in Hell” and “the gate of Hell” are alluding to an inscription found by the entrance to Hell in Dante’s *Inferno*, which is mostly quoted as “Abandon all hope, ye who enter here”. “The Wood of suicides” and Dis might also be considered as fairly recognised concepts. There is one case of omission, namely, when Choronzon talks about Dream’s helm, he calls it “precious”, which is an allusion to Gollum’s famous “my precious” line from *Hobbit*. The seemingly replicated version of Choronzon’s name can be seen floating around on forums discussing Crowley’s work and since it is accessible online, it will be considered as existing translation. There are three mentions of DC’s previous characters, first of which is Merlin, whose name is popular enough to be considered a recognised translation and the demon Etrigan, whose name will be considered replicated since he is not as commonly known. The literally translated phrase “the half-man” is a reference to Jason Blood who is “Etrigan’s Twin” or vessel. Agony and Ecstasy have appeared in *Hellblazer*, so their names are simply considered as literal translation.

8.2.5 Passengers

ST	TT	Loci	Strategy	Retentive	Modifying
103. Funeral March for a Marionette	Pogrebni marš za marionetu	B	Minimum change	X	
104. Good evening, fellow tourists...	Dobra večer, sputnici...	B	Minimum change	X	
105. I think this proves that in some ways the airplane can never replace the train.	Mislim da ovo dokazuje da u nekim stvarima avion nikad neće zamijeniti vlak.	B	Minimum change	X	
106. Doctor Destiny	Doktor Sudbina	B	Minimum change	X	
107. The Joker	Joker	B	Existing translation	X	
108. Granny	Baka	C	Minimum change	X	
109. Greyborders	Sivograničje	C	Minimum change	X	
110. Longshadows	Dugosjenje	C	Minimum change	X	
111. Armaghetto	Armageto	C	Replication	X	
112. scot free	slobodan	C	Minimum change	X	
113. Zep, Bravo, Weldun	Zep, Bravo, Weldun	C	Replication	X	
114. Auralie	Auralie	C	Replication	X	
115. Scott Free	Slobodan	B	Minimum change	X	
116. Apokolips	Apokolips	C	Replication	X	
117. Justice League of America	Američka Liga Pravde	B	Existing translation	X	
118. the Detroit Fortress	Detroitska tvrđava	B	Minimum change	X	
119. the Secret Sanctuary	Tajno skrovište	B	Minimum change	X	
120. Batman	Batman	B	Existing translation	X	
121. Night of the living dead	Night of the living dead	P	Replication	X	
122. Zomby Woof	Zomby Woof	P	Replication	X	

123.	J'onn	J'onn	B	Replication	X	
124.	Martian	Marsijanac	B	Minimum change	X	
125.	Gotham	Gotham	B	Existing translation	X	
126.	What are you waiting for? ... the end of the world.	A što čekate? ... kraj svijeta	B	Minimum change	X	

In this chapter references are mostly to characters and concepts from other DC comics. These include Mister Miracle (Scott Free), Martian Manhunter (J'onn J'onzz), Batman, Joker and Doctor Destiny (previously mentioned John Dee). Since Mister Miracle has thus far not been translated in TL, it is safe to assume that Jambrišak had to come up with her own translation of each concept and character associated with Mister Miracle. It might be interesting to note that the said character is introduced speaking in first person via captions, which was most likely done to represent the fact that he is dreaming, because only after waking up, his speech is showcased in bubbles. In the dream he recounts his escape from the orphanage of the planet Apokolips ran by Granny Goodness. “Greyborders” and “Longshadows” are districts of Apokolips, which were translated literally, but also retained their compound word status in TL. Names of side characters from Mister Miracle were left as is, while other places like “the Detroit Fortress” and “the Secret Sanctuary” were translated literally. Overall, the translation of character names and concepts from DC universe seems to be pretty straightforward. They are either translated as literally as possible or replicated with little to no changes in form, mostly done to fit the TL, if they already do not have an official translation.²³ Scott Free’s “name” is a curious case, as it is supposed to be just a mocking joke made by Granny Goodness. Scott Free is not his real name and it is showcased in this chapter that he is in fact looking for it. Fortunately enough, the adjective “slobodan” can also be a name in TL.

