

*Balboa Observer-Picayune, Television without Pity,*  
and the Audiovisual Translator:

Two Case Studies of Seeking Information among Online Fan Communities

Aino Pellonperä  
University of Tampere  
Department of Modern Languages and Translation Studies  
Translation Studies (English)  
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Tutkielmassa käsiteltiin kahta yhdysvaltalaisista televisiosarjaa ja miten näiden epäviralliset internetfaniyhteisöt keräävät sarjaan liittyvää tietoa, mikä saattaisi auttaa audiovisuaalisia kääntäjiä heidän työssään. Tapaustutkimuksina olivat kaksi televisiosarja-internetsivustoparia: *Sukuvika (Arrested Development)* ja *Balboa Observer-Picayune* -kotisivu, ja *Veronica Mars* ja *Television without Pity* -keskusteluryhmä.

Tutkielman lähtökohtana oli oletus, että internetsivustoilla televisiosarjoista kerätään ja keskustellaan mitä erinäisimpiä asioita, ja että audiovisuaaliset kääntäjät voivat hyötyä näistä aktiviteeteista. Oletusta pohjustettiin esittämällä tiedonhankintatapoja Savolaisen, Ellisin, Wilsonin, Marchioninin ja Choon malleista. Näin osoitettiin, että audiovisuaaliset kääntäjät hyötyvät ”lupaavissa tietoympäristöissä”. Schaffnerin, Neubertin ja Beebyn et al. käännöspätevyyden malleista etsittiin tiedonhankintaa sivuavia pätevyksiä. Virtuaalisten yhteisöjen tiedonhankinnan ja -jakamisen malleilla perusteltiin, että audiovisuaalisten kääntäjien ”lupaavat tietoympäristöt” ovat internetfaniyhteisöt. Fanitutkimuksen kautta pohditaan lyhyesti faneja ja heidän toimintaansa. Taustakartoituksen lopetti teorian television sarjallistuneesta ja intertekstuaalisesta luonteesta. Teoriakehityksen avulla luotiin kuva television, internetfanien ja audiovisuaalisten kääntäjien tiedontarpeiden nykytilanteesta.

Ensimmäisenä tapaustutkimuksena oli *Sukuvika* ja sarjan fanien luoma *Balboa Observer-Picayune* -kotisivu. Tutkimuksen metodina oli sisällönanalyysi *Sukuvian* jaksosta ”S. O. B.s” ja jaksoa käsittelevistä kotisivuosioista. Toisena tapaustutkimuksena oli *Veronica Mars* ja *Television without Pity* -keskusteluryhmä. Tämänkin tapauksen metodina oli sisällönanalyysi *Veronica Marsin* jaksosta ”Ain't No Magic Mountain High Enough” ja jakson *Television without Pityllä* olevan keskustelulinjaston viesteistä. Sisällönanalyysissä käytettiin Askwithin intertekstuaalista teoriaa, jossa on neljä kategoriaa: intertekstuaalisuus (yleiset populaarikulttuuriviittaukset), horisontaalinen intratekstuaalisuus (sarjaan itseensä kohdistuvat viittaukset samassa mediassa), vertikaalinen intratekstuaalisuus (sarjaan itseensä kohdistuvat viittaukset eri mediassa) ja ekstratekstuaalisuus (fanit tulkitsevat sarjan fiktiivisiä tapahtumia ulkopuolisen tiedon kautta).

Tapaustutkimukset paljastivat, että internetyhteisöt soveltuvat parhaiten horisontaalisen intratekstuaalisuuden kartoittamiseen. Faniyhteisöt keskittyvät suhteellisesti vähiten intertekstuaalisiin viittauksiin. Tutkielma esittää, että fanien internetyhteisöt ovat yhä tärkeämpiä lähteitä audiovisuaalisille kääntäjille, sillä alati kiristyvät kääntämisaikataulut nostavat fanien aktiviteettien hyödyllisyyttä.

Avainsanat: televisio-ohjelmat, tiedonhankinta, keskusteluryhmät, kotisivut, ihailijat, audiovisuaalinen kääntäminen

# Table of Contents

<b>1. Introduction</b> .....	1
<b>2. Theoretical framework</b> .....	3
2.1 Information seeking models .....	3
2.2 Translation competence .....	9
2.3 Virtual communities .....	11
2.4 Fan Studies .....	13
2.5 Television as a serialised and intertextual medium .....	14
<b>3. Case study: <i>Arrested Development</i></b> .....	22
3.1 About <i>Arrested Development</i> .....	22
3.2 About <i>Balboa Observer-Picayune: An Arrested Development Fan Site</i> .....	23
3.3 Method of case study .....	24
3.4 Case study analysis .....	25
3.4.1 Episode guide page at <i>Balboa Observer-Picayune</i> .....	25
3.4.2 Episode transcript at <i>Balboa Observer-Picayune</i> .....	31
3.4.3 'Bluthycyclopedia' entries at <i>Balboa Observer-Picayune</i> .....	43
3.5 Discussion of results .....	45
<b>4. Case study: <i>Veronica Mars</i></b> .....	49
4.1 About <i>Veronica Mars</i> .....	49
4.2 About <i>Television without Pity</i> .....	50
4.3 Method of case study .....	51
4.4 Case study analysis .....	52
4.4.1 Intertextual references .....	52
4.4.2 Horizontal intratextual references .....	57
4.4.3 Vertical intratextual references .....	65
4.4.4 Extratextual references .....	65
4.5 Discussion of results .....	67
<b>5. Final remarks</b> .....	73
Research material .....	75
Works cited .....	75
Suggested reading .....	80
Appendix 1: Example list .....	81
Appendix 2: Screen capture images from <i>Balboa Observer-Picayune</i> .....	84
Appendix 3: Screen capture images from <i>Television without Pity</i> .....	86
Suomenkielinen lyhennelmä .....	87
<b>Tables</b>	
Table 1 Textual nature and number of references in “S. O. B.s” .....	46
Table 2 Textual nature and number of references in “Ain't No Magic Mountain High Enough” .....	67

# 1. INTRODUCTION

This Master's thesis will argue that online television series home pages and discussion forums maintained and frequented by fanatics can assist the audiovisual translator in information seeking which occurs during the course of translating an episode. The television series industry of the United States is currently going through a transformation in its revenue system (Askwith 2007: 11), one of the effects of which has been that television series have become more aware, and acknowledging, of the Internet fans. Moreover, the fans are passionate about the series of their fandom and strive collectively to know as much as possible about the show. As a result, the fans constitute a potential fountain of knowledge for the audiovisual translator.

However, at Finnish universities where audiovisual translation modules are offered to the students, there is no discussion of this fact: at best, a home page dedicated to the British series *Emmerdale* is mentioned (Abdallah 2007, Helin 2007, Holopainen 2007, Jänis 2007). The University of Helsinki teaches several courses on audiovisual translation, yet there too the online fan communities remain unexplored. Nor has research in audiovisual translation made any mention of the potential significance television series fans can possess for the series themselves as well as for the audiovisual translator. A search at Translation Studies Abstracts in October 2007 revealed no pertinent results on the topic. In addition, issues of *Meta* (vol. 49, issue 1, 2004) and *The Translator* (vol. 9, issue 2, 2003) which focused on audiovisual translation made no specific reference to television series fans or to online communities.

Díaz Cintas (2003: 201) offers a comprehensive review of the state of audiovisual translation and research as well as training in the field. However, only once does he mention the Internet in his article, noting it is something with which the audiovisual translation students must be familiar. There is no discussion of the online dimensions and communities which so many United States television series create – through the efforts of either the producers and writers or the fanatics. Among “useful Internet addresses”, Bartrina and Espasa mention audiovisual translation newsgroups, home pages of translators' associations and linguistic web sites, but do not once refer to television series home pages – either official or fan-run (Bartrina and Espasa 2005: 93, 95, 100). Bartrina (2004: 162) makes a reference to fan studies by Henry Jenkins and Derek Paget in a discussion of the potential effect film genre has on translation, but does not elaborate on

the issue of fans.

It appears that audiovisual translation research to date has scarcely considered the issue, and assessed the value, of television series fanatics and online communities. It is my contention that this is an oversight on the part of Translation Studies. Díaz Cintas (2003: 201) notes “[t]here is a need for more detailed work of greater scope, tackling the subject matter from more diverse and varied perspectives”. In keeping with Díaz Cintas' statement, this thesis will argue that unofficial home pages and discussion forums of certain United States television series can assist the audiovisual translator's information seeking.

Chapter 2 will introduce the theoretical framework for both my arguments and analysis. Chapter 3 will focus on an episode of the United States situation comedy *Arrested Development* and one of the series' fanatic-run home pages, *The Balboa Observer-Picayune*. Chapter 4 will examine an episode of the United States drama series *Veronica Mars* and a discussion forum for the series at the popular television series home page, *Television without Pity*. Chapter 5 will offer final remarks.

A note on pronouns: I shall refer to translators with the 'she' pronoun. For balance, other subject nouns will be referred to with the pronoun 'he'.

## 2. THEORETICAL FRAMEWORK

The theoretical framework for this thesis consists of Information Studies, Translation Studies, Fan Studies and virtual communities research. Information studies provides information seeking models which are apt for translators and audiovisual translators in particular. From the field of translation studies, the concept of translation competence will be considered. Virtual communities section will explore the places where fan interaction occurs. Fans studies will introduce the fan, 'the fountain of information', referenced above. Finally, I shall discuss the serialised and intertextual nature of today's United States television series and introduce Askwith's (2007) theory of intertextuality within the televisual medium.

### 2.1 Information seeking models

As the focus of this thesis is on audiovisual translation and online fan communities, I shall explore sections of seeking information theories which are applicable to these contexts. Information is a term which is often used without a concise definition. Therefore, I shall introduce a mixed definition of information which will explicate the kind of information which is discussed in this thesis. Then, I shall discuss certain information seeking models and practices.

Ruben (1992) distinguishes between three information concepts based on their order (first, second, third) of information: external and environmental information, internalised and individualised information, and socially and culturally constructed and validated information. What concerns us here is the third order of information. Ruben posits that cultures are established through communication and information, which leads to “the inevitable consequence” that meaning is negotiated and mutually validated. “Culturally constructed meanings take the form of language, common symbols, knowledges, folklore conventions, information-processing patterns, interpretative conventions, rules, rituals, habits, life styles, values, and attitudes, that are created and shared in common by members of a particular social system or subsystem”. Therefore, any culture will have its own constructed meanings, “its own information/knowledge base”, which comprises the third order of information, *Information<sub>s</sub>* (ibid., 22-24).

Ruben's concept of Information<sub>s</sub> serves as a part in the definition of 'information' in this thesis. One of the underlying assumptions of this study is that fanatics form their community's own information/knowledge bases through interaction with one another. The fanatics discuss and debate many aspects concerning the series of their fandom, such as the quality of the writing, directing and acting, and they find and share information about the series. Through interaction with each other, the fanatics socially negotiate and validate their own and the others' opinions and thoughts: some are accepted, whereas others are rejected. Over time, this ongoing interaction sometimes creates common opinions and facts among the fanatics. These opinions and facts form the community's information/knowledge base. Occasionally, when television series acknowledge their fanatics, they do so by featuring an inside joke or a specific reference which utilises the fan community's information/knowledge base. Because the base is specific to that particular fan community and usually forms during a considerable amount of time, these references are very challenging for the audiovisual translator.

McCreadie and Rice (1999: 46-49) offer four conceptualisations of information. The pertinent ones for this thesis are *information as a resource/thing/commodity* and *information as a representation of knowledge*. The former "can be produced, purchased, replicated, distributed, manipulated, passed along, controlled, traded and sold". A sender who sends information as a message to a receiver, often with the assumption that the receiver will interpret the information in the way intended by the sender. The latter refers to printed documents, video tapes, audio tapes, digital versatile discs, CD-ROMs and Internet resources, which provide information (or rather, short cuts and hints) on where and how to pursue representations of information such as documents, books, periodicals and databases.

McCreadie and Rice's conceptualisations of information as resource/thing/commodity and information as representation of knowledge can be said to be problematic; are not digital versatile discs, tapes and printed materials the very items which are produced, purchased, and passed along? This thesis will offer the following resolution to the question. In the context of online information seeking practices, the information as representation of knowledge could take form as a hyper link which will lead the information seeker to the sought information. It could also appear as a reference to a specific newspaper, magazine, or television program listing: sometimes it is not feasible to provide a direct link for various reasons (lack of access altogether, as some media outlets restrict access or simply

do not offer the information as resource/thing/commodity in an online format). The information as representation of knowledge provides a path to information as resource/thing/commodity, which can include interviews, photos, episode descriptions, information on the cast and crew, spoilers, casting calls, or information on topics and objects referenced in the series or on the forums.

Then, a few words on information seeking as it concerns television series. There are often printed information sources in the source language (such as official companion magazines, the occasional academic book with a chapter on one aspect of the series), which are nonetheless difficult to obtain owing to the fact that they are generally exclusive to the United States. Apart from a possibly supplied dialogue list (Díaz Cintas 2001: 200), there are scarce printed information sources in the target language which would provide insight into the television series they are translating. Therefore, a natural place for seeking information which concerns a United States television series would be the Internet.

Next, I shall discuss selected aspects of information seeking models. This discussion will explain and demonstrate the benefits of seeking information online and within fan communities. First, a few words about a translator's information seeking needs. During their studies, the translation student is reminded that a satisfactory general knowledge of the world is an important asset to a professional translator. She should be interested in anything and everything, be keen to become acquainted with anyone and everyone she meets, be always ready to learn more and know more. She should read extensively fiction and non-fiction, know history and current affairs, always strive to keep up and deepen one's knowledge of the language and the culture of the source and target texts (Robinson 2003: 22-23). This applies to translators and interpreters alike. If a translator has a special area of expertise, she will, for the sake of professional pride, keep herself informed about any news, events and developments pertaining to the area. The Internet has revolutionised the ways in which people seek and access information, and it is easier than ever before to learn of recent developments of a certain topic.

Haeyoung Kim (2006: 335) has determined that access to background information of quality tends to improve translation quality. Ryonhee Kim's (2006: 297) study indicated that extralinguistic knowledge and translation effort can influence translation quality more than professional experience. Furthermore, she extrapolates that translation quality can depend on the relevancy of the knowledge a translator uses to solve a specific translation

problem. These accounts of research highlight the importance of background information, whether general or subject-specific. All in all, translators must have information seeking skills that enable them to locate subject-specific information as well as maintain their general world knowledge. These requirements correspond to Savolainen's (1995: 272) everyday life information seeking model, which comprises two entities: practical and orienting information seeking. Practical information seeking will help one to answer a specific question or dilemma, whereas orienting information seeking is the activity of seeking information for one's enjoyment or general world knowledge. These information seeking entities are likely to intersect in practice.

Although Savolainen's model is based on non-work information seeking, it is clear that his model is applicable to the day-to-day working of a translator. Whenever a translator encounters a specific information need, such as 'who is Secretary General of the United Nations?', she will resort to practical information seeking to solve the problem. Whenever a translator reads the newspaper, watches the evening news or returns to a familiar home page to read recent developments, she is engaging in orienting information seeking practices. Savolainen's practical and orienting information seeking categories are useful as umbrella terms in discussing information seeking practices, but Savolainen gives scarce details of the practical ways of implementing them in real life. Therefore, I shall take a look at other information seeking models which are more exhaustive. However, Savolainen's two information seeking categories touch on questions of importance: whether or not information seeking is active or passive, and whether or not the information seeker searches for the information from familiar sources. In the following discussion in the rest of this section, these two questions will take center stage. A part of the argument presented in this thesis is that audiovisual translators need to be aware of how and where to seek information: among online fan communities. The remaining section will present information seeking models which support my argument. As such, the following exploration will have a limited effect on the other parts of this thesis. In large part, it is meant to justify arguments about how and where the audiovisual translator should seek information.

Certain features of the information seeking models and practices by the following scholars will be discussed and compared: Ellis and Haugan (1997), Wilson (1997), Marchionini (1995) and Choo (2002). Their models have many commonalities, which will be illustrated in the analysis. As stated above in the discussion of Savolainen's information seeking

categories, the commonalities deal with the following aspects of information seeking: active versus passive; specific versus non-specific locales for seeking or stumbling into information. I shall consider some fifteen different information seeking practices by Ellis and Haugan, Wilson, Marchionini and Choo. All in all, information seeking that is done in a specific environment for a specific purpose and with effort is to be found in each scholar's model, and this type of information seeking is the most numerous (eight practices) out of the information seeking practices that have been judged appropriate for translators and chosen to discuss in this thesis. There are three practices of information seeking where one has neither environment focus nor effort. There are two practices which are solely effort-focused, and only one is solely environment-focused. These practices will be introduced in the afore-mentioned order and their implications for translators will be discussed.

I begin with the practices which are done in a specific environment for a specific purpose. Wilson's *active* and *ongoing searches* fit into this category. In active search, one actively seeks out information in a pre-determined environment, and ongoing search consists of keeping informed with information obtained by active search by visiting familiar locales (Wilson 562). Wilson's ongoing search compares to Ellis and Haugan's *monitoring*, where the information seeker maintains awareness of new developments within a given field by returning regularly to information sources with which he is familiar. In addition, Ellis and Haugan's *browsing*, although its emphasis is on a casual perusal of the resources, also involves effort and environment-focus: when one browses, one glances through unfamiliar scientific journals, tables of contents and reference lists for anything of interest (Ellis and Haugan 396-398). Choo's information seeking model presents a typology of information sharing and retrieval on the World Wide Web and Internet, and in his model, *communicating* is focused on environment and effort. In communicating, there is a deliberate and planned effort to search and find the needed information, and this is generally pursued via electronic mail, mailing lists, newsgroups, chat rooms and discussion groups. Like Choo, Marchionini has studied information seeking in electronic environments. Marchionini's practices include *scanning*, *navigation* and *interactive scanning*. Scanning is the most basic browsing strategy and involves comparisons between the sought object and the encountered objects in organised information environments. In navigation, the information seeker interacts actively with the environment, and the process is more deliberate, with the information seeker constantly reflecting and making decisions before proceeding. Interactive scanning involves retrieving a large amount of documents

by using a few general terms. Then, the documents are scanned for more specific search terms ( such as terminology, authors, key studies in the field), and the results are narrowed down by employing the new search terms (Marchionini 79-80, 111-114).

There were three practices in which there is no planned effort or environment focus. These include Wilson's *passive attention* and *passive search*, where information acquisition can take place without intentional seeking, and the information seeker acquires relevant information by stumbling upon it whilst seeking other information, respectively (Wilson 562). Choo's (84, 181-193) browsing is not planned: exposure to information happens serendipitously. There were two practices which lacked a focus on the information seeking environment but emphasised effort: Ellis and Haugan's *extracting* and Marchionini's *monitoring*. Extracting involves working through sources to locate material of interest. Admittedly, extracting is only neutral on the environment; Ellis and Haugan do not stipulate that extracting must or must not happen within a known information seeking environment. Rather, they leave this point without a definite indication. Because extracting is apparently neutral on the environment aspect, I decided to include it in this group of two. Marchionini's monitoring is not to be confused with Ellis and Haugan's monitoring. The former's definition of monitoring concerns instances when the information seeker is reading a text on a specific topic and remains attentive to concepts related to another topic of interest. Finally, the sole instance of information seeking happening in a specific environment without planned effort is Marchionini's *observing*: the information seeker merely reacts to stimuli from the neighbourhood and does not engage in cognitively active information seeking (Marchionini 113, 116-117).

As has been demonstrated above, information seeking practices which focus on actively seeking information in specific environments clearly out-number the ones which do not. Perhaps it is an obvious conclusion that information seeking is best executed by active action in a specific location, but it is one I should nevertheless like to stress in this thesis. In general, translators must know how and where to look for the information they could need. In the case of television series, a knowledgeable fan community will participate in gathering information about the topics referred to in the series' episodes. Therefore, online communities are opportune places where to look for information and to remain informed. The information seeking practices I have discussed above seem appropriate for this task. Coincidentally, my argument is supported by an integrated model of browsing and searching on the Internet, devised by Choo, Detlor and Turnbull (1999). Their model

utilises the same information seeking models and practices: Ellis and Haugan, Wilson, and Marchionini. Conversely, they use Aguilar's (1967) modes of scanning, upon which Choo has based his information seeking practices.

## 2.2 Translation competence

This section will introduce translation competence models in order to discuss where the information seeking capabilities detailed above fall within translation competence. I shall examine Neubert (2000), Beeby et al. (2003) and Schäffner's (2000) models of translation competence. These models were chosen on the basis of their multi-componential nature which allows for an inclusive exploration of translation competence. For instance, Pym's (2003: 489) minimalist definition of translation competence concerns the one and only “specifically translational part of [translators'] practice... a process of generation and selection” of a target text: the abilities to produce “more than one viable target text” and “to select only one viable TT from this series, quickly and with justified confidence”. He concedes that translators must know “a fair amount of grammar, rhetoric, terminology, computer skills, Internet savvy, world knowledge” to operate as professionals.

However, given the minimalist nature of Pym's definition, it is clear that, in order to discuss online information seeking, it is necessary to consider multi-componential translation competence models. Beeby et al. (2003: 58) define translation competence as “the underlying system of knowledge and skills needed to be able to translate”. The complex nature of translating has led certain scholars to use a number of sub-competences to constitute translation competence. As Schäffner and Adab (2000: ix-x) note, for many scholars, the term competence acts as an umbrella which encompasses expertise, skills, knowledge and awareness. Accordingly, translation competence includes 'eclarative knowledge (knowing what) and operative knowledge (knowing why and how to).

The competences which Neubert lists are *language competence*, *textual competence*, *subject competence*, *cultural competence* and *transfer competence*. The model of Beeby et al. includes five sub-competencies: *bilingual*, *extra-linguistic*, *knowledge about translation*, *instrumental* and *strategic*. In addition, their model of translation competence activates a range of *psycho-physiological components*. Schäffner states that translation competence is comprised of *linguistic competence*, *cultural competence*, *textual competence*, *domain/subject specific competence*, *(re)search competence* and *transfer*

*competence.*

Neubert and Schäffner's competences regarding language are similarly formulated: for them, this competence includes knowledge about source and target texts, and the ability to understand the languages and their conventions. Beeby et al.'s bilingual competence resembles Neubert and Schäffner's competences but also includes textual knowledge, which is a separate competence category for the two individual scholars. In all models, textual competence consists of knowledge about textual conventions and genres of both source and target languages. There are considerable differences in what is included in the subject competence of the models: Neubert includes encyclopedic and specialised knowledge; Schäffner mainly focuses on terminology in her discussion, making her domain/subject -specific knowledge category more overtly lexical in nature; and Beeby et al. enumerate general world knowledge, subject-specific knowledge as well as cultural knowledge. Neubert and Schäffner both include a separate category for cultural competence in their models, where they stipulate that cultural competence is comprised of knowledge about the source and target cultures. In addition, for Neubert and Schäffner both, the transfer competence concerns the ability to produce appropriate target texts. Beeby et al. formulate this competence in strategic and knowledge about translation sub-competences: translators must possess a procedural ability to translate efficiently and solve possible problems, and they must have knowledge of translation in praxis (theories, translation problems and ways of solving them), respectively.

As far as the translation competence models represented above concern this thesis, information seeking appears to fall into Schäffner's (re)search competence, and Beeby et al.'s strategic competence. Schäffner's (re)search competence centres on “an awareness of how to resolve problems which are encountered in the complex activity of translating”. Beeby et al.'s strategic competence refers to the procedural ability of a translator to translate efficiently and solve problems if and when they should arise. Neubert does not include a specific category for information seeking, but does touch on the issue in his subject competence discussion, stating it is essential for translators to know where to locate the information and knowledge they are likely to need (Neubert 5-6, Schäffner 146-148, Beeby et al. 58-59). The above competences come the closest to the information seeking practices in the models of translation competence detailed above. None of the translation competence models incorporate specific references to information seeking, but one can infer from the models that active information seeking is a part of the competences detailed

in this paragraph. There can be little doubt that information seeking, whether active or passive, forms a significant part of translation competence in praxis.

## 2.3 Virtual communities

According to Rheingold (1993: *Introduction*), “[v]irtual communities are social aggregations that emerge from the Net when enough people carry on those public discussions long enough, with sufficient human feeling, to form webs of personal relationships in cyberspace”. These social aggregations “often take the form of discussion forums focusing on a set of interests shared by a group of geographically dispersed participants”. Within these forums, participants can exchange information related to their interests as well as perform other social activities such as lurking, joking, venting, supporting one another, flaming or trolling (Burnett 2000).

Burnett explains that “people may simply situate themselves within a promising 'information neighborhood,' because it is a likely place within which to stumble across information of interest, or may use other approaches for ongoing monitoring behaviours in order to increase the likelihood that they may come across information that is of interest, but may or may not be of immediate utility”. In virtual communities, the participants perform Savolainen's information seeking behaviour: they can “find answers to specific information needs” and “situate themselves within a congenial 'information neighborhood' where they can, on an ongoing basis, keep a lookout for any information related to their general interests and concerns”.

How do the participants seek and share information in these promising information neighborhoods? Burnett and Buerkle (2004) detail a revised typology of information exchange behaviour in virtual communities based on Burnett's (2000) previous work. The first type is the making of announcements: a member shares information he knows to the others of his own volition. For instance, a forum member could see a newspaper article on his favourite television series and go online to share the news with other members. Another type of announcement concerns divulging personal facts about one's life. The second type of behaviour is benefiting from another member's posting a question to the group, such as 'what is the theme song of the first *CSI* series?' Other members could have been wondering about the same topic but have decided to stay passive about it. Now, they gain from someone else taking the initiative in finding out the information.

If no one among the group knows the answer, the member can seek the information outside the group, either elsewhere on the Internet or by turning to their friends, family, or acquaintances for answers. This constitutes the third type of information exchange behaviour. The fourth type is formulated in a more abstract manner than the above: “the whole community is presented with a question” (Burnett). Burnett revised this type in 2004 with Buerkle to include queries presented to the whole community and queries which are also presented to the community but directed to specific individuals.

Scholars have found many reasons for the willingness to answer other participants' enquiries. Donath (1999: 31) states that participants do not answer others' questions purely out of altruism; the aspiration to build one's reputation and to establish one's online identity affects the willingness to assist others. Wellman and Gulia (1999: 177) enumerate the following as motivation: to express one's identity, to increase self-esteem, to receive respect and to attain status. Chen, Boase and Wellman (2002: 101) argue that the more a person uses the Internet, the greater their sense of online community will be. A sense of participating in a community plays a part in the two following ways. First, the inclination to participate in the community can be driven by the feeling that one's actions or information will have an impact on the community (Kollock 1999: 228). Second, a participant will help out a recipient although he may have little reason to believe that the recipient will ever be in a position to repay him (see *network balancing*, Wellman and Berkowitz 1988: 167). There is a sense that if one helps out, one is more likely to receive help from others in the community, if the occasion should arise (Kollock 229, Wellman and Gulia 177). As Wellman and Gulia explain, participants who have “a strong attachment to an electronic group will be more likely to participate and provide assistance to others” (Wellman and Gulia 177).

Taking the above into account, it is easy to see why it is beneficial for any audiovisual translator to participate in virtual communities for television series. There, she is very likely to find assistance to many questions. It is also worth noting that within these virtual communities, there is an ongoing 'fact checking operation': if the community has a large membership, the members will act as checks against incorrect information. If a member spreads erroneous information or answers a question incorrectly, someone else is likely to intervene and provide the accurate information. This study will investigate two manifestations of virtual communities populated by fans: a home page and a discussion

forum. Home pages could be said to be default destinations in seeking information online. One is likely to seek out authoritative home pages whenever confronted with an information seeking need. Additionally, information seekers will often visit informative discussion forums either to find specific information or to stay informed about a particular topic. Accordingly, this thesis has elected to explore these manifestations.

Who, then, are these online community participants who can assist the audiovisual translator in her work? The next section will focus on this issue.

## 2.4 Fan Studies

Jenkins (1988: 88) gives the following definition of a fanatic: “[o]ne becomes a fan not by being a regular viewer of a particular program but by translating that viewing into some type of cultural activity, by sharing feelings and thoughts about the program content with friends, by joining a community of other fans who share a common interest”. In addition, what separates the fan from the casual viewer is the emotional or intellectual intensity the fan invests in the series (Jenkins 1992: 56). Accordingly, the fan will seek opportunities to discuss the series with other people, and the fan will most likely turn to the Internet as an outlet for expressing the ideas, thoughts and emotions the series could evoke.

Lewis (1992: 1) remarks that everyone is a fan of something, if being a fan is conceptualised as a person who respects, admires or desires something or someone. In addition, the success of serialised shows (series which have a long-term plot or mystery) has caused fan studies scholars to discuss anew the definition of being a fan. For Rehak and Scott (2007), this success indicates that a large portion of the viewing audience has taken on activities normally associated with fans, such as paying attention to the intricacies of the long-term plot (see Jenkins' “intellectual investment” described above). Thus, they refer to the ‘fanification’ of the audience. Askwith also argues that mainstream audience is beginning to participate in fan-like activities (Askwith 2007: 91). Fan communities consist of large numbers of people, and, as Papacharissi (2002: 653) found, home pages classified as fan pages (of actors and artists) were the least likely category to display personal information about the web master. Therefore, a definitive profile of the fan or a demographic survey of fan communities are beyond the scope of research. In broad terms, Jenkins mentions two fan communities: “one mostly female and focused around the production and consumption of fan fiction and the second, mixed gender and focused on

online speculation and discussion” (Jenkins 2006).

Regardless, scholars have studied the activities of specific online fan communities: Nancy Baym runs Online Fandom, a web log which follows the trends in online relationships between fans, artists and industries<sup>1</sup>. (Her web log, or blog, contains separate posting categories for “fan creativity”, “fan power” and “fan sites”.) Scholars such as Jenkins (1995), Harris and Alexander (1998), Hellekson and Busse (2006), and Bury (2005) have also researched online fan communities (see Suggested reading for bibliographic details on these studies). Bailey (2002: 242) discusses the animated series *Futurama* and documents how fans of the show maintained hundreds of home pages offering a varying degree of information on the show, among them *Futurama*-related web sites which catalogued the popular culture references made in the episodes.

Overall, there is overlap between Fan Studies and audience reception research of Translation Studies. Fanatics constitute a section of the target audience, and often a very fervent, vocal one. Thus, fanatics could be a key recipient group in reception research. Karamitroglou's (2000) model for the investigation of norms in audiovisual translation defines recipients as having consciously consumed the audiovisual translation product, and acknowledges that recipients can exert control over the norms of audiovisual translation. Karamitroglou's recipients veer close to the fans of Fan Studies discipline in certain aspects (conscious consumption vis-à-vis active audience, control over norms vis-à-vis control over creative decisions in television series), but he does not convey awareness of the resemblance (Karamitroglou 2000: 76, 198, 236). At present, there appears to be no recognition of points of comparison existing between Translation Studies and Fan Studies.

## 2.5 Television as a serialised and intertextual medium

This section will supply background literature on the current state of United States television in terms of its serialised and intertextual nature. Both of these considerations are critical in examining how online fan communities operate, because the communities thrive on television series which display these features. Exploring these considerations will also highlight the ways in which United States television series are becoming more and more challenging to the audiovisual translator, thereby giving additional incentives for seeking out knowledgeable fan communities. Finally, the following discussion on intertextuality

will provide analysis tools for the two case studies explored in Chapters 3 and 4.

The serialised nature of television series dawned with the invention of the VCR (Jenkins 2007). 'Serialised' defines a television series which features a specific long-term plot, which can span numerous episodes, a production season or the entire run of the series (Ryan 2003: 1). The genre of the serialised show can vary from a legal thriller (*Damages*) to an action series (*24*) to a science fiction series (*Battlestar Galactica*). Episodes of the serialised show reveal the long-term plot in increments, and the viewers are compelled to see every episode lest they should miss vital information on the series' storylines. An inconsequential line in one episode could prove pivotal to the storyline in later episodes. Anything could be a part of the unfolding puzzle.

Having outlined the serialised nature of today's United States television series, I shall discuss *intertextuality*, which refers to the relationships that exist between a text and all other texts. It was originally a literary term, but its use soon spread to other fields such as art, architecture and cinema (Allen 2000: 175). The term was coined by Kristeva in the 1960s. Allen traces the origins of intertextuality from Ferdinand de Saussure's linguistic concepts (*langue, parole, sign, signified, signifier*) and Mikhail Bakhtin's *dialogism* to Kristeva's exploration of Bakhtin's works, her own discussion of a text as a compilation of cultural textuality and Roland Barthes' 'death of the author'. Allen (36) notes that Bakhtin focuses on human objects using language, whereas Kristeva's point of focus is text and textuality. Barthes' focus is on the concept of the author, which he describes as a modern capitalist figure who automatically assigns a commercial value to the work. The author also subjugates readers into being consumers who only read the meanings set by the author. Barthes posits that there are two kinds of readers: consumers and readers. The former "read the work for stable meaning", while the latter "are productive in their reading... are themselves 'writers' of the text" (ibid. 5-74, 180). Bakhtin, Kristeva and Barthes all underscore the fact that texts are open-ended; there are no bounds to the intertextuality to be found in them.

The intertextuality with which I am concerned here is conscious. The examples from the television series I plan to discuss are deliberate on the part of production team, and they are largely chosen and executed for a purpose by the writers and producers, who intend for the viewer to notice the intertextuality. On the surface, this seems to be in direct contrast with

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1 For more information on web logs, see *Blog* in Suggested reading.

Barthes' 'death of the author', where it is negated that any author sends a unified and original thought or meaning to his readers. What I argue is, in the context of televisual intertextuality, the author does not claim that his thoughts or meanings are his own; the author concedes that the meaning behind the intertextual reference will emerge if and when the correct reading happens, that is to say, when the knowledgeable fan understands the reference.

When one discusses intertextuality in the context of the television as a medium, one is likely to be referring to various types of allusions to other television series, characters, motion pictures, magazines, music, and so on (see White 1986; Fiske 1987; and Olson 1987). The intertextuality of Bakhtin, Kristeva and Barthes seems far removed when considering current television series and their specific uses of intertextuality as outlined above, and I would hazard to argue that the intertextual references of television series do not fully reflect the philosophical considerations which Bakhtin and Kristeva outline. What is required is a theory of intertextuality that allows for the use of the term intertextuality in a mostly allusive way. Genette's (1997) *transtextuality* provides such a theory.

Bakhtin, Kristeva and Barthes' intertextuality corresponds to Genette's (1997: 1) transtextuality, which he defines as "all that sets the text in a relationship, whether obvious or concealed, with other texts". In an order of increasing abstraction, transtextuality is comprised of *intertextuality*, *paratextuality*, *metatextuality*, *hypertextuality* and *architextuality*. For Genette, intertextuality refers to "a relationship of copresence between two texts or among several texts", and manifests in "the actual presence of one text within another": either in quoting, plagiarism or allusion. The two former are more literal in nature, whereas allusion is "an enunciation whose full meaning presupposes the perception of a relationship between it and another text, to which it necessarily refers by some inflections that would otherwise remain unintelligible". Paratextuality helps to direct and control the reception of a text by its readers, and includes titles, chapter titles, prefaces, notes, interviews, reviews, publicity announcements, illustrations and book covers. These condition the reader's experience of reading the book. Metatextuality concerns "the relationship most often labelled 'commentary'. It unites a given text to another, of which it speaks without necessarily citing it". Hypertextuality refers to "any relationship uniting a text B (... the hypertext) to an earlier text A (... the hypotext)". Hypertextuality in Genette's categories is initially restricted to satire, parody and pastiche; his *Palimpsests* discusses the matter of hypertextuality in great detail. Finally, architextuality is "the entire set of general

or transcendent categories – types of discourse, modes of enunciation, literary genres – from which emerges each singular text” (ibid., 1-5).

Genette's intertextuality, metatextuality and paratextuality seem material within the confines of television. Out of intertextuality's three forms, allusion seems most applicable to the context of the televisual medium, where one encounters references to other television series, characters, and popular culture phenomena. Genette exemplifies his definition by supplying an example which evokes “the legends of Orpheus and Amphion”. In a similar fashion, fictional characters on television series may refer to, and thereby evoke, any number of topics, from current news items and popular magazines to motion pictures and television series. For instance, as will be seen from the second case study of this thesis, an episode of the United States drama series *Veronica Mars* evokes Shakespeare's *Hamlet* multiple times.

Genette's metatextuality is carried out by the Internet fanatics, who comment on the television series they watch. However, contrary to Genette's stipulation that the metatext does not occasionally cite the source text, the Internet fans do generally cite the source texts, for their commentary is based on their reading of the source text. Therefore, citations from the source text play a crucial role in the discussion. Genette's paratextuality seems particularly apt for discussion on television series, where factors such as episode titles, opening credits, press releases, interviews with the cast and crew, and spoilers<sup>2</sup> condition the reception of the episode by the viewer. All in all, Genette's transtextuality veers closer to the topics examined in this thesis: allusions, fan commentaries, extratextual facets of television. Nonetheless, so far, I have provided a look at intertextuality from the field of literature. I shall now introduce two conceptualisations of intertextuality within the medium of television. I shall begin with Fiske (1987), and then explore Askwith's (2007) intertextuality.

Fiske (1987: 108) discusses intertextual dimensions of and within television, restricting his intertextual relations to those existing within the same medium. Fiske separates intertextuality into horizontal and vertical types. Horizontal intertextuality “exists between primary texts that are more or less explicitly linked, usually along the axes of genre, character or content”, whereas vertical intertextuality exists between “a primary text... and

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2 Spoiler is a bit of information – usually surmised from casting call sides – that provides clues on upcoming plots, thereby 'spoiling' the anticipation of the viewer.

other texts of a different type that refer explicitly to it”.

Fiske's character-based intertextuality revolves around an actor or a character and their appearances in the television media. These appearances form an intertextuality that is “the aggregate of all and an essential part of the reading of any one” (ibid., 109). For instance, consider Marcia Cross, an actress from the popular prime time soap, *Desperate Housewives*. Intertextuality surrounding her could be formed by a varying combination of the series episodes, the promotional clips, the actress' appearances in talk shows, and the character's appearance in an advertisement for a cleaning product. A viewer who has only seen the advertisement and the actress' appearance in another television series will have a different intertextual reading of Marcia Cross than a regular viewer of *Desperate Housewives* who has never seen her in anything else.

Fiske's content-based intertextuality hinges on Williams' (1990) concept of television's 'flow' of images and segments: “intertextual relations of content can easily cross genre boundaries” (Fiske 1987: 109). He gives an example of how a broadcast news segment about Native Americans' strife and fight for their rights can influence the viewing of a Western motion picture. Finally, Fiske's genre-based intertextuality reflects the tendency of television series to display a mix of genres, thereby creating different readings of the television text. Television series can display features of its closest genre match but will also inevitably contain characteristics from other genres (ibid., 111). Fiske's vertical intertextuality incorporates primary, secondary and tertiary texts. The primary text is the television series. Fiske seems to categorise the secondary texts as coming from and featured in the media, such as publicity releases, news articles, and reviews of the series. Tertiary texts then come from the viewers who write letters, participate in opinion polls, and engage in private conversations with other people (ibid., 117-120).

There are facets which make Fiske's definition of intertextuality problematic in view of today's television industry. Fiske bases his content-related horizontal intertextuality on Williams' (1990: 89-93) *flow* of television programming, where the boundaries between scenes of television series or movies, commercials and promotional clips for other television series all blur together, becoming one flow that has no distinct parts. According to Bailey (2002: 247), today's technological advances brought on by various digital appliances (recording boxes such as TiVo and DVR players) and online streaming of television series have made the concept of 'the flow' obsolete: “[t]he symbolic flow of the

television text can now be redirected, resegmented, and reconstructed and can cross spatial and temporal lines that were previously impassable”. Commercial breaks can be fast-forwarded through or omitted altogether from the recordings, viewers can control when and in what format they watch an episode. Williams' flow suffered its first setback at the hands of the VCR, and with today's technology, it “can now be completely discarded” (ibid.).

As for Fiske's vertical intertextuality, it could be stated that its use has been rendered obsolete when one considers the ways in which the media surrounding the television industry has changed: online home pages offer possibilities for the primary, secondary and tertiary texts to mix with one another and, in a word, intertwine with each other. Fans can exert power over future plot developments, journalists are assigned to blog and converse with fans about specific television series, producers and writers of television series communicate with both journalists and fans, and certain television series may even interweave their fans into the episodes. An example of the latter is an episode of *My Name Is Earl* which referred to the television discussion forum *Television without Pity*<sup>3</sup>. The production crew created four member accounts which were utilised both in the episode's script and after the episode's broadcast (Johns 2007). In today's world, the division of vertical intertextuality into primary, secondary and tertiary texts seems cumbersome, as the above argues.

Askwith (2007: 11-12) argues that the United States television industry is currently experiencing a significant change in its advertisement-revenue-driven model: audience is transforming into smaller “niche audiences and communities of interest”, and the combined effect of TiVo, DVR, iTunes and television series episodes being streamed online at official network home pages are granting the viewers more control over their television viewing. Askwith states that the United States television industry needs to achieve “audience engagement”, which would help to “restore television's status as an advertising medium”. Certain television series have already succeeded in engaging the audience by offering “program-related content, activities and social interactions” that have changed the passive consumption of television to “an active, perpetual process that happens everywhere, and at all times”. In order to fully understand these changes, a new conceptualisation of the television text is necessary. Part of this conceptualisation is Askwith's own take on Fiske's intertextuality, which he broadens to include four

categories: *intertextuality*, *horizontal intratextuality*, *vertical intratextuality*, and *extratextuality*.