“Funeral March for a Marionette” is a musical burlesque by Charles Gounod that was used in late night television series narrated by Alfred Hitchcock. (Klinger, 2022: 138) Both quotes are from the introduction to the episode titled “Don’t Interrupt”, in which characters briefly overhear on the radio that there is a mental patient on the loose, which mirrors the escape of John Dee from Arkham Asylum, as he is trying to quietly sneak pass the guards.

²³ e.g. Batman will obviously never be translated as „čovjek šišmiš“ just as much as Joker will never be translated as „šaljivdžija“ in Croatian since their replication has been established as their official translation

The two references to pop culture, which can be seen on the billboard sign were not tempered with at all. This might be because of the degree to which text and pictures are connected, but it could also be because the ST phrases “the living dead” and “zomby” are familiar enough to the TC to simply be replicated. “Night of the Living Dead” is George Romero’s zombie film and Zomby Woof is a song by Frank Zappa and the Mothers of Invention. Both of these could be referring to John Dee’s deteriorating state, as he is becoming more and more zombie like. (Klinger, 2022: 149) The last music reference is to the song by Elvis Costello titled “Waiting for the End of the World”, which serves as a foreshadowing of the mayhem that is about to ensue in the next chapter.

8.2.6 24 Hours

ST	TT	Loci	Strategy	Retentive	Modifying
127. ...if you keep them (stories) going long enough, they always end in death	ako dovoljno dugo pišeš, na kraju uvijek netko umre	C	Minimum change	X	
128. Secret Hearts	Tajna srca	B	Minimum change	X	
129. their house is a mu-se-um	muzeju dom njihov slič	B	Re-creation		
130. when people come to see ‘em	tko je bio taj se diči	B	Re-creation		
131. they really are a scree-um	da od smijeha tu se kriči	B	Re-creation		
132. The Addams Family	The Addams Family	B	Replication	X	
133. You come from dust.	Došao si iz prašine.	B	Minimum change	X	
134. You go back to dust.	U prašinu ćeš se i vratiti.	B	Minimum change	X	
135. And then the skein of your life is cut...	A onda se nit tvog života prekida...	B	Minimum change	X	
136. Even a man who is pure in heart and says his prayers each night...	Čak i čovjek čista srca koji moli svake večeri...	B	Minimum change	X	
137. “...to	“...da ti	B	Minimum	X	

prove it's safe, I'll have the green side, you have the red half."	dokažem da je dobra, ja ću zagristi zelenu stranu, a ti zagrizi crvenu."		change		
138. Trusting the wicked queen, Snow White took a bite from the rosy red apple, and instantly fell down as if she were dead.	Vjerujući zloj kraljici, Snjeguljica je zagrizla crvenu stranu jabuke i trenutačno pala kao mrtva.	B	Minimum change	X	
139. Even when the darkest clouds are in the sky...	Na sve strane ove zemlje ljudi ritam neka krene...	B	Replacement		X
140. you mustn't cry and you mustn't sigh...	neka struje melodije za zaljubljene nacije...	B	Replacement		X
141. spread a little happiness as you go by...	neka struje melodije nada generacije...	B	Replacement		X
142. please try...	dobre vibracije...	B	Replacement		X

The first reference is to Ernest Hemingway's *Death in the Afternoon* in which he writes: "All stories end in death, and he is no true storyteller who does not tell you that". (Klinger, 2022: 165) It is written in caption, spoken by an omniscient narrator. Everybody in the diner except from John Dee is going to die by the end of this chapter. "You come from dust" and "you go back to dust" is reminiscent of the line from the Genesis, most commonly quoted as: "For you are dust, And to dust you shall return". "And then the skein of your life is cut..." is once more alluding to the Fates, which are this time represented in the picture by three women from the diner. Atropos was the one who would cut the life thread and it is implied that Bette (the oldest woman out of three of them) is in the role of Atropos, which is why she utters the phrase. Although Jambrišak did not include the cutting of the thread in her translation, it could

technically still be considered literal translation. The obvious reference to the fairy tale Snow White as recounted by John Dee was translated rather literally.