According to Askwith (2007: 106-109), instances of intertextuality occur when a character refers to, for example, a magazine, a current event, a motion picture or another television series. Horizontal intratextuality refers to “the relationship between two explicitly linked texts”, which appears as references to events and characters seen in previous episodes. Vertical intratextuality stands for “the link between a television program and a second text developed (often across media) to extend the narrative events or settings of the first”. For instance, it was recently announced that a *Buffy the Vampire Slayer* comic which will continue the story of the series will be released in the future (Jensen 2006). This is an example of vertical intratextuality. Finally, extratextuality refers to “the relationship between a text and something that has been written about that text”. This could be a review of the television series, an interview with an actor from the cast, or news article about the performance of the show in the ratings. Extratextual reading also takes place when fans use their knowledge of behind-the-scenes events to interpret fictional storylines or events. I shall use Askwith's concepts in Chapters 3 and 4 to categorise the types of references which United States television series *Arrested Development* and *Veronica Mars* feature in their episodes.

How do these textual relationships emerge? Do they have a distinctive form of manifesting? Intertextual and horizontal intratextual references are likely to appear as verbal utterances in the dialogue of the television series. In addition, there are occasions when these references manifest in nonverbal ways, such as when a character mimics another's gestures, a visual imagery of a scene resembles a previous one, or a television series injects aspects of a topical commercial into its script. Vertical intratextual references are relatively unlikely to appear in either verbal or nonverbal forms, because of vertical intratextuality's transmedia nature. For example, it is hard to fathom a *Doctor Who* character remarking during a scene “buy the new *Doctor Who* novel, out now!” Suffice it to say that there are exceptions, as the case study of Chapter 3 will demonstrate. Extratextual references can be initiated by verbal or nonverbal signals, but they take place in the mind of the fan and are more difficult to perceive by the outsider than intertextual or horizontal intratextual references.

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3 URL for *Television without Pity* home page is <<http://www.televisionwithoutpity.com>>.

Having briefly discussed the ways of manifestation of these textual relationships, I shall introduce one way of how they can be listed or catalogued. I have already mentioned Bailey's article on *Futurama* and the home pages created around this animated series. It is no coincidence that Bailey specifically examines online home pages, for they offer, with their speed and ease of setting up, updating and editing, an ideal way of documenting a wide variety of references. Indeed, Landow (1997: 35) posits that hypertext is “a fundamentally intertextual system”. For Landow, hypertext denotes not only “text composed of blocks of text... and the electronic links that join them” but also text that includes “visual information, sound, animation, and other forms of data” (ibid., 3).

Any online home page is a hypertext which “has the capacity to emphasize intertextuality in a way that page-bound text in books cannot”. An extensive example of this capacity is *The “In Memoriam” Web*, Landow and Lanestedt's hypertext cataloging the “internal and external allusions and references” of Alfred Tennyson's *In Memoriam* poem (ibid., 51). Landow restricts his research to literary works and does not examine how hypertext may be applied to television series in a similar fashion. However, there does not appear to be any fundamental reasons as to why the focus point of Landow's hypertext intertextuality could not be transferred from books to television series. Online home pages are opportune places for listing and dissecting references made in television series.

The definition of intertextuality in this thesis is a combination of Genette's intertextuality (allusions), metatextuality (fan commentaries) and paratextuality (extratextual components of television). Askwith's concepts of intertextuality provide a way of analysing this combination. Therefore, the case studies of Chapters 3 and 4 will rely on Askwith's concepts in their discussion.

### 3. CASE STUDY: *ARRESTED DEVELOPMENT*

The United States situation comedy *Arrested Development*, created by Mitchell Hurwitz, was broadcast on the FOX network from 2003 to 2006. In total, 53 episodes were produced. Despite critical acclaim, the series struggled to attain viable ratings, which was ultimately the reason for its cancellation.

#### 3.1 About *Arrested Development*

The series was shot in a mock-documentary style with ironic narration by motion picture director Ron Howard. The plot concerned a formerly affluent family of the Bluths, whose housebuilding business came under investigation for fraud and treasonous dealings with the Iraqis. The characters were: George Bluth, duplicitous and imprisoned patriarch determined to escape any way how; Lucille Bluth, manipulative and dismissive matriarch; George Oscar Bluth ('GOB', pronounced as 'Job'), eldest son and ladies' man who aspires to a career as a professional magician; Michael Bluth, twin brother to Lindsay, responsible and put-upon family man who attempts to run the family business; Lindsay Fünke, self-involved philanthropist whose only care in life are her looks; Byron 'Buster' Bluth, youngest son who nurtures an unhealthy attachment to his mother; Tobias Fünke, Lindsay's husband who has obvious homosexual tendencies and wants to become an actor; Maeby Fünke, daughter of Lindsay and Tobias, who strives to rebel against her parents at every turn; and George Michael Bluth, son of Michael, who struggles with his unrequited crush on his cousin Maeby.

*Arrested Development* is a intricate mix of a situation comedy and mock-documentary. According to Olson (1987: 293), the narration in *Arrested Development* is heterodiegetic (the narrator is absent from the story), thereby rendering the series metatextual: the narration reminds the viewers of the series' artifice. On one hand, Howard's narration treats the Bluths as real people; on the other, the narrator is also an omniscient one and will often shed light on a particular Bluth's feelings and motives, which belies the fictional nature of the narration. Omitting six episodes ("Pilot", "Key Decisions", "For British Eyes Only", "S. O. B.s", "Family Ties", "Exit Strategy"), every episode begins with the opening credits, theme song and the narrator's explanation of the premise: "now the story of a wealthy family who lost everything, and the one son who had no choice but to keep them all together". This poses an intriguing oxymoron: on one hand, if the narrator were a

person living in the real world, he would not be privy to the Bluths' thoughts and feelings. Furthermore, in this case, there would be no narration over the opening credits where the actors are introduced with their real and character names. In essence, the narration represents the fiction, whereas the names reveal the non-fictional aspect of the series. If the narrator were a real person, he would be expected to say: “now the *fictional* story of a wealthy family”. On the other hand, if the narrator were a person who lives in the fictional world of the Bluths, he would exhibit no knowledge of the series' ratings struggles and would not plead with the viewers to tell their friends of the show.

The Bluths themselves do not seem aware of the camera crew following them around, which requires a suspension of disbelief on the part of the viewer: how can they be unaware of the fact that a camera crew has been chronicling their lives from early childhood? Certain visual gags are employed throughout the series to remind the viewer of the non-/fictional crew's existence, furthering the aspect of metatelevisuality within the series. The episode “S. O. B.s” ends in a supposedly live feed situation, with the director yelling “cut!” and a crew member reminding the cast that they still have the West Coast live broadcast to do. Simultaneously, the camera man backs away from the cast and another crew member shows up on the screen before the screen turns white and the end credits roll.

The humour of *Arrested Development* is extremely fast-paced: occasionally, horizontal intratextual references to previous scenes or episodes last only mere seconds, with a brief musical clip or a visual clue being deployed. This thesis will examine the ninth episode from the show's third and final season: “S. O. B.s”. This episode offers a rich field of instances of Askwith's textual relationships. In order to facilitate the reader's understanding of the references, I shall provide a short plot outline for the episode. In “S. O. B.s”, the Bluths decide to host a fund-raiser in order to save the company from bankruptcy. Lindsay becomes a dedicated housewife, GOB becomes a waiter by accident, and Michael tries to persuade Andy Richter to act as a master of ceremonies at the fund-raiser. George Michael is enrolled into private school, and Tobias recruits Maeby into helping his career and making gift bags for casting directors.

### 3.2 About *Balboa Observer-Picayune: An Arrested Development Fan Site*

The series attracted a vocal and enthusiastic online following, which resulted in many

unofficial home pages about the series. One of those home pages is *Balboa Observer-Picayune: An Arrested Development Fan Site*<sup>4</sup>. This home page features an episode guide, a gallery, cast and crew guides, a quotes section, episode transcripts, sound bites and detailed reference lists of all the episodes. The home page also has sections for fan art such as desktop wallpapers, electronic greetings cards and quizzes. A special section called 'Bluthcyclopedia' is an A to Z guide, detailing intertextual, vertical intratextual, horizontal intratextual and extratextual references made in the episodes. Members can discuss the episodes and other topics in a forum hosted by the home page. One must be registered as a member to post in the forum; however, access to the threads has not been restricted, so anyone can view the posts by the members in a specific thread. Registering as a member is free of charge. Topics of the threads include recreational pursuits (listing favourite episodes, actors, quotes) and informative threads where members discuss soundtrack songs, hidden features (Easter eggs) on the DVDs, the origins and multiple dimensions of the jokes, and so on.

### 3.3 Method of case study

The method of the case study is qualitative analysis, and will focus on content analysis of two primary sources: "S. O. B.s" (an *Arrested Development* episode) and the sections for the episode at the *Balboa Observer-Picayune*. I shall conduct a close reading of both sources in order to explore the ways in which the home page could help the audiovisual translator in seeking information for the references made in the episode. The first stage of the analysis consisted of viewing the episode and listing every intertextual, horizontal intratextual, vertical intratextual and extratextual reference I could detect. The second stage will consist of checking the home page's relevant sections (episode guide page, episode transcript, the 'Bluthcyclopedia' listings) and comparing them to my own reference list. This second stage will be documented in the next section, where I shall discuss the similarities and differences between my own and the home page's references. I shall reproduce the online source material (excerpts from the *Balboa Observer-Picayune*) in written form in this thesis<sup>5</sup>. Because the reference information is located in three separate compartments (episode guide page, episode transcript, 'Bluthcyclopedia'), I shall inspect them individually, beginning with the episode guide page, then reading the transcript, and concluding with the 'Bluthcyclopedia'. The order is determined by the layout of the home

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4 URL for *Balboa Observer-Picayune* is <<http://the-op.com>>.

5 Appendix 2 provides screen captures of the home page for reference. I have digital copies of all online sources.

page and by the anticipated sequence of perusing the home page.

### 3.4 Case study analysis

As detailed above, the separate locations of information necessitate three compartments of case study analysis. In the preliminary results of the analysis, I had identified 25 intertextual, 32 horizontal intratextual, one vertical intratextual, and ten extratextual references.

#### 3.4.1 Episode guide page at *Balboa Observer-Picayune*

Similar to all episode guide pages for individual episodes, the one for “S. O. B.s” includes links to the episode transcript, quotes, references and gallery at the top of the page<sup>6</sup>. On the right, embedded in the table and running along the length of the document, are the production data: production and broadcast order; broadcast date; names of the episode's writers and director; and regular, recurring and guest starring characters. The middle of the table contains the main data: episode plot outline, key references made in the episodes, miscellaneous references, quotes from the episode and a selection of most topical comments about the episode from the 'Talk Room', the home page's discussion forum.

The episode plot outline is:

Concerned about the family's future, George Sr. insists they host a fundraiser to raise awareness within the community. Michael is in charge of finding a celebrity to emcee the event, so he sets out on a mission to track down Andy Richter. Meanwhile, G. O. B. inadvertently becomes a waiter and has a run-in with a nasty customer.. Lucille.

The outline omits the events concerning Lindsay, Buster, George Michael, Maeby and Tobias. Because the outlines are meant as short introductions to the episodes, omissions will occur. However, because of their brevity, the outlines are unlikely sources of helpful information to the audiovisual translator.

Next up are the 'References' which list horizontal intratextual and intertextual information. The name of the reference is a hyper link which will lead the visitor to the relevant 'Bluthcyclopedia' page. The reference explanation is often followed by a link image 'context', which will take the visitor to the relevant place in the episode transcript. It must be noted that the 'references' are not listed chronologically; instead, they are in alphabetical

order, thereby complicating their easy perusal by the audiovisual translator, who is likely to proceed in the chronological order in finding out the meanings behind the references.

**Example 1**, “Chareth Cutestory”, reminds the visitor that a character called Chareth in the episode “refers to Michael's pseudonym in 'Altar Egos' when he's flirting with Maggie Lizer”. Clicking on Chareth Cutestory will open a 'Bluthcyclopedia' page where the origin and history (i.e. the horizontal intratextual nature) of the name is explained, essentially detailing the same facts. Clicking on the links 'Michael' and 'Maggie Lizer' will lead one to the relevant cast guide pages where the character's backstory is given (biographical details of the character), all the episodes in which the character appears are listed, the actor/actress depicting the character is identified, and in addition, there are references which lead to other 'Bluthcyclopedia' entries which are connected with the character. Example 1 is an instance of horizontal intratextuality I had not detected on my viewing.

**Example 2** is “Cloud Mir”, which states “the *Variety* website has an ad for Cloud Mir (bottom right) 'like velvet.’” Clicking on the name will lead to a 'Bluthcyclopedia' entry where it is revealed that Cloud Mir is a vodka brand that Lindsay previously promoted in a restaurant. Cloud Mir has accumulated a rich horizontal intratextual reference history, and its 'Bluthcyclopedia' entry lists the episodes and the ways in which it has been featured in prior episodes. **Example 3** is the reference “Judge Reinhold”, for which the horizontal intratextual information reads “the *Variety* website has an ad for *Reinhold* with the tag: 'This fall... Justice Will Be Done!’” Following the reference name link, the visitor will encounter a 'Bluthcyclopedia' page where the two episodes which feature Judge Reinhold are listed. This is one of the few occasions in which the 'Bluthcyclopedia' does not offer all the pertinent information. What is missing is the following: First, there is an actor called Judge Reinhold, to whom 'Reinhold' clearly refers, as Reinhold is not a common last name. Second, this reference sets up a storyline for the actor Judge Reinhold in the subsequent episode “Fakin' It”, where the actor appears as himself, about to start hosting an eponymous reality television series where he will preside over court cases. Furthermore, there is no link to a cast guide page for the actor. None of the above horizontal intratextual and intertextual information are included in the 'Bluthcyclopedia' entry. These omissions mark one of the differences between my own and the home page's reference lists.

**Example 4** is “newspaper article”, which reads: “*The Orange County Tribune* has the

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6 URL for “S. O. B.s” episode guide page is <<http://the-op.com/episode/309>>. See Graphic 1 of Appendix 2.

headline 'Bob Loblaw Lobs Law Bomb!' with the subheading 'Bluths lose attorney, chances of survival slim.'" The reference name link leads to a 'Bluthcyclopedia' entry which lists the contents of previous newspaper articles which have been featured in the episodes. This reference omits to mention that it constitutes extratextual information: In November 2005, the Fox network announced that it had cut back the series' episode order from 22 to 13 – a move which amounted to a cancellation (Adalian 2005). "S. O. B.s" was, in all likelihood, written, produced and aired after the announcement (production schedule of one episode from writing to taping often lasts only eight days, see O'Donnell 2007: 43).

**Example 5**, "on the next *Arrested Development*", is a listing which transcribes the words of the narrator set to scenes which are purportedly from the next episode at the end of each episode. This ploy ("on the next *Arrested Development*") is a joke which has its origins in the pilot. Networks decide whether or not they will pick up a series for broadcast based on the pilot episode. Given this, at the time of the pilot's production, the producers have no idea if their show will be given a series-order (O'Donnell 36). As Hurwitz and Bateman (2004) explain, the producers of *Arrested Development* included a glimpse of the (would-be) next episode of the series at the end of the pilot as a joke. 'On the next *Arrested Development*' stayed on as a regular feature throughout the series' run. Only rarely did it give a factual glimpse of the upcoming episode: rather, it was used to tie up storylines or present new jokes for the episode. The 'Bluthcyclopedia' entry page for this reference lists all the 'on the next *Arrested Development*' excerpts from the episodes.

**Example 6** is "Quintuplets", explained with "Andy Richter starred in the show *Quintuplets* (also produced by Imagine Television) that was cancelled after one season". Richter is an actor who appeared in a "cameo" role in a previous episode "Switch Hitter" (Internet Movie Database). In "S. O. B.s", he plays himself and four other characters, who are quintuplets. This reference supplies the intertextual information of Richter starring in a series which is connected to his role in the episode. The reference itself does not include a link to Richter's cast guide page. However, the production information box on the right-hand side features Richter's name and supplies the relevant link.

**Example 7** is "Showtime" and is explicated: "George Sr. says he thinks it's 'show time'; a reference to the premium cable channel Showtime rumored to be interested in picking up *Arrested Development*." The 'Bluthcyclopedia' page for Showtime supplies the same extratextual information. The next reference, **Example 8**, is "The Ocean Walker",

explained with: “The Variety website has a banner ad for *The Ocean Walker* with the tag: ‘Coming soon... it’s deep.’” Clicking on the reference name link, the ‘Bluthcyclopedia’ entry reminds the visitor of the origin of the reference: a previous episode was eponymously titled, and in said episode “Maebly is inspired by Rita to the screenplay *The Ocean Walker* where the characters walk across the ocean”. The ‘Bluthcyclopedia’ entry for *The Ocean Walker* features useful horizontal intratextual information.

**Example 9**, “Village People”, is explained with “‘Freddie Wilson’ is clearly meant to represent a member of a Village People-type band.” This is intertextual information supplied by the home page, as Village People is not referenced in the episode: in the topical scene, Tobias remarks to Michael and Lindsay that “[George Michael] is a regular Freddie Wilson”. Neither twin knows Tobias’ reference, and the narrator interjects to say “it’s this guy” as the series inserts a photo of five men dressed in Village People-esque clothes, with disco music playing briefly in the background. Accordingly, Freddie Wilson is a fictional member of a fictional band, which the home page extrapolates to refer to Village People, prompting Example 9. The purpose of the intertextual reference is to underscore once again Tobias’ homosexual leanings, as Village People and their song “Y. M. C. A.” are considered perennial favourites among the homosexual population (McLeod 2006: 543).

**Example 10** is “Y. O. M.” and includes “Andy Dick hosts *Why We Were Scared of the ’70s* on Y.O.M., the music network that covered spring break”. Dick’s name has a link which leads to a cast guide page which does not include any biographical information on the actor. The page only mentions that Dick’s appearance was uncredited in the episode and features a link to Y. O. M., the ‘Bluthcyclopedia’ entry of which explains that it is a youth-oriented music network and lists the horizontal intratextual history of the reference.

The reference titled “Hey” is **Example 11** and features the following information: “Buster greets Lindsay with ‘Hey, sister’ for the first time.” Clicking on the reference name link will lead the visitor to a ‘Bluthcyclopedia’ entry where the origin of the reference is explained: “Buster greets people with ‘Hey’ followed by their relation.” The section then lists all the occasions Buster has greeted someone with ‘hey, [relation of the person]’. This information is horizontal intratextual: it gives information on one of Buster’s character traits, and it reveals that his greeting gathers a substantial history throughout the series’ run.

Then come the 'miscellany' references, which are: “Come on!, factoid, HBO, Milford School, Muffin Man, robot, *The O. C.*, *Wizard of Oz*.” Clicking on the links will lead one to the pertinent 'Bluthcyclopedia' entries. The “come on!” entry, **Example 12**, does not explain the reference's origin: it is an expression first repeated by GOB in multiple episodes during the second season. Soon thereafter, other characters began uttering the expression. However, the entry only lists three episodes in which “come on!” is used, which is a partial list. It is unclear why the entry does not list the other instances. **Example 13**, the “factoid” reference link, leads to a 'Bluthcyclopedia' entry which features information on Charlize Theron, a guest star who appeared in five third season episodes of the series. There is no explanation or definition of 'factoid' or how it is connected to Theron. Instead, the entry merely lists two episodes, “Mr. F” and “S. O. B.s”, detailing that “Charlize Theron was born in South Africa” and “Charlize Theron was an Oscar winner”, respectively. The logic of tying 'factoid' to this specific actress is unclear. After both factoids about Theron, there is a link image “Context”, which will lead the visitor to the pertinent contexts in the episode transcripts.

Clicking on **Example 14**, the “HBO” reference link, will lead one to its 'Bluthcyclopedia' entry where it is explained that Home Box Office, HBO, is a “premium cable channel” and “the Home Builders Organization has the same acronym as the premium cable channel”. However, what is missing is the reason for mentioning HBO in the script in the first place: similar to Showtime, it was rumoured at one point that HBO could be interested in purchasing the production rights of *Arrested Development* from Fox. Essentially, the 'Bluthcyclopedia' entry supplies the intertextual information but fails to provide the extratextual one to the visitor.

**Example 15** is “Milford School” and links to a 'Bluthcyclopedia' entry where it is mentioned at the top of the page that it is “an institution once famous for its credo that children should be 'neither seen nor heard.’” It omits the fact that all Bluth children are reported to have attended the school in their youth, a fact revealed in the episode “Public Relations”. The entry page lists episodes “Public Relations”, “Good Grief”, “Switch Hitter” and “S. O. B.s” as referring to the school. The details for Milford School's 'Bluthcyclopedia' entry are somewhat incomplete: The “Public Relations” episode detail only mentions “now featuring a Talk Room”, in which the 'Talk Room' functions as a link to the home page's discussion forum. Displaying the home page's own features seems to have overridden the inclination of supplying only relevant horizontal intratextual

information to the visitor (Milford School now hosting a talk room, where students can spend hours talking with one another). Moreover, the “Public Relations” reference is not followed by a 'Context' link to the scenes in which Milford School is discussed within the episode. In addition, Milford School's 'Bluthcyclopedia' entry omits a second season episode where it is mentioned: “Afternoon Delight”. In the episode, Lucille reveals that she has sent Annyong (the Bluths' adoptive Korean son) to Milford School to teach him a lesson. However, I have to admit to having missed two instances of reference to the school that the 'Bluthcyclopedia' details, in the episodes “Good Grief” and “Switch Hitter”, where the Milford School does not come up in the dialogue but in the scene settings: in the former, “Young Buster is wearing a Milford Academy polo shirt”, and in the latter, “the softball game takes place at Milford Park, which the outfield sign says includes 4 fields: softball, shuffleboard, horseshoes, and lawn tennis”. This Milford school reference is certainly one of the examples which show how a home page can simultaneously provide new information and omit other information.

The “Muffin Man” reference, **Example 16**, will lead one to a 'Bluthcyclopedia' entry where it is explained that “John Beard references the children’s song which begins, 'Do you know the Muffin Man?’” The entry details useful intertextual information which I missed during my viewing of the episode. **Example 17**, the “robot” reference, links to a 'Bluthcyclopedia' entry where there are four episodes listed: “The Cabin Show”, “S. O. B.s”, “Exit Strategy” and “Development Arrested”. The entry supplies horizontal intratextual information, as the origin of the robot reference lies in GOB calling “Michael a robot for not crying” in “The Cabin Show”. After this first instance, it comes up three more times, in the episodes listed above.

“The O. C.” reference is **Example 18** and links to its 'Bluthcyclopedia' entry which explicates that “*The O.C.* is a popular Fox television show primarily about teenagers and their families in Orange County. *The O.C.* is a show-invented term for Orange County”. This is vital intertextual information and explains why, in the episodes “For British Eyes Only” and “Making a Stand”, Michael is telling other characters not to call Orange County 'The O. C.' This expression by Michael's is eventually repeated by another character (by Bob Loblaw in “Making a Stand”) and in another instance nothing to do with Orange County: in “S. O. B.s”, Tobias refers to the obsessive compulsive disorder as “the O. C. disorder”, and Michael again implores Tobias not to “call it that”. All in all, this “The O. C.” incident is an example of the singular humour found on the show, and of the home

page's resources when it comes to supplying essential extratextual and horizontal intratextual information.

Finally, **Example 19**, the “Wizard of Oz” reference, refers to Tobias erroneously calling Michael “Steel Man”, when he intends to call Michael “Tin Man”, who is a character from the musical *Wizard of Oz*. The 'Bluthcyclopedia' entry for *Wizard of Oz* explains that it is a “classic musical with Judy Garland” and then lists the three episodes in which it has been referred to: “Visiting Ours”, where “George Michael mistakes *Oz* for *Wizard of Oz*”; “Missing Kitty”, where “Tobias is named 'Dorothy'” and “Tobias sings: “Somewhere over the rainbow / There’s another rainbow” which is from *The Wizard of Oz*, albeit with incorrect lyrics”; and “S. O. B.s”, where “Tobias references the 'steel man.’” Omitting the “Visiting Ours” reference, *Wizard of Oz* has a strong connection to Tobias because of homosexual leanings: the stereotypical representation of a gay man involves him being an aficionado of musicals (Farmer 2004: 75). In addition, in the “Tobias is named 'Dorothy'” listing, 'Dorothy' includes a link to a separate 'Bluthcyclopedia' entry, where it is explained that Dorothy is “slang for homosexual”.

This concludes the examination of the episode guide page. Several intertextual, horizontal and vertical intratextual and extratextual references are not explicated on the episode guide page, and therefore, the information seeker would be expected to keep seeking information on the home page. I anticipate that the next step by the information seeker would be to read through the episode transcript to see if any further clarifications could be found there. Therefore, the next section will examine the transcript.

### **3.4.2 Episode transcript at *Balboa Observer-Picayune***

The episode transcripts provided by the home page are a very useful resource for an audiovisual translator if the post-production script is not available for use. However, as with all online resources, one must remain alert for possible errors when reading the transcripts. I shall examine the “S. O. B.s” episode transcript from beginning to end and assess the ways in which it succeeds and sometimes fails to provide essential information on the episode's intertextual, intratextual and extratextual references.

Before proceeding, I shall explain the structure of the transcript pages<sup>7</sup>. The name of the speaker is written in purple and includes a link to the character's cast guide page. The dialogue of the speaker is beneath the speaker's name and indented slightly. The Narrator's lines are always in gray and italics, in order to separate them from the lines of the other characters. As a contrast, the characters' lines are always in black and in regular form without any special markings. There are dialogue exchanges which have been selected and anointed as memorable quotes by the home page web masters. These quotes are indicated by a box in light blue colour. The series also employed a multitude of flashback scenes, and the dialogue of these scenes are indicated in boxes in light gray colour. Any reference information featured in the episode guide main page's "References" list or found in the 'Bluthcyclopedia' are displayed on the right-hand side of the dialogue, in boxes of green colour.

The "S. O. B.s" episode transcript comprises eight separate pages. The first page of the transcript names the episode, lists the names of the writers of the episode (in this case, Jim Vallely and Richard Day), displays links to other pages of the same transcript, and marks the "revision" number of the transcript, which is 1.3 in this case. Apparently, the transcript has undergone revision. I shall examine all the transcript pages in the sequential order of the episode, noting if the transcript includes or excludes any pertinent intertextual, horizontal or vertical intratextual, or extratextual information which either the episode guide or I have noted. The reason why the episode guide page factors into the following discussion is because I have already examined it, and the episode guide page as well as my own listings give me a ready basis to which to contrast my evaluation of the transcript.

The episode itself and the transcript begin with **Example 20**, an ominous declaration by an unseen announcer: "tonight: an *Arrested Development* you can't miss. A cavalcade of stars. The shocking final moments will be presented live! And one of these people... will die". The use of an announcement such as this is unique in the run of *Arrested Development*: this marks the only occasion when it is employed. The rarity, tone and content of the announcement is, in my opinion, intended to entice viewers to watch the episode. The singular use of this type of announcement could indicate to the viewer that something extraordinary will occur in the episode. The portentous tone of the announcement ("you can't miss") heightens its overall effect and compels the viewer to continue watching. The promises of subsequent events ("a cavalcade of stars", "presented

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<sup>7</sup> See Graphic 2 of Appendix 2 for an example of the structure of the transcript.

live” and “will die”) further strengthen the resolve of the viewer to watch. The promised events occur toward the end of the episode, at which point I shall discuss them at length.

The above announcement sets the tone for the episode that differs from the other episodes of the series, thereby also offering an inkling of the episode's extratextual dimensions. The following elaborates on this. The first page features a green reference box entitled 'newspaper article', which is another appearance of Example 4 and supplies the information as seen above: “The Orange County Tribune has the headline 'Bob Boblaw Lobs Law Bomb!' with the subheading 'Bluths lose attorney, chances of survival slim.’” In the mind of the fan in the know, this unfortunate turn of events concerning the Bluths clearly connects to the series' dire situation. The entire storyline of the Bluths losing their attorney and struggling to find ways to survive takes shape as extratextual information: attorney refers to the broadcasting network. The home page does not connect the Bluths' struggles with the series' cancellation in the episode guide page or in the transcript. The parallels are the *raison d'être* of the episode's storylines. Without knowing the background, the viewer and the audiovisual translator could miss the dialogue lines' extratextual dimension.

In **Example 21**, George Senior asks Michael to hire “another surrogate”, referring to the character Larry Mittleman who has acted as George Senior's middleman during his house arrest in multiple previous episodes. Neither the transcript nor the episode guide page convey this bit of horizontal intratextual information. **Example 22** is a reference to Lindsay and Tobias' advances toward the family's lawyer Bob Loblaw. This is an instance of horizontal intratextuality, as previous episodes “Forget-Me-Now”, “Notapusy” and “Making a Stand” have featured scenes where both Lindsay and Tobias have pursued the lawyer, the former on purpose and the latter unwittingly. The transcript omits this information. **Example 23** is the writing “put on 3-D glasses now”, which is displayed on the screen just as Michael finishes saying “if we want a chance of keeping this family going past the next few weeks, we’re going to have to pull out all the stops”. Michael goes on to suggest that they all find jobs in order to earn money needed to keep the company afloat. At this point, the screen flashes to a blurred vision of GOB throwing a tomato at Michael. The blurred vision is linked to the on-screen message of putting on the three-dimensional glasses. If the viewer were to wear the glasses, he would experience the tomato-throwing in the vivid three-dimensional vision. This is one example of the subtle humour *Arrested Development* uses often, and, in addition, it is an example of extratextual and intertextual references. In **Example 24**, Michael commenting that they need “to pull

out all the stops” in order to survive will form into 'the series needs to pull out all the stops' in the mind of the knowledgeable fans: they will assume that the three-dimensional glasses stunt is part of “pulling out all the stops” in order to achieve higher ratings for the series, rendering this extratextual information. Additionally, the mention of three-dimensional glasses is an intertextual one, because there are other United States television series which have featured either scenes or entire episodes shot in three-dimensional style, including the situation comedy *Third Rock from the Sun* (episodes “A Nightmare on Dick Street Part 1” and “A Nightmare on Dick Street Part 2”) and, more recently, *Medium* (episode “Still Life”). Usually, the purpose of filming three-dimensional clips is to attract more viewers to the series (Holst 2005).

A few lines of dialogue later, Lindsay announces that her daughter has been accepted into “the most prestigious private school in town”, prompting Buster to respond “oh no, not the Milford Academy”, referring to Example 15. In the transcript, the green box providing the reference information about the Milford School from the episode guide page is missing. However, one can assume that the visitor will already have picked up the horizontal intratextual history of the school from the episode guide page. However, what the episode guide page and the references have completely missed **Example 25**, the horizontal intratextual reference in Michael's “that sounds like another one of those gradeless, structureless, new age feel-gooderies”. In the first season episode “Pier Pressure”, it was revealed Maeby had attended a school where, for instance, traditional grades were not given: instead, the grades were displayed as images, such as a picture of the sun or a crocodile. Maeby's previous attendance at a “new age feel-goodery” is not documented by the episode guide page or the transcript at all.

Example 17 appears in the exchange about Michael being “a robot”, and there is no green box to provide the 'robot's' miscellany reference information from the 'Bluthcyclopedia'. In addition, the same must be said for Tobias' *Wizard of Oz*/Steel Man confusion, Example 19: again, there is no green box containing the pertinent reference information beside the dialogue exchange.

In **Example 26**, Michael orders Lindsay to become a housewife and suggests that GOB to find employment in order to save expenses (these are a few dialogue lines apart, but I decided to discuss them together for reasons which will become clear shortly). This constitutes horizontal intratextuality, as later on in the episode, Lindsay is doing her best to

cater to the needs of her family members by doing household chores, and GOB, fulfilling his own words in this scene, becomes a waiter inadvertently. Michael's suggestions to Lindsay and GOB are also horizontal intratextuality in the sense that it connects with a previous episode, "Public Relations" from the first season, where a publicist encourages employment and charity work to the Bluths in an effort to make the family seem personable and functional. This storyline of Lindsay becoming a housewife and GOB waiting is also relevant further on in the episode, when it will form extratextual information, on which I shall elaborate when the transformation into extratextual information occurs. **Example 27** concerns Lindsay's line: "you know, Mom, I think the only time you ever cooked for us, was the morning Rosa's mom died". Lindsay refers to Rosa, the Bluths' old housemaid, who has previously been mentioned in episodes "Staff Infection" and "Good Grief". This horizontal intratextual mention of Rosa is omitted from both the episode guide page's references and the transcript, where the information could have been supplied with the green box.

**Example 28** and the final reference from the first transcript page is embedded in George Senior's suggestion that instead of the Bluths becoming housewives and waiters they "have a big event? Some sort of 'Save Our Bluths' type thing". On cue, the writing "www.saveourbluths.org" appears on the screen, and this writing is produced in the transcript in normal script. The 'Save Our Bluths' phrase is connected to the title of the episode, "S. O. B.s" (which can also refer to an expletive). No information on the URL is given by the transcript itself or the episode guide page. One would have to search elsewhere for the information, for example, in the home page's discussion forum, or by perusing the Internet Archive WayBack Machine search engine<sup>8</sup> for any digital traces of the URL. The series has a history of an Internet presence in the form of functional, fictional home pages, such as I'm Oscar, and Free Annyong<sup>9</sup>, which were based on the events of the series and were featured in the episodes, making the appearance of another home page URL a horizontal intratextual reference. These home pages are a case of Askwith's vertical intratextuality, in which television series cross the boundaries of the televisual medium into other media. The address "www.saveourbluths.org" could also have been an acknowledgement to the fans who had, a year prior, established online a home page at <<http://www.saveourbluths.com>> to secure a third season renewal. This

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<sup>8</sup> URL for the Internet Archive WayBack Machine is <<http://www.archive.org/web/web.php>>.

<sup>9</sup> At <<http://www.imoscar.com>> and <<http://www.freeannyong.com>>, respectively, now locatable via the Internet Archive WayBack Machine search engine.

aspect makes the reference an extratextual one.

On the second page of the transcript, **Example 29** is the Narrator's line “please tell your friends about this show”, which marks the first of two occasions where the Narrator pleads with the audience to recommend *Arrested Development* to their friends and acquaintances in order to increase ratings. This is also one of instances in which the series breaks the fourth wall, i.e. the suspension of disbelief of the viewer, and makes a purely metatextual reference (another metatextual devices include showing a sound microphone and a crew member on camera in this very same episode, “S. O. B.s”). This line by the Narrator provides an opportune place in the transcript to explain the behind-the-scenes troubles of the series, as the line overtly references these troubles, and indeed, the outspoken candor of the line nearly transforms the otherwise extratextual information (up-to-now only known by the fan) into intertextual information (available to anyone who is watching the episode). However, the home page does not feature this extratextual information.

The next instance of a specific type of information connects to Example 9: Tobias refers to “Freddie Wilson”, and this time, there is a green box beside the line providing the same information as Example 9 above. However, the transcript reveals a fact which the reference listing omitted: “closed captioning had Victor Willis, from the Village People”. Closed captioning service is provided by the networks for the deaf or hard-of-hearing viewers, and it is unclear where this discrepancy between the actual line and the closed captioning derives from. It can be that the closed captioning writer either misheard the line, based his decision on a faulty script, or perhaps decided to correct an erroneous popular culture reference. Nonetheless, in this case, the transcript provides additional intertextual information which the episode guide page lacked.

Some lines later, in **Example 30**, Tobias refers to putting on his “analrapist” stockings in order to analyse George Michael's recent eccentric behaviour. Tobias has referred to himself as an “analrapist” (a combination of 'analyst' and 'therapist') in the episode “Forget-Me-Now”. This coined profession strengthens Tobias' homosexual image, and constitutes horizontal intratextual information, which the episode guide page and the transcript fail to convey.

Next, there is a little error in the transcript: the information of Example 2 is repeated in the wrong place, beside a dialogue and screen images which make no reference to it. The

“Cloud Mir” box should be situated a little further down, grouped with “The Ocean Walker” and “Reinhold” boxes, where it is topical. The erroneous placing of the “Cloud Mir” box is followed by the correct placing of a green box referencing “The O. C.”, Example 18.

As the Narrator reveals that Maeby has “been on the set of a film called Snowboarding School 2, in her secret life as a film executive”, the screen shows an Internet article from Variety newspaper concerning the fictional motion picture. The Internet article page has advertisements for “Cloud Mir”, “The Ocean Walker” and “Reinhold” (Examples 2, 8 and 3, respectively). The transcript includes green boxes displaying the horizontal intratextual information which can also be read in the episode guide page's References listings. What is missing is intertextual information on **Example 31**, “Variety”, which is the United States show business' newspaper.

The third page of the transcript begins with a scene where GOB decides to embarrass Lucille at the club and pretends to be a waiter who is waiting on her. This is another reiteration of Example 26. Lucille remains oblivious to GOB's intentions, because as the Narrator explains, “Lucille had never made eye contact with a waiter”. Lucille's dismissive attitude is **Example 32**, and it has been documented in “Visiting Ours”, where she verbally abuses a waiter for touching her drink glass with his thumb, and in “Burning Love”, where a waiter complains to Michael that Lucille has never treated him with civility. Lucille's behaviour in “S. O. B.s” is character continuity and also a part of horizontal intratextuality which the transcript and the episode guide references fail to inform.

Examples 7 and 14 are referenced in Michael and George Senior's exchange about the future of Bluth Company, wherein George Senior mentions that “the Home Builders Organization” will not be supporting them, Michael concurs that “HBO's not going to want [them]”, and George Senior surmises that “it's show time”, concluding that they need to have a show during dinner to attract contributions. On the right-hand side of this exchange, there are green boxes detailing the same information as the episode guide page reference on 'Showtime' and the miscellany reference on 'HBO'. The transcript provides the pertinent intertextual and extratextual information in this case.

Directly following George Senior's suggestion that they have a show during the charity dinner, he remarks that they “can have celebrities in. You know, Oscar winners like Nicole

Kidman”. No intertextual information is given on Kidman, **Example 33**. However, Example 13, the “factoid”, appears on the side of George Senior's line and declares “Charlize Theron was an Oscar winner”. While one could say the green box should also include the information that Theron was a special guest star during the first half of the third season, it nevertheless provides the relevant information about Theron's acting credentials and how it relates to George Senior's reference to Kidman as an Oscar winner. In **Example 34**, Michael declines his father's suggestion, claiming that he does not “want to just round up a bunch of famous people that have nothing to do with [their] family as some sort of cheap stunt”. This line can be interpreted in multiple ways. First, the line could be seen as a critique of the United States television series' tendency to cast famous people in roles in order to attract more viewers. Second, because *Arrested Development* itself participated in this activity by casting Theron (and other notable actors, such as Ben Stiller and Zach Braff) in a role, it can be viewed as self-conscious critique on the part of the series' producers and writers. Third, this critique is also relevant in the episode itself, where multiple celebrities (Andy Dick, Zach Braff, John Beard, Ben Stiller, John Larroquette, Judge Reinhold, and Richard Belzer) make brief cameos, a ploy designed – once again – to attract viewers. While the home page manages to provide correct information on Theron, it fails to reflect on the horizontal intratextuality conveyed by Michael's words and how they are related to the cameo-making actors in this episode.

Directly below the “factoid” green box, Example 13, there is a green box entitled “Muffin Man”, Example 16. However, this is a lapse in the transcript, as the dialogue at this point does not refer to “Muffin Man” in any capacity. It becomes clear that there is an error in the transcript's hypertext mark-up language coding, because a little further down the page, the green boxes “factoid” and “Muffin Man” appear again, at which point the “Muffin Man” song is mentioned in the dialogue. The news anchor John Beard asks, “do you know the Muffin Man?” The green box supplies the pertinent intertextual information: “John Beard references the children's song which begins, 'Do you know the Muffin Man?'” The song in question is called “Muffin Man”, which is appropriately the title of the reference. **Example 35** is the anchorman himself, John Beard. He has made numerous appearances in *Arrested Development*, and the link in his name in the transcript will lead one to his cast page, which lists the episodes in which he has starred and little biographical data.

In **Example 36**, Michael mentions Andy Richter, who guest stars in this episode as himself and as his fictional four identical brothers. Richter is famous for his years as Conan

O'Brien's co-host on *Late Night with Conan O'Brien* talk show. He later departed to pursue a career as an actor. Richter has previously made a cameo on this series in the episode "Switch Hitter", but the transcript neglects to include this horizontal intratextual information as well as any intertextual information about Richter and who he is.

The first intertextual reference on the fourth transcript page concerns Richter: Donnie Richter, one of Andy's fictional quintuplet brothers, mentions that "[Andy] can't seem to really attract a real audience", pointing to Richter's cancelled television series, *Andy Richter Controls the Universe* and *Quintuplets*, both of which were cancelled because of low ratings, in 2004 and 2005, respectively. Example 6, the "Quintuplets" green box, appears beside the literal reference to it: "identical quintuplets, actually". However, the transcript and the reference listing fails to mention Richter's other forays into starring in his own show, *Andy Richter Controls the Universe*. These additional details about Richter's career are included in Example 36.