“Secret Hearts” is a fictional DC soap opera, which is shown first in the paratext, or rather on TV screen, as well as in a speech bubble. The paratext remained unchanged, most likely due to the fact that the title shown on screen is highly stylised and might have required much more effort to rewrite. It might also be because the translated information in the speech bubble is sufficient enough. Either way, no information was lost.

The line that can be heard from the television is from 1941 movie *The Wolf Man*, which mirrors the animalistic behaviour of characters stuck in the diner. The unspoken part of the phrase goes: ...may become a wolf when the wolfbane blooms and the autumn moon is bright“. (Klinger, 2022: 181)

The music references include the Addams Family theme song and by the end all characters are singing “Spread a little Happiness”. Both of these, however, might also be considered allusions to the TV show and the movie from which they are derived. The Addams Family are famous for their weirdness, which might not even be comparable to the frenzied orgy to which people in the diner have been subjugated. (Klinger, 2022: 177) Since no ready translation of their theme song was found, it is considered that Jambrišak has chosen to translate the Addams Family song on her own. In the process she retained the rhyme, but changed the number of syllables in each line so they would match the same rhythm. At the end she chose to replicate “The Addams Family”, possibly because it matches the song rhythm more than the literal translation would have. The other song could be alluding to the plot of the movie in which it is featured. The movie in question is *Brimstone & Treacle*, which features a character who visits a seemingly normal family and has strange effect on them. This mirrors John Dee’s influence on characters in the diner. The song lyrics were replaced by a different TC song with “positive vibes”, namely “Dobre Vibracije” by Jura Stublić. The overall meaning of the song was retained, but the associations to the movie were lost in the process.

8.2.7 Sound and Fury

ST	TT	Loci	Strategy	Retentive	Modifying
143. Sound and Fury	Buka i bijes	T	Existing translation (Josip Torbarina (1969.))	X	
144. Death takes a holiday!	Smrt je na praznicima!	P	Minimum change	X	
145. Caesar	Cezar	B	Existing translation	X	
146. I had a dream that I was raping my mother. What does that mean, soothsayer?	Sanjao sam da silujem majku. Što to znači, proroče?	B	Minimum change	X	
147. It means that you will rule the world, Caesar--Our universal mother.	To znači da ćeš vladati čitavim svijetom, Cezare... našom Svemajkom.	B	Minimum change	X	
148. A tale told by an idiot, full of sound and fury, signifying nothing.	Idiotska priča, puna buke i bijesa, beznačajna.	B	Existing translation – Josip Torbarina (1969.)	X	
149. Caesar, beware the Ideas of March!	Cezare, čuvaj se martovskih ideja!	B	Existing translation	X	
150. Beware the March of Ideas?	Čuvaj se marša ideja?	B	Minimum change	X	
151. the Brides of Frankenstein	Frankensteinove nevjeste	B	Existing translation	X	
152. Eve	Eva	C	Existing translation	X	
153. Magick	Magika	B	Existing translation	X	
154. It is a comfort in wretchedness to have companions in woe.	Nevolja uvijek izgleda veća kad je sama.	B	Replacement		X

155.	(Marlow e. Faust)	(Marlowe. Faust.)	B	Existing translation	X	
156.	There's no place like home	Svuda pođi, kući dođi	B	Replacement		X
157.	Mister Dent	Gospodin Dent	B	Minimum change	X	