Then comes a line of dialogue which mentions the name 'Chareth', bringing up Example 1. At this point, the transcript features a green box entitled "Chareth Cutestory", which includes the same information as the episode guide page's eponymous reference listing. **Example 37** is George Michael wondering if his assignment "will go toward [his] grade". In the episodes "Pier Pressure" and "Sad Sack", it has been established that George Michael is a very motivated student and feels the need to excel at school. This episode's dialogue brings up this character trait, thereby constituting horizontal intratextuality. The transcript fails to convey this. In addition, the transcript and the references omit **Example 38**, another horizontal intratextual piece of information, which is formed by the brief musical clip with the lyric, "Mr. F", which refers to a previous third season episode called, "Mr. F". The musical clip is used in a subsequent episode "Family Ties".

Further down, Maeby refers to Variety, Miramax and Jamie Kennedy, **Examples 31, 39** and **40**, respectively. These intertextual references are not acknowledged by the episode guide page or by the transcript. Miramax is a motion picture corporation, and Jamie Kennedy is an American actor and television personality. It remains to be seen if the 'Bluthyclopedia' will include information on them. The last instance of special information on the fourth transcript page is Example 11, Buster's greeting Lindsay with "hey, sister". A green box titled "hey" accompanies this exchange and provides the information as seen on the episode guide page's reference listing.

The fifth page of the transcript contains another reference to Example 36, Andy Richter, whom Lucille mistakenly describes as “Ed McMahon's kid”. This dialogue line includes **Example 41**. The transcript supplies no information on Ed McMahon, who is best remembered as Johnny Carson's announcer and co-host on *Tonight Show Starring Johnny Carson*, a United States late-night talk show. McMahon also pursued a career in acting. Lucille attributing Richter as McMahon's son draws parallels between the two (talk show sidekicks, careers in acting), thereby forming intertextual information. Neither this parallel nor any facts on McMahon are explained on the transcript.

Next, is Example 12, GOB's usual catch phrase “come on!” which he has used in episodes such as “Afternoon Delight” and “Switch Hitter”, making this phrase a part of the series' horizontal intratextuality. This is not mentioned in the transcript or on the episode guide page. **Example 42** comes after Michael has witnessed Lindsay's earnest efforts to care for her family and has heard of GOB being employed as a waiter. The example is connected to Example 26 and originates from Michael's line: “[w]ell, am I the only one that thinks that this family is finally starting to become sympathetic and relatable? I mean, that's what people want to see”. For fans, this could form extratextual information, because one reason for the low ratings of *Arrested Development* was believed to be the fact that the audience could not relate to the Bluths and their lives of idleness. This will also remind the viewers of the first season episode “Public Relations”, in which the first attempts to make the Bluths more personable were pursued. Accordingly, this utterance includes both extratextual and horizontal intratextual information.

On the sixth page of the transcript, Tobias suggests that he and Maeby paint their lips “Joan Crawford red, pop on a little blue eyeliner” in order to plant lipstick kisses on his application letters. Joan Crawford, **Example 43**, was a well-known motion picture actress from the 1920s to the 1970s. The transcript does not supply a green box explaining the intertextual reference to the actress at all. Tobias' suggestion to apply a little eyeliner strengthens his homosexual image, constituting horizontal intratextual information. In addition, Tobias' same-sex tendencies are reinforced by “Wicked”, **Example 44**, a line from George Michael which informs the viewers that Tobias has tried out for a part in the musical *Wicked*, a reference which constitutes both intertextual and horizontal intratextual information. The latter comes about when one considers that *Wicked* tells the story of the three witches of *Wizard of Oz*, a musical which has strong ties to Tobias, as has been

demonstrated above.

George Michael refers to Example 16, the Muffin Man, when he hears that his teacher at the new school has been poisoned. This time, the transcript does not feature the green box titled “Muffin Man”, perhaps because this is the second instance when it is mentioned in the episode. The transcriber could have thought it unnecessary to include the green box once more. In addition, during this scene, the episode shows a clip from a program called *Why We Were Scared of the '70s* on a television set. As the viewer can see, said program airs on Y. O. M., and the transcript provides a green box titled “Y. O. M.”, supplying the same information as Example 10. The green box also includes **Example 45**, a link embedded in “Andy Dick”, the name of the actor who recounts his childhood fear of the Muffin Man poisoner in the clip. The link leads to Dick's cast page.

On the seventh page of the transcript, before the episode itself is interrupted for a commercial break, in another instance of Example 29, the Narrator informs the viewers “[n]ow that’s a clear cut situation with a promise of comedy. Tell your friends”, marking the second time the Narrator breaks the fourth wall of storytelling. Back from the commercial break, the Narrator describes the Save Our Bluths party as “heating up”, and at this point, famous actors such as Zach Braff, Ben Stiller, Judge Reinhold, Richard Belzer and John Larroquette (**Examples 46, 47, 3, 48 and 49**, respectively) enter Lucille and George Senior's apartment, reminding the viewers of Example 20, the announcement from the beginning of the episode. These actors are the “cavalcade of stars”. Apart from Larroquette, these actors' appearances exhibit both intertextuality and horizontal intratextuality. The former comes about when one considers that the actors are making brief cameos in the episode. In accordance with this definition, Braff, Stiller, Reinhold, Belzer and Larroquette do not have any lines and appear on the screen for only a few seconds. For any viewers unfamiliar with the series' past events, the actors are recognizable solely based on their other works apart from *Arrested Development*. The horizontal intratextuality references comes about in the minds of the fans in two distinct ways: Braff and Stiller have both appeared in episodes of the series during the second season. They serve as reminders of past storylines. As a contrast, Reinhold and Belzer are upcoming guest stars (in episodes “Fakin' It” and “Exit Strategy”, respectively). The transcript omits to identify the actors, possibly because the actors only make cameos and have no lines and the episode script does not refer to them verbally.

Example 16, the Muffin Man, makes its third and final appearance in the episode as George Senior is revealed to be the “Muffin Man” who poisoned teachers during the 1970s. Again, the transcript does not feature the green box detailing the intertextual information. The final mark I have for the seventh page concerns **Example 50**, the following speech by Michael: “I was going to say that you don’t know who my father really is and that what has happened to us is a great injustice, that we were never really given a fair chance. But that’s not the truth. We’ve been given plenty of chances”. This is another instance of where the episode forms into extratextual information in the mind of the viewer who is aware of the strife and struggles the series has gone through during its existence.

The other two events from Example 20, the ominous announcement from the beginning of the episode, are fulfilled by **Examples 51** and **52**. An elderly woman chokes and dies at the Save Our Bluths fundraiser, marking Example 51 (“one of these people will die”). For the eighth and last page of the transcript I have one reference. The final moments of the episode are supposedly presented on live feed, marking Example 52 (“the shocking final moments will be presented live”). The background music of the scene stops suddenly as the broadcast goes live, and there is a “LIVE” graphic on the screen. This is an intertextual reference, for there have been other television series which have produced live episodes in order to garner ratings, such as *ER* (“Ambush”) and *The West Wing* (“The Debate”). In addition, Examples 20, 46, 47, 48, 49, 51 and 52 form their own horizontal intratextuality: events teased in the announcement occur at the end of the episode.

Before proceeding with the last part of information seeking concerning this episode, I feel it appropriate to generate a short summary of the references neither the episode guide page nor the transcript have explicated. Intertextual information is missing for Variety, Andy Richter, Miramax, Jamie Kennedy, Ed McMahon, Joan Crawford and *Wicked* (Examples 31, 36, 39, 40, 41, 43 and 44). The majority of lacking intertextual information concerns biographical information: why this should be so remains somewhat unclear. Horizontal intratextual information is lacking on GOB's “come on!” catch phrase, George Senior's surrogate, Lindsay and Tobias' advances toward Bob Loblaw, Maeby's previous new-age schooling, the Bluths' previous attempts to find employment, the Bluths' former maid Rosa, Tobias' 'analrapist' accreditation, Lucille's contempt of waiters, George Michael's preoccupation with grades, and lastly, prior attempts to make the Bluths seem sympathetic and relatable (Examples 12, 21, 22, 25, 26, 27, 30, 32, 37, and 42). This horizontal

intratextual group is more varied, as it includes character sayings (Examples 12 and 30), established character traits (Examples 32 and 37), and specific plot developments (Examples 21, 22 and 26), among others. Vertical intratextuality information is lacking on the series' inventive use of intertwining Internet home pages into the fictional stories of the episodes, Example 28. Extratextual information is missing on the origin of the episode's storyline and how it relates to the cancellation of the series, and the practices of stunt casting (Examples 4 and 34). Having outlined the topics yet to be explored, I shall now move onto the 'Bluthcyclopedia'<sup>10</sup>, the A to Z listing of references of the *Balboa Observer-Picayune*, and examine if it provides information on the missing items.

### 3.4.3 'Bluthcyclopedia' entries at *Balboa Observer-Picayune*

First, I shall focus on the intertextual references. There are no individual 'Bluthcyclopedia' entries for Andy Richter, Ed McMahon, or Joan Crawford (Examples 36, 41 and 43). However, there are entries for other celebrities who have been mentioned in the episodes, such as Joan Baez and David Cassidy. As will be remembered, there is a cast guide page for Richter, which however lacks biographical information crucial to certain aspects of his guest star appearances (being Conan O'Brien's sidekick on *Late Night with Conan O'Brien* and how this relates to being mistaken for Ed McMahon's son, and failing to attract “a real audience” with previous television series). For Jamie Kennedy, Example 40, there is a listing titled *Jamie Kennedy Experiment*, which leads to an entry where the following is stated: in “Notapusy”, “Jamie Kennedy and Maeby are both 'X'ed in the fashion of the show *The Jamie Kennedy Experiment* where the 'X' represents the victim of a prank”. In Kennedy's name, there is a link which leads one to the cast guide page of the actor, where his appearance in “Notapusy” is listed. His cast guide page does not feature any additional information such as a biography. The 'Bluthcyclopedia' does not contain entries to Variety, Miramax or *Wicked* (Examples 31, 39 and 44). However, as one realises that *Wicked* is closely related to *Wizard of Oz*, one could broaden one's browsing of the list and find the entry for *Wizard of Oz*, where the previous references to the musical are listed.

Next, I shall examine the horizontal intratextual references. There are no entries for surrogate (Example 21), a man hired by George Senior to act in his stead while he is under house arrest. Likewise Example 22, the overtures toward Bob Loblaw by Lindsay and Tobias, are not featured in the entries. Looking for entries such as “turned off”, “romantic”

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10 URL for 'Bluthcyclopedia' main page is <<http://the-op.com/ref/object.php>>. See Graphic 3 of Appendix 2.

or “pursuing” yields no results. Example 24, Maeby's previous schooling experience, is difficult to locate on the list – broadening the key word group to include 'education', 'schooling', 'school' or 'new-age' yields no results. However, as I systematically perused the 'Bluthyclopedia' listings, I found an entry titled 'Sunshine Academy', the page of which included “[n]on-traditional school in Boston that grades its students using farm animals and Elvii” and “Maeby attended this school and received a crocodile in spelling”. Sunshine Academy is the new-age feel-goodery which Michael refers to, but in order to locate this information, the seeker must exert considerable and perhaps time-consuming effort. Concerning Example 25, the Bluths' previous attempts to find employment, neither checking the listings under E, J and W (for 'employment', 'job' and 'work', respectively) nor further exhaustive check under all letters yield results.

There is an entry for Rosa, Example 26, which lists two episodes in which she has been mentioned: “Staff Infection” and “Good Grief” (obviously, this entry is incomplete, as Rosa is mentioned in the topical episode “S. O. B.s”). In “Staff Infection”, “Lucille asks for Rosa when Lupe is gone”, and in “Good Grief”, “Buster tries to get even with the old maid”. Whilst reading the entry, it becomes clear that Rosas of these previous episodes and of the current episodes are the one and same character. Accordingly, the 'Bluthyclopedia' entry renders useful horizontal intratextual information.

There is no listing for Example 29, Tobias' profession 'analrapist', and there are no separate entries for 'analyst', 'therapist', or 'psychiatrist', which relate to Tobias (the former two as they are the origin words of the 'analrapist', and the latter because Tobias has previously been characterised as a psychiatrist). Nor are there any entries for Example 31, Lucille's poor treatment of waiters (nothing under 'waiter', 'mistreatment'), or for Example 36, George Michael's preoccupation with his grades (nothing under 'grade', 'success', 'scholastic success'). Admittedly, these latter examples are concerned with character continuity (establishing and developing a consistent group of character traits), and therefore, harder to capture as specific key word entries, which tend to favour characteristics, names, topics and occurrences which are memorable.

Example 12, GOB's catch phrase “come on!”, has its own entry listing under C. The entry page includes a partial list of the episodes in which “come on!” has been heard, either said by GOB or other characters. The list provided by the home page is “Afternoon Delight”, “Switch Hitter”, and “S. O. B.s”. There is a “talk room” thread visible below the “S. O.

B.s” listing, in which one fan remarks “and so many others” (episodes where “come on” has been uttered by other characters). The final horizontal intratextual reference is prior attempts to make the Bluths seem sympathetic and relatable, Example 41. There is nothing under S or R for 'sympathetic' or 'relatable', or for synonyms of 'employment', as has been established above.

The one instance of vertical intratextuality is the display of the 'Save Our Bluths' website address on the screen, which was Example 27. There is no separate 'Bluthcyclopedia' entry for said home page under S; nor is there any all-inclusive entry titled 'websites' or 'home pages' which would list all the home pages created for the show. This is an omission on the part of the *Balboa Observer-Picayune* home page.

Finally, the extratextual information examples of stunt casting and the episode's storyline connect to the situation behind the scenes (Examples 33 and 4). There is no entry titled 'stunt casting', 'casting', 'famous actors' or 'celebrities' (the latter two owing to the fact that stunt casting is practised with celebrities or actors whom the audience would know). Nor is there any entry which would explicate the episode and the behind-the-scenes situation's similarities: no entries for 'cancellation', 'sympathetic', 'relatable', or 'parallels'.

Nevertheless, there is an entry which does explicate a similar situation. It is titled “episode order cutback”, where the episode “Sword of Destiny” is named and the following information is given: “the housing contract cutback is a thinly veiled reference to Fox’s reduction of the season two episode order of *Arrested Development*. Both were reduced from 22 to 18”. Why is there not a similar 'Bluthcyclopedia' entry, explaining that the threat looming over the future of the Bluth Company is an analogy to the real-life situation of the series?

### 3.5 Discussion of results

Table 1 documents the nature of the references and the number of references I had detected on my own and the revised number of references after perusing the *Balboa Observer-Picayune* home page. My perusal of the *Balboa Observer-Picayune*'s resources yielded only two additional references. Please note that individual references can act as examples of multiple textual relationships, which is the cause of the discrepancy between the total number of examples and the added totals of Table 1.

**Table 1** Textual nature and number of references in “S. O. B.s”

<i>Textual nature of references</i>	<i>Number of references</i>	<i>Revised number of references</i>
Intertextual	25	26
Horizontal intratextual	32	33
Vertical intratextual	1	1
Extratextual	10	10

The episode guide page offers a quick check list for the audiovisual translator. The most useful features are the reference listings and the list of the characters that appear in the episode, both of which provide horizontal intratextual information which the series tends to thrive on. Chareth Cutestory, the first entry of the reference listing, was a reference I had missed during my viewing, meaning that I instantly encountered new information. What I feel is missing is a list of the actors playing the characters, because the actor list is a typical feature of episode guides and is usually visible on the first visited episode guide page. However, the actors are identified on the character guide pages to which the character name links lead. All in all, the episode guide page offers a brief glimpse into the main information for the episode.

For the transcript, I have classified two types of omissions: ones for which background information is locatable in 'Bluthycyclopedia', and others on which background information is lacking. The former are not numerous, including the Milford School, Maeby's previous unorthodox school, the 'robot' label which is attributed to Michael, Steel Man and *Wizard of Oz*, and Rosa, the Bluths' old maid. As far as the references for which no background information is accessible, they fall into several categories in the textuality which they represent. I shall categorise them according to the anticipated ease of seeking information on them outside the *Balboa Observer-Picayune*. First, the intertextual references. The reasoning behind electing this to be the easiest category is based on the fact that they are not tied to the series' plots; rather, they are United States popular culture items, and it is probable that someone familiar with the popular culture of the United States will have heard of the them. The intertextual references include Ed McMahon, Andy Richter, Variety, Miramax, Joan Crawford, and *Wicked*. One can enter these names into an online search engine and will receive instantly thousands of results.

Second, I present horizontal intratextual references. *Arrested Development* requires of its viewers a constant alertness for horizontal intratextuality. Throughout the run of the series, George Senior is under federal investigation for fraud and treason. One could characterise

this as the series' long-term, serialised arc. Horizontal intratextuality also takes shape as repeated lines of dialogue (“come on!”, “her?”, “no touching”, “I've made a huge mistake”), consistent character development, and references to past episodes. The three horizontal intratextual references without any background information are Tobias' 'analrapist' credentials, Lucille's contempt of waiters and George Michael's preoccupation with his grades. 'Analrapist' is a succinct term which was coined by Tobias and therefore is a candidate for an entry in the 'Bluthcyclopedia'. The latter two fall more decidedly into the realm of character development. The character development is somewhat more difficult to capture: the two examples have not rendered any catchy coinages, and have occurred throughout the course of the series, in each of the three seasons. Perhaps they have appeared in too sparse a time frame to have made an impression on the home page web masters.

Third, I consider the episode's vertical intratextual reference, the 'Save Our Bluths' home page. This reference requires the inclination and the means of accessing the Internet to visit the indicated web site. Whilst horizontal intratextuality involves staying alert and remembering the previous episodes, vertical intratextuality forces the fan to act physically (turning on the computer, connecting to the Internet, typing in the URL of the home page). As explicated above, the 'Save Our Bluths' home page also comprises horizontal intratextuality and extratextuality (the fan will be reminded of the series' other official home pages and the fans' campaign for third season renewal, respectively).

Fourth, I present the extratextual references, which concern numerous dialogue lines of the episode and indeed, the plot of the episode as a whole. The episode's plot acts as a parallel to the situation of the series in the real world: the Bluths have to “pull out all the stops” and become more sympathetic in order to secure the company's future. Accordingly, the series needs to rely on attention-grabbing stunts (cameos by famous actors, sequences shot in three-dimensional style, live feed, death) in order to garner higher ratings. The *Balboa Observer-Picayune* fails to inform their visitors of the parallels of the episode plot and the series' situation, which could pose a risk of misinformation, as the years go by and the other digital traces of the series' plight go missing.

I would assess that the *Balboa Observer-Picayune* is best equipped to provide both types of intratextual information to the audiovisual translator. The analysis I have conducted on the home page's information sharing practices has looked for faults and errors. All in all, I

must conclude that the *Balboa Observer-Picayune* is an excellent resource for an audiovisual translator.

## 4. CASE STUDY: *VERONICA MARS*

*Veronica Mars*, created by Rob Thomas, was a serialised drama focusing on the people and events of a fictional county, Neptune, located in the state of California, United States of America. Its 64 episodes were broadcast from 2003 to 2006 on the WB and CW networks. Like *Arrested Development*, critical acclaim and fervent online fan support could not save the series from cancellation at the end of the third season.

### 4.1 About *Veronica Mars*

The series centered on Veronica Mars, a teenager who worked in her father's private investigation office in Neptune, California. The first and second seasons involved season-long mysteries which were concluded by the end of the respective seasons. The third season incorporated two long-term mysteries, lasting nine and six episodes, respectively. The final five episodes had mysteries which only lasted that specific episode. What distinguishes *Veronica Mars* from other serialised shows is the inclusion of episode-long mysteries, the clues and answers of which are incorporated into the episodes. This duality complicates the task of the audiovisual translator, who must pay close attention to both the season and the episode mysteries.

The main characters who remained throughout the series' run were the titular Veronica; her father Keith Mars, the ousted sheriff of the county who had become a private investigator; Wallace Fennel, Veronica's best friend; Logan Echolls, troubled domestic abuse victim and Veronica's erstwhile boyfriend; and Eli 'Weevil' Navarro, the leader of PCH, the local motorcycle group, and Veronica's unlikely ally. Additions to the second-season cast were Cindy 'Mac' Mackenzie, a computer cracker and Veronica's friend; Richard 'Dick' Casablancas, obnoxious rich boy and Logan's friend; Cassidy 'Beaver' Casablancas, Dick's younger brother harbouring resentment toward his sibling and their father; and Jackie Cook, spoilt rich girl and Wallace's love interest.

*Veronica Mars* can be characterised as a film noir television series. Film noir is a concept mainly applied to movies where the lead character is often a jaded private investigator that narrates and explains the intricate plot. Film noir movies also feature frequent flashbacks and stark lighting (*Film noir* 2007, 1, 4-6). *Veronica Mars* employs all of these characteristics. The fast dialogue includes sexual innuendo and numerous references to

United States popular culture. The series is horizontally intratextual: omitting four episodes (“Pilot”, “Welcome Wagon”, “I Know What You'll Do Next Summer” and “The Bitch Is Back”), all episodes begin with a brief summary of previous storylines which will play a role in the following episode. However, the continuity within the series goes beyond the long-term mysteries; the series was famed for its ability to bring back bit characters who had been featured in a scene many episodes prior.

This thesis will discuss the second season episode “Ain't No Magic Mountain High Enough”. The Neptune High School hosts a winter carnival to raise money for the senior students' trip. During the festival, the collected money is stolen from Veronica's possession, and she is determined to find the real culprit. Meanwhile, Logan makes overtures to a girl whose father implicated him in the murder of a member of the local motorcycle gang. At the Mars Investigations' office, Terrence Cook – Jackie's father – requests that Keith take him on as a client and prove he had no hand in the season's long-term mystery, a school bus crash that killed six students and two adults.

In this case study, I shall examine how a particular discussion forum community can help the audiovisual translator in the task of information seeking. The online community chosen for this question is *Television without Pity*. Next, I shall present certain facts about the home page.

#### 4.2 About *Television without Pity*

*Television without Pity* is a popular television series web site which hosts episode summaries of dozens of series and offers extensive forums with over 100,000 members interacting with one another. For the series of which it writes summaries, *Television without Pity* offers extensive forums with individual topic threads, dealing with episodes, actors, spoilers, media citings, fashion and recreational efforts. In addition, there are extensive sub-forums for shows of different genres: dramas, situation comedies, action shows, talk shows, reality shows, news shows and science fiction series, among others.

Membership is free of charge, and the forums are open for discussion twenty-four hours a day, seven days a week. Provided that one follows the rules stipulated in the “Dos and Don'ts” and “Frequently Asked Questions” sections, any member can begin a thread for their favorite television series or join the on-going discussion. The rules of posting are

adhered to, and there are many forum moderators who can enforce the rules, and warn and ban the rule-breakers. Overall, *Television without Pity* offers a functional discussion forum service. It is, therefore, of little wonder that producers or writers of television series – Aaron Sorkin, Rob Thomas, Peter Tolan, Cheryl Heuton and Nicolas Falacci, among others – are drawn to the site to check the reactions to their shows, and in some cases, to participate in the discussion themselves (“Does TwoP Have Famous Forum Posters?” thread lists any visits by ‘the powers that be’. The thread has been deactivated, and can be viewed in the “Ask Tubey” sub-forum in the “Read Only Archive”).

Andrejevic (2008: 28) examined the free fan labor aspects of television series fanaticism at *Television without Pity* in two separate surveys. The first, largely quantitative, survey gathered more than 1,800 responses, 87 percent of which were from women. 70 percent of the respondents identified themselves between the ages 18 and 34. Andrejevic's study provides a picture of the *Television without Pity* membership. What is pertinent about his second, qualitative, study to this thesis is the fact that Andrejevic examines the tasks which fans can assume in the course of their fanaticism: the way online fans gather information about the series they watch. In my own experience of the *Television without Pity* forums, the fans discuss the series in minute detail (from continuity errors to challenging the directorial choices of a given episode), actively search for news about the series, debate ratings and scheduling, provide information on items and topics referred to in the show, and keep up with the actors and producers during production hiatuses. As Andrejevic remarks, “Television without Pity forums, in short, provide a pool of research expertise available not just to a fellow fan, but also to producers” (ibid., 29). It is my contention that the forums are also useful to audiovisual translators. The following case study will examine this assertion.

### 4.3 Method of case study

As with the first case study, the method will be qualitative analysis, and will focus on content analysis of two primary sources: the *Veronica Mars* episode “Ain't No Magic Mountain High Enough”<sup>11</sup> and the discussion thread for said episode at *Television without Pity*. As of this writing (March 2008), the thread contains 676 individual posts, divided into 46 pages of posts. I shall conduct a close reading of both sources in order to explore

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11 A transcript of the episode can be located at [http://vmtranscripts.com/season\\_2/2\\_13\\_ain\\_t\\_no\\_magic\\_mountain\\_high\\_enough/](http://vmtranscripts.com/season_2/2_13_ain_t_no_magic_mountain_high_enough/).

the ways in which the posts made by the members could assist the audiovisual translator in detecting intertextual, horizontal and vertical intratextual, and extratextual references. The first stage of the analysis consisted of viewing the episode and listing every intertextual, horizontal intratextual, vertical intratextual and extratextual reference I could detect. The second stage included reading all the posts of the episode thread and comparing those to my own references and notes. The next section will document these observations.

I shall reproduce pertinent observations and points of the posts from the thread in writing, identifying the ordinal number of the post in the thread<sup>12</sup>. Noting the ordinal number instead of the name of the member who authored the post is intended to assist the process of looking up the posts. (Searching for the posts through the member name would be considerably more complicated and time-consuming and would require registration as a member.) Please note that all typographical errors in the reproduced posts belong to the authors. Owing to the unpredictable manner in which the posts by the members exhibit extratextual, horizontal and vertical intratextual and intertextual information (no one post could possibly list them all), the process of analysis will be based on the types of information rather than on examining all 46 pages from first to last or proceeding through the episode chronologically. However, each individual reference type will be presented in chronological order. This is a marked departure from the analysis approach of the first case study, but I make this decision on the rationale that it will render the analysis less cumbersome and scattered.

#### 4.4 Case study analysis

I shall begin with intertextual references, move onto horizontal intratextual information, then examine any examples of vertical intratextuality, and conclude with extratextual references. In the initial analysis, I had detected 19 intertextual, 29 horizontal intratextual, zero vertical intratextual and one extratextual references.

##### 4.4.1 Intertextual references

**Example 53** is “Elmer's glue”. Recurring character Madison protests to J. B., a new character, that he needs “to relax with the Elmer's”, concluding with “do I look like I enjoy being covered in white goo?” No post at the *Television without Pity* thread mentions or

explains what Elmer's is, but the context of the scene and a simple, quick online search will lead the audiovisual translator to the answer. Several members picked up on the double meaning of “white goo”, which in this case refers both to Elmer's glue and sperm (posts #52, 61 and 162). The double meaning is also somewhat evident when one considers the reaction of a character who happens to hear Madison's line: the character laughs.

**Example 54** is “Magic Mountain”, which the majority of the seniors want to visit on their senior trip. A quick online search will reveal that Magic Mountain is an abbreviated name for the Six Flags Magic Mountain amusement park, situated in California. Many posters mention Magic Mountain in their posts (#92, 98, 184, 205, 340, and 343) but they do not supply information on the park, perhaps because it is a well-known popular culture item among United States citizens. **Example 55**, “Catalina”, is mentioned in the episode as a destination where the affluent seniors want to go for their trip. Catalina is an island near the cities of Long Beach, Newport Beach and San Pedro, off the coast of California. Several posts (#25, 98, 133, 255, 343, 436, 445, 450, 462, 466, 468, 492, 553, and 674) mention the island but focus on debating its value as a senior trip destination. Post #459 responds to a remark questioning if “rich kids don't like roller coasters” (post #450) with supplying a link to a list of activities one can pursue on Catalina at the island's official home page.

**Example 56**, “Batman the Ride”, is referenced when Madison defends Catalina as the chosen destination of the senior trip. Madison remarks that she has no inclination to watch her peers “hurl hot dog and orange drink off Batman the Ride”. There is indeed a ride by that name at Magic Mountain, which can be ascertained by an online search using “Magic Mountain” and “Batman” as search key words. However, no member makes a reference to the ride in the discussion thread.

**Example 57** is “O. J. Simpson”, a reference to the actor who was accused of murdering his former wife and her male friend in the 1994 and was acquitted of the charges in 1995. Simpson is mentioned by Dick Casablancas, who is deriding Jackie on her father's imprisonment for the bus crash. Dick comments that he is lucky he got a baseball signed by Jackie's father before the crash, because “it's going to be worth so much more than that napkin O. J. signed for [him] at the Claim Jumper”. Dick draws a parallel between Simpson and Jackie's father. There is only one member who mentions the Simpson

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12 I have electronic copies of all the posts and have included some in Appendix 3 for viewing.

reference: in post #40, the member professes “[Dick] wins points for the O. J. reference. I can't believe they went there”. No other member makes mention of the Simpson reference, nor is there a single post which would mention the Claim Jumper, a popular restaurant chain, **Example 58**.

**Example 59** comprises references to Shake Shack and *You're the One that I Want* and comes from the movie *Grease*. Jackie remarks to Madison, “school carnival? You, me, and the Shake Shack doing a little *You're the One that I Want*?” Jackie is referring to the ending of *Grease*, where on the last day of the school carnival the characters of John Travolta and Olivia Newton-John become a couple and sing *You're the One that I Want* together. During the song, they walk into a fun house and exit it through the Shake Shack appliance (*Grease*). No member remarks on this reference.

In passing, a client at Mars Investigations mentions “Speed Zone” and “Go Kart track”, **Examples 60** and **61**. It is unlikely that the reference is to a single place, as Speed Zones and Go Kart tracks are commonplace attractions in the United States. No member refers to these. Nor does any member write about the next intertextual reference, which is “Noah's Ark”, **Example 62**. Veronica muses on the carnival: “two by two. Apparently you can only enter the carnival as if it were the Ark.” She is referring to the Holy Bible story of Noah who builds an ark to save his family and wild animals from a flood (**The Holy Bible, Authorized King James Version**, Gen. 6-9).

**Example 63** is “Ghost World” a reference to a graphic novel by Daniel Clowes. Dick wonders why his little brother Cassidy is “all snugly with that chick from *Ghost World*”, referring to Mac. The graphic novel tells the story of two girls, Enid and Rebecca, and their friendship on the cusp of adulthood. Rebecca dresses in a more conservative manner than Enid, whose personal style is decidedly more offbeat. The graphic novel was made into a motion picture, where Enid's style became more eccentric, complete with non-fashionable clothes, pale skin, strong make-up and jet black hair which she dyed several times (Clowes 2000, *Ghost World* 2001). Mac's fashion style is very similar to Enid's, inviting Dick's comparison. One member mentions: “Mac is kinda Enid like” (post #91). Other posts which mention *Ghost World* are #66, 127, 138, 271, 419, 447 and 557. Most of them focus on discussing whether or not Dick would have seen the motion picture in question, whilst three members only refer to it in passing while expressing their enjoyment at the reference. None of the posts note that *Ghost World* was originally a graphic novel and then a motion

picture.

While making overtures to Hannah, the daughter of the doctor who falsely implicated him in the murder of a motorcycle gang member, Logan implies to have a tattoo of Newton's second law across his heart. This marks **Example 64**. He is referring to the second of Newton's three laws of motion, which describes “the changes that a force can produce on the motion of a body” (*Newton's laws of motion* 2008). There are six posts (#70, 243, 266, 332, 377, and 451) which mention the reference, but none of them explicate on its content.

In **Example 65**, Weevil's niece Ophelia has a *Powerpuff Girls* back bag with her at the carnival, upon which Veronica comments. *Powerpuff Girls* is a popular animated series targeted at children. No *Television without Pity* member refers to the series in their posts – it is a passing mention in the episode and does not connect with the rest of the plot. More attention is paid to **Example 66**, Logan's compliment to Hannah of her being a “the hot daughter of a king he marries off to get, like, Denmark or something”, with several posters discussing William Shakespeare's *Hamlet* in connection to the line (posts #271, 342, 382 and 489). One member writes, “I'm wondering if there's some foreshadowing in all the “Hamlet” references. A character named Ophelia, Logan calling Hannah the princess of Denmark, a murder mystery...I'm trying to piece together where the writers are going with this” (post #271). Recognising the *Hamlet* parallels is a valuable service. There are also posts which point out previous allusions to Shakespeare's works and speculate the significance of the allusions with regard to the season's long-term mystery. These posts will come up in section 4.4.2, the horizontal intratextuality section.

**Example 67**, the motion picture *Fatal Attraction*, comes up when Terrence Cook uses it as a point of comparison for the aftermath of his illicit affair with Neptune High School's journalism teacher, Ms Dumas. Three separate posts mention the motion picture (#175, 282, 292), but none offer illuminating details about the plot of the motion picture. It concerns a Dan Gallagher, who engages in an extramarital affair with Alex Forrest, who begins to stalk him and his family after he ends the affair (*Fatal Attraction*, 1987). Obviously, Cook is comparing his one-time paramour Ms Dumas to the scorned Alex Forrest.

Another reference to an amusement park ride is **Example 68**, as Veronica taunts Madison after it has become evident that the trip to Catalina will be forsaken because of a lack of

funds. Veronica remarks that they have enough money to go to Magic Mountain, and asks Madison: “oh, you know there’s a ride called the Viper, right?” The Six Flags Magic Mountain amusement park does feature a roller coaster called Viper. Only one post, #396, mentions the Viper ride, and does not extrapolate on the reference.

One intertextual reference I had completely missed is **Example 69**, “ALCS and Don Baylor”. This concerns Cook's admission of deliberately sabotaging a baseball game: “It was game four of the ALCS. Three-run homer Baylor hit off me. Seventy mile-per-hour curveball. Didn’t break. Pure meat”. Three posts picked up on the reference's factual basis: “If Terrence Cook is supposed to be a pitcher who gave up a 3-run HR to lose a playoff game for a California team 20 years ago, they're probably basing it on the 1986 ALCS Game 5 HR given up by Donnie Moore”, writes post #56. To this, post #80 responds: “I also thought that Cook said he gave up a home run to "Baylor". Don Baylor of the Red Sox hit one of the homers that Donnie Moore gave up in the ninth in Game 5”. In addition, post #185 remarks: “add me to the list of people, too, puzzled by the similiarities between Cook's ALCS transgressions and the '86 Sox/Angels series (mainly, dropping Don Baylor's last name). There are enough details that aren't right -- game 4, not game 5 was the one that stands out, and my impression that Cook spent most of his career as a NL "Shark" (aka Padre?), but still”. This is an extensive amount of information giving real-life background to the Cook storyline, and something I had missed completely.

In **Example 70**, details are given about ephedrine, a substance which Weevil uses to try to frame a motorcycle gang member who usurped his position as the gang leader. Six posts (#183, 527-529, 535 and 643) mention the substance and discuss whether or not possessing it would merit a criminal charge. The first post implies that ephedrine is not an illegal substance, the second post speculates as to the reasons of Weevil using ephedrine in the frame-up (as a manoeuvre which won him time to escape punishment from the cash box theft), and the latter four discuss the matter of ephedrine's conceivable uses. Post #527 explains that ephedrine “is a fairly common decongestant and asthma treatment. Totally legal, if not entirely endorsed by the FDA. They would be easily available at any health/nutrition store”.

This post received immediate follow-ups, with post #528 inquiring if ephedrine is not “a component of meth?” and pointing out that the substance possession could lead to manufacturing charges. Post #529 agrees with #528, remarking on the logic of Weevil

planting the substance: “If Weevil was going to make a proper frame, he wouldn't plant something completely innocent. At the same time, he doesn't deal in drugs at all (as far as we know right now), so he planted the next best thing, a meth precursor”. Post #535 steps in to differentiate ephedrine from pseudoephedrine which “is a decongestant and the active ingredient in Sudafed... also used to make meth... very much regulated by the FDA. Ephedrine is the herbal supplement that was the major ingredient in many herbal diet pills”. The post also elaborates on the sales restrictions of ephedrine, stating “you have to be 18 to buy it now”. The discussion on the legality of ephedrine ends with post #643, where the following information is given: “Ephedrine is a diastereomer of pseudoephedrine, that is, they've got practically the same structure (OH trades places with an H on the same carbon). Consequently, ephedrine works just as well as pseudoephedrine for making homemade methamphetamine”.

**Example 71** is the last intertextual reference of this episode and refers to the motion picture *The Thomas Crown Affair*. Veronica compliments Weevil's theft of the cash box by asking him “so, when you rented *The Thomas Crown Affair*, McQueen or Brosnan?” She is implying that Weevil's execution of the theft rivals the efforts of Thomas Crown, a rich playboy who pulls off the perfect crime. Steve McQueen and Pierce Brosnan have both depicted the suave thief in motion pictures released 1968 and 1999, respectively (*The Thomas Crown Affair*, 1968 and 1999). Veronica is effectively asking him whether he watched the original or the remake. Two posters concurred that Weevil had watched the McQueen one (posts #6 and 263), and post #525 refers to the motion picture in connection to the real-life thefts: “Not everyone does their own version of the *Thomas Crown Affair* every other day, despite what this show might have you believe”. Effectively, no significant details about the motion picture and its plot are given by the posts.

Overall, the group of intertextual references is eclectic: there are motion pictures, pastimes, household supplies, locations, actors, ingredients of narcotics, and Biblical allusions. This eclecticism is typical of *Veronica Mars*.

#### 4.4.2 Horizontal intratextual references

The episode opens with a sequence of flashback scenes which are pertinent to the episode's storylines. The first one is from the previous episode, “Rashard and Wallace Go to White Castle”, where Veronica reveals to Keith Terrence Cook's gambling issues and affair with

Ms Dumas. Both the gambling and the affair comprise **Example 72** and are discussed in the current episode, when Cook visits Mars Investigations to hire Keith. **Example 73** is the second flashback and originates from the first season's episode "Clash of the Tritons", in which Veronica photographs the initiation proceedings of the secret society 'Tritons' which operates in the high school. The current episode reveals that J. B., Veronica's rival for the Kane scholarship, is a member of the Tritons, a fact which Veronica exploits to get him to confess his immoral deeds. The Tritons society has a central role in the episode, which I shall discuss when the scenes occur.

The third flashback is from the second season's sixth episode, "Rat Saw God", in which Dr Griffith shows up at the sheriff's department to identify himself as the anonymous caller who implicated Logan in the murder of a motorcycle gang member. Dr Griffith and his accusations are **Example 74**. The fourth flashback scene is from the seventh episode of the second season, "Nobody Puts Baby in a Corner", where Veronica and Logan discuss his memories of the night of the murder. Logan confesses to having lied to her about not remembering anything about the night, and tells her that Dr Griffith is not the man whom he saw then. These flashbacks, **Example 75**, give background to Logan's storyline in the current episode. Finally, two scenes from "Rashard and Wallace Go to White Castle" close the flashback sequence. The penultimate shows **Example 76**, Weevil being ousted from the motorcycle gang and Thumper assuming leadership of the group, which connects to Weevil's storyline in "Ain't No Magic Mountain High Enough". **Example 77**, the final flashback scene, has Veronica and Keith watching a news bulletin on television about Terrence Cook's arrest in connection to the bus crash, which is Cook's reason for accosting Keith in the current episode.

References to and appearances of previously seen characters constitute **Examples 78 to 86**. Mr Pope, Sheriff Lamb and Woody Goodman are referred to, and characters from previous episodes who appear in the episode include Madison Sinclair, Corny, Ms. Hauser, Cora Briggs, Principal Clemmons, Cindy 'Mac' Mackenzie and Dr Griffith (Example 74). Many members expressed their enjoyment of seeing these recurring characters back, as can be seen in "yay for bringing Cora back" (#144) and "Corny, Madison, the whole gang's here!" (#233). One recurring character I had missed was **Example 87**, Jane Kuhne, Wallace's new girlfriend, who had previously been in three previous episodes of the second season: "Driver Ed", "Nobody Puts Baby in a Corner" and "Rashard and Wallace Go to White Castle". I was alerted to this fact by two posts which treat the character as an established

one: “especially since its already been established [Jane] is a stalker and should know about Wallace and Jackie's past” (post #68) and “Jane was more like an extra, but she was there” (post #259).

The cold open begins with a scene where Veronica asks “Mr Pope said you had some decorations for the FBLA booth?” Mr Pope is a teacher and the head of the FBLA, Future Business Leaders of America, an extracurricular club at the high school (**Example 88**). He has appeared in two episodes of the second season, “Cheatty Cheatty Bang Bang” and “Nobody Puts Baby in a Corner”. Similarly, the FBLA has been featured in the same episodes. Later on in the episode, Veronica mans the FBLA booth at the winter carnival when the cash box is stolen from her possession. Post #390 asks “what club was Veronica picking up the mountains for? The initial were FBLA”, to which the very next post, #391, replies “FBLA = Future Business Leaders of America”. Post #430 mentions that after Veronica manned the booth, it was Cassidy's and then Dick's turn.

The next horizontal intratextual reference is made in connection with the Kane scholarship, for which Veronica and J. B. are competing. The scholarship, **Example 89**, was first mentioned in the first season episode “Kanes and Abels”, and was brought up again in the second season episode “Green-Eyed Monster”. The *Television without Pity* members discuss the scholarship in almost fifty posts, and the topics range from the credibility of Veronica leading the race (posts #241, 247, 249, 252, 327, 581, 586, 564, 566 and 573-575) to whether or not Veronica could, in actuality, receive the money, given the matriarch Kane's dislike of her (posts #595, 598, 621, 623, 624, 628 and 630). The members debate why J. B. would risk the scholarship to cheat on a health education exam (posts #435, 444-446 and 449), and several posts are focused on figuring out how many students attended the Kane scholarship dinner in “Kanes and Abels” (posts #569, 577, 580 and 584). All in all, the Kane scholarship receives much attention and one can educate oneself on the topic thoroughly.