The phrase “Sound and Fury” is a literary reference to Shakespeare’s *Macbeth*, which is mentioned again by three women once again representing the Fates that will foretell Dee’s future, but this time, all three resemble his mother. The “Caesar” title by which the three women greet Dee refers to Shakespeare’s *Julius Caesar* as will become clear shortly. Dee first tells the three women that he had a dream about raping his mother and asks them to explain what his dream means. This is a reference to the anecdote recounted by authors such as Plutarch and Suetonius, who write that Caesar dreamt of being violent or “unnaturally familiar” with his mother so the soothsayers comforted him by interpreting his dream in the way that would glorify him. They tell him that he had raped not his mother but the earth, which is the parent of all mankind. This would then naturally indicate that he was going to rule the world. (Klinger, 2022: 198) Jambrišak shortened the phrase “universal mother” into “Svemajka”, most likely due to the constraints of the balloon. After telling Dee the first prophecy, the Fates change their mind and tell him that his dream does not really mean anything, mention the “Sound and Fury” quote from *Macbeth*, this time in full. Jambrišak seems to have used a line resembling that from the translation of Josip Torbarina²⁴, but once again shortened it. No information was really lost in the process so this will be considered a case of existing translation, which was modified to fit the constraints of the speech bubble. The following scene is formed as a dream sequence, during which Dee undergoes free association of different phrases shifting into one another. So, “Beware the Ideas of March”, the source referent of which is in fact the Shakespearean line “Beware the Ides of March”, turns into “Beware the march of ideas” and then finally into “Beware the Brides of Frankenstein”. “Čuvaj se martovskih ida” is a phrase familiar enough to be considered a recognised translation. In the other version of the phrase, “March” is translated as “marš”, which, although literal, still works. “The Bride of Frankenstein” also has an existing translation in TL. “Magika” is an existing translation of Aleister Crowley’s “Magick”. The line “It is a comfort in wretchedness to have companions in woe.” is spoken by Scarecrow and is immediately followed by its author “Marlowe” and work “*Faust*”. Both Marlowe and Faust

²⁴ full line by Torbarina: „on je bajka koju idiot priča, puna buke i bijesa, a ne znači ništa“

could be considered recognised translation despite the fact that their names were replicated in TT. Translation of the line itself was never uttered as such, but is instead written in Latin in the source work, Jambrišak chose to replace with another phrase in Croatian. “Nevolja uvijek izgleda veća kad je sama”, which translator probably intended as a proverb, could also be considered a quote from a poem “Magla i Mjesečina” by Mehmed Meša Selimović. The quote from Wizard of Oz is explained above.²⁵

Eve, much like other biblically inspired characters of the story, has her own recognised translation. The other DC character that is briefly mentioned is “Mister Dent”, commonly known as Two-Face, who is another resident of Arkham Asylum.

There is another reference, which Klinger did not account for in the Annotated Sandman and this one concerns the exclamation of Doctor Destiny “Death takes a Holiday!” in the paratext. It is the title of a movie, in which Death takes on human form and learns to love.²⁶ This seems like too big of a coincidence not to have been a reference, especially concerning the fact that in the very next chapter, Death appears in human form. It is also implied multiple times throughout the story that she does that in order to relate to humanity. The phrase in TT is most likely a literal translation, since the movie has not garnered any attention in TC and therefore has no existing translation.

8.2.8 The Sound of Her Wings

ST	TT	Loci	Strategy	Retentive	Modifying
158. You do that too much, you know what you get?	Znaš li što postanu ako ih previše hraniš?	B	Minimum change	X	
159. Fat pigeons	Debeli golubovi	B	Minimum change	X	
160. Mary Poppins	Mary Poppins	B	Existing translation	X	
161. There’s this guy who’s utterly a banker, and he doesn’t have time for his family, or for living, or anything.	To je o tipu koji je banker, ono, skroz na skroz, i nema vremena za obitelj, ni za život, ni za što.	B	Minimum change	X	

²⁵ See: section 5.3 References and allusions as a translation challenge

²⁶ <https://www.imdb.com/title/tt0025037/>, retrieved on August 17th 2023

162.	And Mary Poppins, she comes down from the clouds, and she shows him what's important.	A Mary Poppins stiže s oblaka i pokaže mu što je važno.	B	Minimum change	X	
163.	Flying kites, all that stuff.	Puštanje zmajeva i tako to.	B	Minimum change	X	
164.	Supercalifragilisticexpialidocious	superkalifradžilistikekspialidoušs	B	Replication	X	
165.	Hoh 'hits a jolly 'oliedye wiv yew, Mairee Pawpins!	Dan je pvekvasan, je li da je, Majvi Paupins!	B	Re-Creation		
166.	Can you rocker Romany? Can you patter flash?	Evo banke, cigane moj, cigane moj, sviraj mi ti	B	Replacement		X
167.	Can you rocker Romany? Can you fake a bosh?	ja ću tebi svirati ti ćeš meni pjevati, hej!	B	Replacement		X
168.	I can patter Romany	svirat ću za banku	B	Re-creation		
169.	I can fake a bosh	gudi se nekako	B	Re-creation		
170.	Sh'ma Yisroel	Š'ma Izrael	B	Replication	X	
171.	Adonai Elohaynu, Adonai E'Hod.	Adonai Elohajnu, Adonai E'hod.	B	Replication	X	
172.	Hear, O Israel...	Počuj Izraele...	B	Existing translation	X	
173.	the Lord Our God...	Gospod Naš Bog...	B	Existing translation	X	
174.	the Lord is One.	Gospod je Jedan.	B	Existing translation	X	
175.	Robin	Robin	B	Existing translation	X	
176.	No one here gets out alive!	Odavde nitko ne izlazi živ!	P	Minimum change	X	
177.	the Sunless Lands	Svijet bez Sunca	B	Minimum change	X	
178.	"Death is before me	„Smrt sad stoji preda mnom:	B	Re-creation		

today: Like the recovery of a sick man, Like going forth into a garden after sickness.	Kao oporavak bolesnika, Kao šetnja vrtom nakon bolesti.				
179. Death is before me today: Like the odor of myrrh, Like sitting under a sail in a good wind.	Smrt sad stoji preda mnom: Kao miomiris mirte, Kao jedro na dobru vjetru.	B	Re-creation		
180. Death is before me today: Like the course of a stream; Like the return of a man from the war-galley to his house.	Smrt sad stoji preda mnom: Kao tok mirne rijeke, Kao povratak kući iz rata.	B	Re-creation		
181. Death is before me today: Like the home that a man longs to see, After years spent as a captive.”	Smrt sad stoji preda mnom: Poput doma kojeg žudi vidjeti Zatočenik nakon mnogih godina.“	B	Re-creation		

This is the first chapter in which Dream’s sister Death appears and she takes him to see different people at their time of death, since it is her job to take them into the afterlife. As soon as she appears, she makes a reference to the movie Mary Poppins and subsequently explains the plot. Her summary of the movie is here treated as a reference since it is still the content outside of the Sandman. As she is talking about Mary Poppins and her role in the story it appears as if she is simultaneously describing the positive effect that she has on Dream by the end of the chapter. The first line she says from the movie does not actually appear as such and it is paraphrased by her. The catchy phrase “Supercalifragilisticexpialidocious” has been replicated with certain phonographic changes,

while the second line is a peculiar case. Since not a single case of such a translation was found in TT, it seems like Jambrišak came up with her own and attempted to retain the British accent of Dick van Dyke by turning every r letter into v letter, to better portray what Death says about it beforehand: „Dick van Dyke's British accent defies belief.“ (Klinger, 2022: 219)

The prayer spoken by first of the characters whom Death takes into afterlife, is a traditional prayer of Judaism. The parts of prayer in Hebrew were simply replicated, with phonographic modifications due to differences between languages. The song that is sang and played by the man, is in fact a song of the British Romany, also known as Gypsies. Phrase “rocker Romany” means “speak Romany”, “patter flash” means “speak cant” and “fake a bosh” means “to play the fiddle”, as the man himself openly states. The song was translated by another song familiar to TC, which is also associated with the Romany people and playing instruments.

“Evo banke cigane moj” was sung before Zvonko Bogdan but was popularised by him. Since she has replaced this element with a different one from TC, Jambrišak also had to change the subsequent dialogue between the man and Death as she tells him she can patter Romany and asks him if he can. The man answers that he cannot patter Romany that good, but he can fake a bosh (play the fiddle). In TT, Death says she will “svirati za banku” and asks him if he will do so as well. The man answers “not that good” just like in ST, which might not have the same effect as in ST. “Gudi se nekako” differs slightly from the ST but still cleverly portrays the idea of playing the fiddle. Jambrišak clearly had to recreate the dialogue in accordance with the previous replacement. Another person that Death comes to visit is a comedian telling a joke about Batman and Robin, both of which are familiar to the TC by their original names.