**Example 90** is another instance of horizontal intratextuality in the form of the jeers which meet Jackie as she walks on the school parking lot, in the wake of the accusations against her father. The jeers form horizontal intratextuality with the previous episode “Rashard and Wallace Go to White Castle”, at the end of which the accusations against Terrence Cook are publicised. The jeers depict the animosity the high school students at large feel for Jackie, and this malice comes to a head when it is revealed that Jackie won the dubious

honour of being the girl who gets dunked at the dunk tank booth. Students queue up to dunk Jackie into the tank throughout the episode. As one post points out, Jackie “is in about the same place that [Veronica] was in when Keith accused Jake Kane before S1” (#415) – both were on the receiving end of the students' ire. One post notes, “I enjoyed [Jackie] teaming up with Veronica, in their “Neptune High sucks” solidarity” (post #221). These latter posts supply horizontal intratextual information which I had not considered at the time of my listing the references; namely, the parallels in Veronica and Jackie's social statuses and mind sets, **Example 91**. This storyline centring on the students' dislike of Jackie is also an example of extratextuality, which I shall explore in the section 4.4.4.

Next is **Example 92**, the Tritons' annual initiation run, a tradition which was established in the first season episode “Clash of the Tritons”. In the current episode, the initiates streak through the carnival. Post #244 remarks “the Tritons do their annual initiation run”. In addition, posts #31, 69, 415 and 504 mention the society in general terms, such as “the Tritons are back” (#69) and “loved the continuity with the Tritons from CotT” (#415).

Moments after the cash box is stolen, Veronica suggests that metal detectors from the school's entrance be moved to the carnival's exit in order to prevent the thief from leaving with the box. No post mentions the metal detectors, **Example 93**, which were initially introduced in the second season premiere “Normal Is the Watch Word”. The tensions between the rich and the poor populations of the county grew exponentially over the summer holiday, and the metal detectors were installed at the school as a safety measure. A few scenes later on, Weevil also refers to the metal detectors.

Then, a horizontal intratextual reference I had not detected myself. It is connected to Example 64. Logan remarks that “I have a tattoo of Newton's second law right on my heart”, which five members had identified as a reference to the “M. A. D.” episode of the first season. Said episode finds Veronica and Logan kissing in the girls' bathroom at the high school, and, upon hearing that Logan has to go to physics class, Veronica responds “force equals mass times acceleration”, which is at the root of Newton's second law of motion. Five posts (#70, 243, 266, 332 and 377) point out that the law has been mentioned before, and the three of them specify in which episode, one of them writing: “to me it is a crystal clear reference to the bathroom scene in M.A.D” (post #377).

One of the scenes between Keith and Terrence Cook is full of horizontal intratextual

references. Cook flatters Keith by saying “I couldn't put [your book] down”, referring to a book Keith authored about his search for the killer of Lily Kane, Veronica's best friend. The book, **Example 94**, has been mentioned in previous episodes “Normal Is the Watch Word” and “Cheatty Cheatty Bang Bang”. Two posts mention the book reference: “Keith telling Terence that if he read his book...” (#91) and “Keith saying how the book was about...” (#147). Both posts supply the same information as the dialogue itself. Next, Cook refers to having endorsed Woody Goodman's “incorporation plan” to minority groups. The plan itself, **Example 95**, has been mentioned in a previous episode, “Nobody Puts Baby in a Corner”, but there have been no scenes which would have shown Cook discussing the incorporation with anyone. So, Cook's statement includes one verifiable horizontal intratextual reference and one which is unsupported by previous episodes. One post notes the following on Cook's involvement with the plan: “I also wonder how he can sell the incorporation scheme in good faith to minorities (the non-wealthy ones)” (post #96). No other posts touch on the issue of the incorporation.

In **Example 96**, Cook refers to his presence at the Shark baseball park on the day of the bus crash; the second season premiere episode “Normal Is the Watch Word” does include a scene where Cook is talking to students of Neptune high school. This is an instance of horizontal intratextuality which I had missed but discovered on my own, doing other research. In “Normal Is the Watch Word”, the Neptune Sharks baseball team (**Example 97**) is introduced, to which Cook refers in “Ain't No Magic Mountain High Enough”. In addition, the former episode established that Keith is a fan of Cook's (**Example 98**), to which Keith refers in the latter episode. The final horizontal intratextual reference of this scene happens when Keith confronts Cook about his affair with the journalism teacher (Example 72), a fact which was unearthed in the previous episode “Rashard and Wallace Go to White Castle”. None of the examples above are mentioned in the thread by the *Television without Pity* members.

**Examples 99 and 100** are two subtle references to the episode “Clash of the Tritons” which I had not detected on my viewing. In “Clash of the Tritons”, Veronica implicates a student who had framed her for manufacturing identity cards by instructing Sheriff Lamb to deliver cash and a name to an unused locker in the high school. With the help of a bill which has the sentence “Veronica Mars is smarter than me” written on it, she is able to prove her innocence. In “Ain't No Magic Mountain High Enough”, Ms Hauser protests Veronica's influence over Principal Clemmons, and Veronica uses hand-writing on a dollar

bill to incriminate a suspect. Two posts mention the similarities: “Speaking of season 1, I loved all the similarities to 1x12, CotT. First, the incriminating money with writing on it? Nancy isn't the same as "VM is smarter than me" but still fun. And of course, the Tritons are back!” (#69) and “loved the throwbacks to "Clash of the Tritons" right down to the dollar bill and Veronica telling an authority figure what to do” (#180).

Veronica mentions Weevil and Logan's car spindle from the first season episode “The Girl Next Door” (**Example 101**). No post refers to this. However, members pay considerably more attention to **Example 102**, a wooden paddle which is engraved with license plate numbers. Eleven posts weigh in on the paddle's significance, one noting that “I'm betting that this is a seed planted that will be sown down the road” (post #100). Two members speculate that the licence plates could lead back to “all the people who had been inducted into the Tritons over the years” (posts #142 and 342). Two members are inclined to think that the paddle lists license plates of cars which “the PCHers have stolen over the years” (posts #183 and 390). One member wonders if the engravings could not be actual license plates, but a code for something else entirely (post #229), and another member agrees with this line of thinking: “I thought so. Partly because with this show? Nothing is what it seems” (post #234). The last post to speculate hits the nail on the head: “could that be a list of the PCHer's/Fitzpatricks drug customers? Kind of like a little black book of clients only engraved on a paddle” (post #402). A subsequent episode “Nevermind the Buttocks” reveals that the wooden paddle lists customers of the drug trade run by the Fitzpatrick family and the motorcycle gang.

Then, two instances of horizontal intratextuality I had missed on my viewing. Post #159 enthuses: “Loved all the call backs to old episodes - like Mrs. Houser's student aide and the copy code from RotK. While staring straight at Madison, no less!” Upon research, I found one of the claims of the post to be false. It has not been established that Ms Hauser has a student aide prior to this episode. Furthermore, if the member who wrote the post is implying that either J. B., Ms Hauser's current aide, was seen in a previous episode, or that Madison was Ms Hauser's aide, both claims are incorrect. This episode is J. B.'s one and only appearance, and Madison had been Mrs Donaldson's aide. However, the member is correct in linking “RotK”, the copy code and Madison together. The first season episode “Return of the Kane” saw Madison abusing her access to Mrs Donaldson's copy code to manufacture incorrect class president voting instructions. There is a parallel in the actions of the student aides and using the copying machine use backlog to identify the copy codes

which have been entered into the machine by an individual. The former is **Example 103** and the latter is **Example 104**.

Veronica forces J. B. to confess stealing the health education examination by threatening to expose him as a Triton: she shows him a photo of himself from the previous year's Triton initiation ceremony (**Example 105**) and threatens to create a home page for him exposing his Triton membership. Several members discuss the photograph shown on the screen, with post #2 declaring "I kind of like that they brought back the triton pictures", and posts #5, 54, and 405 also refer to the photograph in general terms. Post #2 is the first to wonder, "was he really there at the time though?" Post #65 also reflects on the issue. Post #125 declares: "I don't know for sure, but I highly doubt that the actor who plays JB was an extra in the triton scene". Post #199 states: "I also think they doctored the Tritons photo. But I could be wrong". Member who posted #246 volunteers, "I also went back and looked at clash of the tritons. -- when showing us the pics, the focus is on Duncan for the viewer's benefit". Posts #259 and 512 conclude the matter with "J.B wasn't in CotT IIRC" and "JB's photoshopped Triton pic. In the 'previouslies...' they show a totally different guy", respectively. These remarks end this informative discussion.

Next, Veronica mentions that she "made a promise to a certain Triton that his secret was safe, but...he's long gone". She is referring to Duncan Kane, but the only post to acknowledge this reference is post #266: "Glad for the "but he's long gone" comment - I know it was mostly for show, but it made me giddy to remember that Donut is gone".

**Example 106** is Duncan being a member of the Tritons secret society, a fact I remembered myself, whereas I had no clear memories of the content of the photographs (Example 101) Veronica took at the initiation ceremony.

Madison's rebuff of Dick's advances "I've moved on to older men, Dick. Fewer quickies, more longies" attracted much attention in the thread and are **Example 107**. All in all, fifteen members speculate over her line, with one professing to be "so curious where Madison's comment about "longies" will lead" (post #223) and one wondering "Madison told Dick she's now into older men? Hmmm...who could that be?" (post #117). Post #180 is sure this statement will be revisited: "Her mentioning older men makes me wonder if she's involved with Lamb or Keith or Aaron or Jake or Terrence or Liam Fitzpatrick or \*someone\* because no line is just a line on VM" (post #180). Six posts (#135, 252, 342, 587, 591 and 594) raise the possibility that the man Madison is having an affair with could

be Mr Fuller, a character whom the audience met in “Nobody Puts Baby in a Corner”. Post #252 writes “How much do you want to bet that she's caught up with Sabrina's dad, Stuart Fuller?”, while post #342 is inclined to agree: “Re: Madison and the older men. Totally thinking its the "smoke a J" dude. Would make a lot of sense”. Post #117 suggests the older man in question could be Woody Goodman, a line of thinking that post #514 supports. Four posts (548, 556, 586 and 596) speculate the man would be Sheriff Lamb: “Plus, my vote for the one of the "older men" that Madison was referring to, Sheriff Don Lamb” (post #548). This last speculation turns out to be the case, a fact which is revealed by the subsequent episode “The Rapes of Graff”.

The next horizontal intratextual reference comes up during a scene between Keith and Cook. The latter confesses to throwing a game to pay off gambling debts, a fact which has already been established in episodes “Blast from the Past” and “Rashard and Wallace Go to White Castle”. No posts bring up this horizontal intratextual information (which is included in Example 72). **Example 108** is the penultimate horizontal intratextual reference of the episode and one I had not recognised myself. At the ends of this episode and the first season episode “Like a Virgin”, Veronica finds out that the culprits of the crimes she has been investigating were Weevil and Mac, respectively. Both characters purchase a green car with funds they accrued from their felonious actions. Two posts, #255 and 451, refer to Veronica letting both Mac and Weevil escape punishment for their crimes, and post #50 states: “The Weevil in a new green car at the end was the same thing they did with Mac last year, pretty funny”.

**Example 109** and the final horizontal intratextual reference constitutes a group of mentions which happen throughout the episode. I decided to tackle them together as this will render the discussion more focused. As has been noted above, there are several references to Shakespeare in the episode. They form horizontal intratextual links with previous instances of Shakespeare mentions, as post #292 notes: “Shakespeare strikes again!” Post #364 sees a natural link between *Veronica Mars* and Shakespeare: “I think it's sort of natural because Shakespeare's conventions are noir-esque. Tragically flawed heroes, doomed lovers, etc”. Post #378 points out that “In the pilot episode Rob included a Othello reference”, while #342 urges the other members not to “forget all the Hamlet-ing with Trina”, which was seen in episode “My Mother, the Fiend”. “I'm pretty sure Logan was (again) channeling the Bard with the "Would that you could..." bidness” notes post #243, implying an instance of horizontal intratextuality which also conveys character continuity.

However, the post neglects to mention the first episode where Logan uses a Shakespeare quote, “The Girl Next Door” from the first season. Effectively, although the posts do not name the episodes wherein previous Shakespeare references have occurred, they do perform a useful service of reminding that there are previous instances of Shakespearean allusions.

The above examples form an intricate, diverse group. They are horizontal intratextual references which are based on previous plots and incidents, the impact of which on the long-term plot varies greatly: whereas Example 101 has no direct relation to the season's mystery, Examples 72, 74, 75 and 76 and their aftermath affect the season-long plot. This underlines the series' tendency to interweave its past into its present. Only two intertextual references act as horizontal intratextual ones: Examples 64 and 109, Newton's second law of motion and the Shakespearean allusions. Curiously, both examples are featured in connection to the character of Logan. Perhaps this is because Logan has been painted as a particularly literate person. For instance, in previous episodes, it was implied that Logan would change the message on his answering machine on a daily basis, and the messages were literary quotes by Eleanor Roosevelt and Benjamin Franklin (“Ruskie Business” and “Nobody Puts Baby in a Corner”, respectively).

#### **4.4.3 Vertical intratextual references**

There are none vertical intratextual references in the episode. To my knowledge, there were few official home pages for the series at the UPN and CW networks. Whilst the producers and writers of *Veronica Mars* certainly embraced their online fans, the series did not employ any vertical intratextual references in this episode.

#### **4.4.4 Extratextual references**

**Example 110**, Jackie's storyline in this episode, is seen by many members as an active effort on the part of the writers to make the character more affable. At the start of the second season, there was a very vitriolic response to the character at the *Television without Pity* forum, a fact of which the creator Rob Thomas would have been aware through his participation at the forum. Thomas wrote posts under the member name “slave rat” and started two message threads, one of which was titled “A Message from Rob Thomas”. Said thread begins with “in case any of you doubted this, we read TWOP pretty religiously

around the Veronica Mars offices”. The thread was started January 29, 2005 – six months after the premiere of the show on the WB network, and over a year before “Ain't No Magic Mountain High Enough” aired.

Accordingly, it was a well-known fact that the producers and writers were keeping an eye on the forum, and this knowledge enabled extratextual readings by the fans on storyline developments. This can be seen in the reaction Jackie's ordeals received in the wake of the episode. Twenty members admit to liking Jackie as a result of the episode (posts #34, 40, 38, 39, 42, 62, 144, 145, 156, 192, 194, 195, 197, 234, 250, 267, 416, 420, 533 and 611) and at least eleven other members allude to either Rob Thomas or the writers purposely redeeming the character: “The rehabilitation of Jackie has gone into overdrive, I see. She may as well wear a sign saying, "Audience - please like me!"” (post #96), “Yay! Jackie is cool. I don't care that I am being manipulated” (post #111), and “I never liked Jackie as a character, though. However, I think that is what the writers wanted. And amazingly, they've got me liking her more now” (post #332). These statements are summarily accepted as “fact”. No member disputes the notion that the writers are trying to affect the way the audience perceives Jackie. In effect, this becomes a part of the community's information/knowledge base. This fact was subsequently validated by Rob Thomas at the San Diego Comic-Con in July 2006: “The vitriolic response to her probably forced me to give her nicer moments than I would have otherwise done. And in a way, I feel like I sold out a little bit and... I'm not particularly proud of [it]” (The Futon Critic, *Live at the San Diego Comic-Con: The CW's 'Veronica Mars'*).

The knowledge of the show's producers and writers reading the posts at *Television without Pity* would certainly have encouraged the fans to be more aware of the people who were responsible for the series. This can be seen in **Example 111**, a multitude of posts praising Diane Ruggiero, the writer of “Ain't No Magic Mountain High Enough”: “I'm always really glad to see Diane Ruggiero's name in the credits” (post #384), “I love Diane Ruggiero episodes” (post #212) and “There are very few writers that I would watch a show just because I knew they were involved. Diane has just joined that very short list” (post #94). All in all, there are at least 22 posts which specifically name Ruggiero and enthuse about her writing (posts #31, 39, 52, 92, 93, 94, 101, 117, 127, 140, 152, 157, 168, 185, 204, 212, 215, 258, 384, 392 and 405). For these members, being aware of a writer's previous episodes can affect the mood in which they watch the episode – for the better or for the worse. This is an instance of extratextuality I had not considered myself, because I

was unaware of the previous episodes written by Ruggiero.

#### 4.5 Discussion of results

Table 2 documents the nature of the references and the number of references I had detected on my own and the revised number of references after researching the *Television without Pity* discussion thread. Please note that individual references can act as examples of multiple textual relationships, which is the cause of the discrepancy between the total number of examples and the added totals of Table 2.

**Table 2** Textual nature and number of references in “Ain't No Magic Mountain High Enough”

<i>Textual nature of references</i>	<i>Number of references</i>	<i>Revised number of references</i>
Intertextual	19	19
Horizontal intratextual	29	38
Vertical intratextual	0	0
Extratextual	1	2

All in all, it appears the *Television without Pity* forum provides more significant assistance in certain information seeking cases than in others. There appears to be a lack of explanations concerning intertextual references. Intertextual references which are completely neglected include the Elmer's glue, the amusement park apparatus Batman the Ride, the Claim Jumper restaurant chain, the motion picture *Grease*, Speed Zone and Go Kart, Noah's Ark and *Powerpuff Girls*. Why is it that so many intertextual references are not discussed at all? One reason could be that they do not interact with the storylines of the episode in any significant way. They act as superficial popular culture references which do not influence the unfolding plot. Another reason could concern the fact that these references are relatively well-known items in the United States popular culture. These two reasons could cause the fans to view the references as unremarkable and therefore not worthy of mentioning.

Topics which are mentioned yet remain unexplained are the Six Flags Magic Mountain, O. J. Simpson and his notoriety, the graphic novel and motion picture *Ghost World*, Isaac Newton and his second law of motion, the motion picture *Fatal Attraction*, the amusement park ride Viper, and the motion picture *The Thomas Crown Affair*. Magic Mountain is debated because it is interpreted to symbolise the poor students. It is a well-known

amusement park in the United States, which possibly accounts for the lack of explanation thereof. Only one post mentioned O. J. Simpson; I would have expected to have read many posts reacting to this line. Perhaps the lack of attention can be explained by the fact that the reference does not, once again, have an influence on the plot of the episode. *Ghost World* and its protagonist are named in the posts, none of which state that the story was originally published as a graphic novel; possibly because motion pictures generally attract considerably more attention than graphic novels among the main United States population. The members may simply have been unaware of *Ghost World's* origins. What accounts for the lack of explanation concerning Newton's second law of motion? All the posts referring to the Newton dialogue line focus on its value as a reference to a scene between Veronica and Logan in a previously-seen episode. Newton's second law of motion and its content are insignificant to the members as such. The references to *Fatal Attraction* and *The Thomas Crown Affair* do contain significance to them with the parallels being drawn between the *Veronica Mars* characters Ms Dumas and Weevil and the motion pictures' characters Alex Forrest and Thomas Crown. The lack of information about these motion pictures can be because both were box office hits, thereby enhancing their fame among the general United States population. Finally, the amusement park ride Viper receives only one mention. The reference occurs in a witty line (“oh, you know there’s a ride called the Viper, right? Isn’t that, like, your mother ship?”) that fans generally enjoy and also enjoy repeating in written form.

Only the Catalina Island, the Shakespearean allusions, ephedrine and the ALCS game were thoroughly explicated. For Catalina, one post provides a link to the official home page; references to Shakespeare are discussed in a multitude of posts; ephedrine generates conversation which involves important details; and the ALCS game discussion informs members of the real-life basis of Cook's story. Why would these four topics invite such discussion? In the case of Catalina Island, the discussion restricts itself to debating its value as the rich children' chosen destination for the senior trip. Supplying a link to the home page is easy and fast to do, and it has to be noted that after the post linking to the home page, the Catalina discussion ends, possibly because by visiting the page anyone can draw his own conclusions about the island's attractions to the rich children. William Shakespeare is often called the English national poet, and his works are still being read and performed (*William Shakespeare* 2008). The fame Shakespeare still enjoys today could be said to guarantee discussion whenever a reference to his works occurs. In addition, the number of Shakespearean references of the episode and the horizontal intratextuality these

references have accrued during the run of *Veronica Mars* certainly invite discussion. The ephedrine topic is, for some members, an opportunity to display one's knowledge about a relatively obscure matter. The same could be said of the members who discuss the ALCS game.

Perhaps the relative lack of information on intertextual references could also be explained by the fact that a large majority of the members to write in the “Ain't No Magic Mountain High Enough” during the first weeks after the episode's broadcast are from the United States of America. One could assume that, on the basis of hailing from the same culture, these fans would know most of the popular culture references made in the episode, thereby reducing the need to discuss them. Moreover, information on these intertextual references is moderately easy to obtain through online search engines.