“No one here gets out alive” is the inscription on the wall, which is most likely a line from The Doors song “Five to One“. It was translated most likely due to the fact that it was separate enough from other pictorial elements on the panel and it is also relevant to the context of the story. “The Sunless Lands” are known in multiple mythologies and old texts in some version. It could have been just literally translated in this case.

The last set of references is the mortal song that celebrated Death’s gift that Morpheus recalls hearing in a dream, which he then proceeds to quote. The text was found inside the pyramids at Saqqara and was comprised of instructions for the dead and their passage into the afterlife. (Klinger, 2022: 233) It was most likely not translated into TL so Jambrišak created her own, more or less

diverging from the ST, either by moving the elements around, reducing some elements, probably to avoid awkward phrasing and keep the text short or by adding some elements to for creative reasons. This is why, despite the fact that the poem does not rhyme and that its content very closely resembles that of the ST, it would not be entirely accurate to regard it as just minimum change.

9. Conclusion

In the first 8 issues of the comic, 181 intertextual references were found, the largest proportion of which were references to literature, religion and mythology. Comic book references were second highest in number, followed by music and finally references to films, series and theatrical pieces which were the least common ones. It is safe to say that most of the references were found in speech balloons as they were the most likely ones to have undergone a change of any sort. On the other hand, it is interesting to note how 5 out of 8 titles contained a reference of some sort. The 8 examples of references found in paratext were changed only 2 times as those were the only cases that did not require detailed retouching since they were isolated enough from other pictorial elements on the page.

By applying Ruokonen's (2016: 454) retentive and modifying strategies to the list, it is evident that Jambrišak did her best to retain as much of the ST as possible in her translation. This is also in part due to the number of characters that the author has borrowed from other works as their names are mostly replicated in some form, which is also a trend in superhero comic books translation. It is also not surprising that minimum change was the second most used strategy, since it usually provides the translator with the safe option of retaining all information from the ST primarily for the purposes of story-telling. This reflects the author's own stance in regards to the main role that references play in the story. The most used strategy was existing translation. Sometimes, this was due to the fact that replicated translation or minimum change translation of certain elements is also their existing translation. However, some examples that are less likely to come by, especially literary quotations, can be considered as indicative of thorough research done for translation, as well as the "superculturality" of some of the intertextual references. The majority of modifying strategies takes replacement, mostly used for song references. Using this approach, translator managed to retain the notion of a song, which would also be familiar to the TC, while also retaining similar motifs and/or associations of SC songs. In some cases these associations go beyond the level of apparent ST and the translator creates new hidden associations outside of the context of the story. This is a proof of translator's ingenuity and willingness to retain these playful details. It is also important to note that as much as 15 references involved the non-strategy that Leppihalme (1997: 100) calls re-creation, which largely relied on translator's creativity and resourcefulness.

This thesis has attempted to portray how comics exist as a medium that unites picture and text where everything taking place on a page carries a message. As such, comics have always held a tremendous amount of potential for great story-telling. This potential of comics has become more apparent during the 20th century through a type of maturation in the form of graphic novels. The *Sandman* has become regarded as one of the most culturally relevant graphic novels due to the large amount of references spanning various parts of human activity. These intertextual references offer the reader a chance to further explore the text and unlock associations hidden within it. As many scholars have regarded intertextuality to be something that primarily concerns literary texts, this analysis provides another insight into many different types of references and allusions, which connect *The Sandman* with all sorts of works, both art and entertainment, popular and obscure. Despite the fact that the author of *The Sandman* did not intend references to be crucial for understanding the story, but to simply add texture and richness to it, it can be concluded that the translator still did her best to retain certain hidden associations, depth and creativity in some sense. The diversity of references analysed in this thesis is but a single facet of the jewel in the crown of the *Sandman*, just as much as it is a testament to thoroughness and ingenuity of Tatjana Jambrišak who translated not just the text, but the very essence of such a complex work of art into Croatian.

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