The “Ain't No Magic Mountain High Enough” thread provides more information on the horizontal intratextual references. The references to remain unmentioned include most of the flashback scenes from the beginning of the episode, the metal detectors, the Neptune Sharks baseball team and Cook being a former member of the team, Cook's affair with Ms Dumas, Logan and Weevil's car spindle, and Cook's gambling debts. In the case of the flashback scenes, the only one out of the six to be mentioned features a witty line by Veronica, “say repressed homosexuality!” as she photographs the initiation ceremony of the Tritons. Memorable lines as such this are often remembered well by the fans, which could account for the fact that it is remarked upon. The other flashbacks simply remind the viewers of past storyline developments, thereby not inviting much commentary. Whilst the metal detectors are from a previous episode and are mentioned in two separate scenes in the current episode, they are never seen on the screen, and in the end, do not impact the plot of the episode. These facts could explain the lack of attention the detectors receive. The Neptune Sharks team and all of Cook's past actions are thoroughly discussed by Cook and Keith at the Mars Investigations office. The lack of posts mentioning these topics was a surprise; after all, they concern the season's long-term mystery of the person behind the school bus crash. However, this could be attributed to the fact that these references offer no new information, as they are simple reiterations of previous details. Logan and Weevil's car spindle receives no thought whatsoever, which could be because it is a passing mention in the dialogue. However, it leads Veronica on the right path to finding the culprit behind the cash box theft, so its exclusion from the posts gives one pause.

Horizontal intratextual references which are mentioned but not explicated in the posts include the second flashback scene, Tritons' initiation run, the incorporation plan, ordering an authority figure around, using a dollar bill and a copy code to incriminate the real culprits, Madison being a former aide, and Jackie's storyline. However, omitting the flashback, the incorporation plan and Jackie's storyline, as has been seen above in the relevant section, certain posts supply the abridged names of the episodes in which the other referenced storyline details occur: "CoTT" and "RotK", "Clash of the Tritons" and "Return of the Kane", respectively. The names enable the audiovisual translator to look up the missing details either by viewing the episodes or by perusing a knowledgeable home page dedicated to the series, such as *Television without Pity's* own summaries or Mars Investigations<sup>13</sup>. Although no post points out that the second flashback scene ("say repressed homosexuality!") is from "Clash of the Tritons", the originating episode of the flashback becomes evident during the scene where Veronica intimidates J. B. into confessing. The incorporation plan receives only one mention in one post which does not explicate the plan or state the episode in which it has been referred to previously. The plan itself is relatively simple, involving founding a new city by drawing boundaries which exclude the poor areas of the county. However, inferring this from the episode's dialogue is no easy task, and as the forum at *Television without Pity* provides no help on the subject at all, it is up to the audiovisual translator to make the necessary searches. As has been seen above, many posts discuss Jackie's storyline in the episode, but none point out the storyline reason for her treatment: her father is a suspect in the bus crash case. Then again, the last flashback in the opening sequence reminds the fans of this latest storyline development, which is perhaps the cause of its lack of discussion.

Horizontal intratextual references which are explained include the FBLA extracurricular club, the Kane scholarship, the hidden acknowledgement of the fans in referring to Isaac Newton's second law of motion, Keith's book, wooden paddle, the Triton photos, the fact that Duncan was a Triton, and Madison's "longies" comment. In the case of the FBLA, the meaning of the acronym is given but no details emerge about the episodes in which the club has been featured previously. Keith's book receives a few mentions, and the book's story is evident from the dialogue, so what remains missing is the information of the previous episodes where it has been referenced. Duncan being a member of the Tritons is only mentioned in one post. That these three horizontal intratextual references above do not invite more discussion could be because they do not advance the plot of the episode:

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13 Mars Investigations home page is located at <http://www.marsinvestigations.net>.

they are simply background information. Many fans view the Newton's law reference as a "shout-out", an acknowledgement of the fans by the producers and writers, and three posts name the episode from which it hails. In addition, many members at *Television without Pity* were fans of the Veronica/Logan couple, as a "shout-out" such as this would inevitably attract attention. The Kane scholarship and the Tritons secret society receive a wealth of discussion on numerous topics, possibly because they impact the plot of the episode and because the ongoing discussion thereafter creates reasons to watch the originating episodes anew. The wooden paddle and Madison's "longies" comment are horizontal intratextual references which were set up in this episode and will be referenced in subsequent episodes. In both cases, the fans speculate where the references will lead, with posts hitting the nail on the head and predicting the exact way in which the references would bear fruit.

The references I had missed completely on my viewing included the character of Jane, the parallels between Veronica and Jackie, previous incidents of Veronica ordering around an authority figure and writing on a bill to incriminate the culprit, the Triton photo, allusions to Shakespeare's works, parallels between Weevil and Mac's thefts, the copy code and Madison being a former aide. Reading through the thread brought new details to my attention. Extratextual references about Jackie's storyline and the writers' accomplishments are explicated thoroughly in the discussion thread.

I would assess that *Television without Pity's Veronica Mars* forum is best equipped to provide assistance in tracking down information on horizontal intratextuality and extratextuality concerning the series. It does not seem to offer much help with the intertextual references to be found in the episodes. The best approach of searching for specific information in the forum is to become a member and to use the search box situated near the end of each thread page. The search will be restricted to finding results matching the key words in that thread.

In comparing my initial and final findings of both case studies, it becomes evident that the *Veronica Mars* case study contained substantially more references I had not noted than the *Arrested Development* case study. The reason for this could be because I am more familiar with the latter series. I own each production season of *Arrested Development* on DVD and have watched all episodes numerous times, whereas I do not possess any *Veronica Mars* DVDs, thereby reducing my overall familiarity with the series. However, I do not believe

this fact has detracted from my analysis and conclusions concerning *Veronica Mars*: I was an avid fan of the series and would often record the episodes for later viewing.

## 5. FINAL REMARKS

The purpose of this thesis is to argue that online fans and fan communities of television series can help the audiovisual translator in seeking information on the topics mentioned in the source text. Fans are passionate about the series of their fandom and will often engage in diverse activities related to the series out of pure enjoyment. In many ways, the fan is the series' ideal viewer, one who will invest both intellectual and financial capital in the series: he will understand obscure intertextual references as well as buy the DVD on its release date. As Askwith has noted, television is becoming a medium that engages – and needs to engage – its viewers. There appears to be a wave of 'fanification' among the general audience. If the audience at large is becoming more fanatical, does this apply in other countries besides the United States? Are there signs of the potential 'fanification' of the Finnish audience?

In Finland, new United States television series or seasons are often broadcast a year or more after the broadcast in the United States. Omitting plausible summer breaks, the seasons are shown during consecutive weeks. Owing to the delays in broadcasting, there is a section of the audience who resort to downloading pirated copies of the episodes from peer-to-peer networks or downloading services such as BitTorrent or Kazaa (Ahloth 2006). The popular video broadcast service web site YouTube also contains possibly thousands of pirated clips from numerous United States television series. Evidently, certain viewers are becoming more impatient with the delays and are interested in seeing television series episodes soon after the original broadcast. Indeed, the digital movie network Canal+ operating in Finland recently released an advertisement which specifically noted that the television series it broadcasts are “always at least a production season or more ahead of other channels” (Canal+ 2007). In addition, the current fee-based streaming service of the Nelonen network offers recent episodes of *Desperate Housewives*, *Grey's Anatomy*, *Ugly Betty* and *Lost* (Nelonen tuo sarjasuosikit internetiin maksullisina 2007). Networks MTV3 and Sub are also offering both free and fee-based streaming services to their viewers. Furthermore, Yleisradio too, the Finnish Broadcasting Company, has created an online service called Yle Areena where viewers can watch news broadcasts and current affairs programmes whenever they want. One could say that Finnish networks are aware of the fact that viewers themselves want to control their viewing and will, in some cases, pay for the opportunity to see new episodes as soon as possible.

Are the readers (or rather, the viewers) of the source and target texts coming closer to one another? Yes, if one considers the increasing inclination to watch new television series episodes as soon as possible, legally or illegally, with or without subtitles. This signals the inclination to follow the latest developments one's favourite television series; perhaps to satisfy one's curiosity, perhaps to be able to converse with fans all over the world. This presents a conundrum for the audiovisual translator: for whom are they translating? If television series are immersing themselves more and more in the notion of audience engagement, and audiences at large are becoming “fanified”, does this not implicate target text recipients in the same fan category?

Further complications can be caused by the potentially serialised nature of the series to be translated. A convenient example of this is *Lost*, mentioned above as one of the television series which the Nelonen network is offering for viewing within a week's time of the original broadcast in the United States. *Lost* thrives on horizontal intratextuality, and a line in one episode can prove vital five episodes later. Accordingly, subtitling *Lost* without the safety of knowing where the season is headed is surely a daunting task, and I would encourage any audiovisual translator working on the series to frequent the series' many fan-run home pages. The audiovisual translator does not need to know everything about the series she is translating.

Above all, the audiovisual translator needs to know where to locate information quickly where the need arises. Online fan communities can help the audiovisual translator in reaching that goal. Conducting a similar analysis of other television series, such as *Lost*, would doubtless reveal new insights into the challenges that audiovisual translators face on a daily basis. Furthermore, this thesis has hopefully demonstrated that Translation Studies stand to gain significant assistance and insights from Fan Studies, not only in the field of audiovisual translation: to use an obvious example, the *Harry Potter* book series by J. K. Rowling can be compared to the *Losts* and *Veronica Mars's* of the television medium, with its serialised nature and enthusiastic fan following, both online and offline. Studies similar to this one could increase the appreciation of the service which audiovisual translators deliver to the general public. They could even operate as tools for improving terms and conditions of translation contracts, for analyses of intertextuality such as this demonstrate the challenges of translating serialised television series. I hope that this thesis has presented a compelling case for why audiovisual translators would do well to acquaint and keep themselves informed with the information services that online fans provide.

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## Appendix 1: Example list

### *Arrested Development*

1. Chareth Cutestory
2. Cloud Mir
3. Judge Reinhold
4. newspaper article
5. "on the next Arrested Development"
6. *Quintuplets*
7. Showtime
8. The Ocean Walker
9. Village People
10. Y. O. M.
11. "Hey"
12. "Come on!"
13. factoid
14. HBO
15. Milford School
16. Muffin Man
17. robot
18. *The OC*
19. *Wizard of Oz*
20. the announcement
21. surrogate
22. Lindsay and Tobias' overtures to Bob Loblaw
23. "put on 3-D glasses now"
24. "pull out all the stops"
25. "another one of those gradeless, structureless, new age feel-gooderies"
26. Lindsay becoming a housewife and GOB a waiter
27. Rosa
28. SaveOurBluths.org
29. "Please tell your friends."
30. "analrapist"
31. Variety
32. Lucille's dismissive attitude toward waiters
33. Nicole Kidman as an Oscar winner
34. casting famous actors
35. John Beard
36. Andy Richter and his previous series
37. "will this go toward my grade?"
38. sing-song of the words "Mr F"
39. Miramax
40. Jamie Kennedy
41. Ed McMahon
42. "sympathetic and relatable"
43. Joan Crawford
44. "up for a part in Wicked"
45. Andy Dick
46. Zach Braff
47. Ben Stiller
48. Richard Belzer

49. John Larroquette
50. "We've been given plenty of chances."
51. an elderly woman dies
52. "will be presented live!"

*Veronica Mars*

53. Elmer's glue
54. Magic Mountain
55. Catalina
56. Batman the Ride
57. O. J. Simpson
58. Claim Jumper
59. Shake Shack and *You're the One that I Want*
60. Speed Zone
61. Go Kart track
62. Noah's Ark
63. *Ghost World*
64. Newton's second law of motion
65. *Powerpuff Girls*
66. daughter of a king and Denmark
67. *Fatal Attraction*
68. Viper, an amusement park ride
69. ALCS and Don Baylor
70. ephedrine
71. *The Thomas Crown Affair*
72. Terrence Cook, his gambling debts and affair with the journalism teacher
73. Tritons' secret society
74. Dr Griffith and his accusations
75. Logan's memories of the night of the homicide
76. Weevil's recent ousting from the Pacific Coast Highway motorcycle gang
77. Terrence Cook's arrest
78. Mr Pope
79. Sheriff Lamb
80. Woody Goodman
81. Madison Sinclair
82. Corny
83. Ms. Hauser
84. Cora
85. Principal Clemmons
86. Cindy 'Mac' Mackenzie
87. Jane
88. Future Business Leaders of America extracurricular club
89. Kane scholarship
90. students' animosity toward Jackie Cook
91. parallels between Veronica and Jackie Cook
92. Tritons' annual initiation run
93. metal detectors
94. Keith Mars' book
95. Goodman's incorporation plan
96. Terrence Cook's presence at the Neptune Sharks stadium
97. Neptune Sharks baseball team
98. Keith Mars is a fan of Terrence Cook

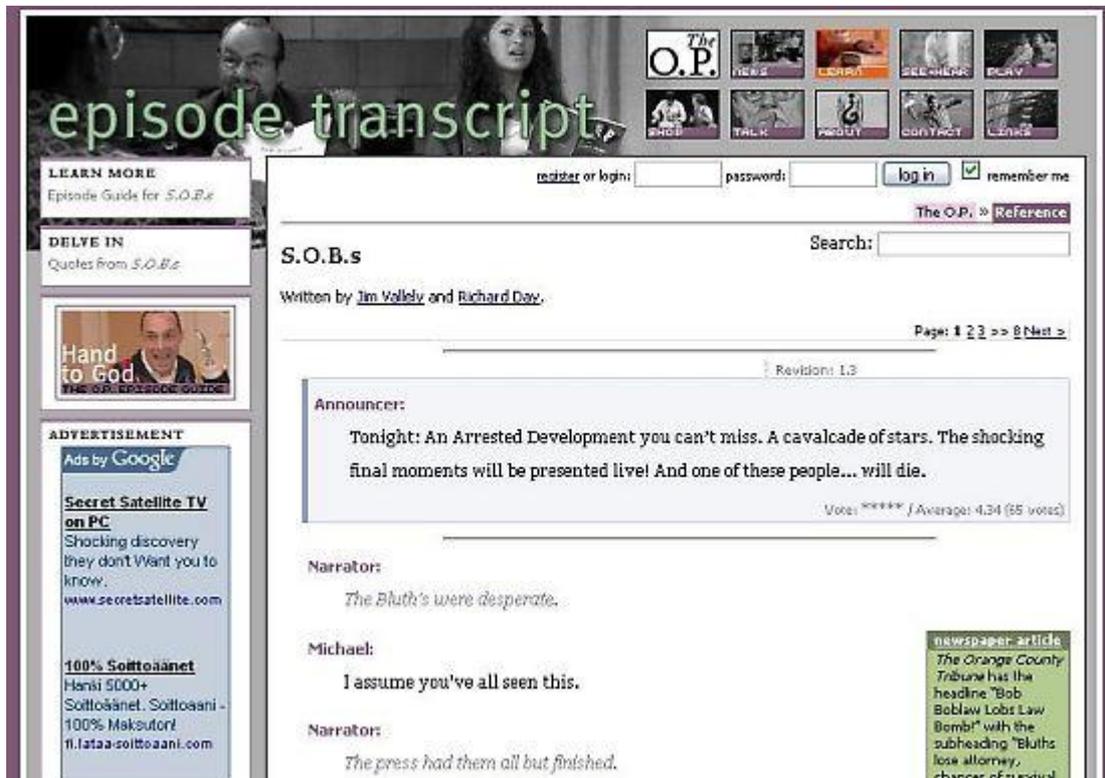
99. writing on a dollar bill
100. giving orders to an authority figure
101. Weevil and Logan's car spindle
102. wooden paddle
103. unethical actions by student aides
104. copying machine's use backlog
105. Tritons' initiation ceremony photographs
106. Duncan Kane is a member of the Tritons
107. "fewer quickies, more longies"
108. Weevil and Mac's green cars
109. allusions to Shakespeare's plays
110. Jackie becoming more personable than before
111. fan praise for Diane Ruggiero

APPENDIX 2: Screen capture images from *Balboa Observer-Picayune*

Graphic 1 “S. O. B.s” episode guide page at *Balboa Observer-Picayune*



Graphic 2 Example of episode transcript pages for “S. O. B.s” at *Balboa Observer-Picayune*



Graphic 3 The 'Bluthcyclopedia' reference list main page at *Balboa Observer-Picayune*

bluthcyclopedia

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**A**

- [A "G.O.B."](#)
- [Abu Gharib](#)
- [Acceso Mexico](#)
- [Acting Like A Man](#)
- [address book](#)
- [Afternoon Delight](#)
- [agnes b.](#)
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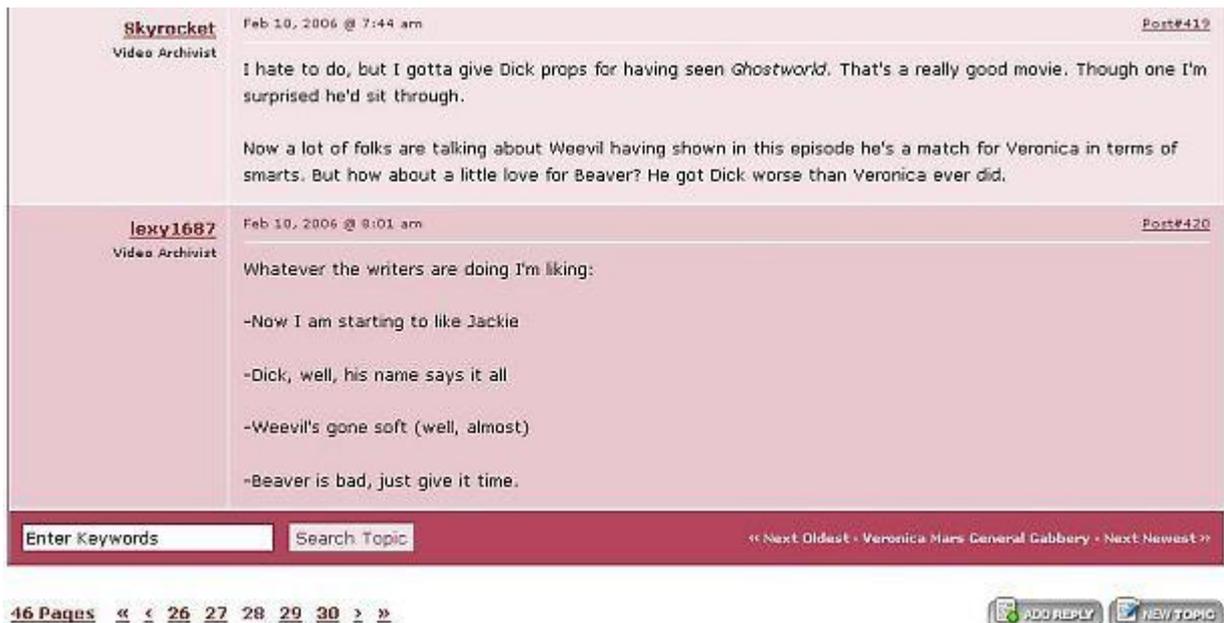
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### APPENDIX 3: Screen capture images from *Television without Pity*

**Graphic 1** “Ain't No Magic Mountain High Enough” episode thread of *Veronica Mars* forum at *Television without Pity*



**Graphic 2** “Ain't No Magic Mountain High Enough” episode thread of *Veronica Mars* forum at *Television without Pity*



# SUOMENKIELINEN LYHENNELMÄ

*Balboa Observer-Picayune, Television without Pity* ja audiovisuaalinen  
kääntäjä: Kaksi tapaustutkimusta tiedonhankinnasta internetfaniyhteisöissä

## 1. Johdanto

Tutkielma argumentoi, että televisiosarjojen epäviralliset, fanien ylläpitämät kotisivustot ja keskusteluryhmät voivat auttaa audiovisuaalisia kääntäjiä heidän tiedonhaussaansa.

Yhdysvaltalaisen televisiomedian rahoitustapa on murroksessa (Askwith 2007: 11), jonka yksi seuraus on ollut, että televisiosarjat ovat yhä tietoisempia internetissä toimivien fanien toiminnasta ja panoksesta sarjan menestymiseen. Fanit ovat usein sarjojen intohimoisia katsojia ja pyrkivät yhteisönä tietämään kaiken mahdollisen kiinnostuksen kohteistaan. Näin ollen fanit ovatkin mahdollisia tiedonlähteitä audiovisuaalisille kääntäjille.

Suomalaisissa yliopistoissa ei kuitenkaan käsitellä tätä aihetta ollenkaan audiovisuaalisen kääntämisen moduuleissa (Abdallah 2007, Helin 2007, Holopainen 2007, Jänis 2007).

Käännöstutkimuksessakaan ei asiaa ole problematisoitu tai tutkittu: *Metan* (1/2004) ja *The Translatorin* (2/2003) audiovisuaaliseen kääntämiseen keskittyneet julkaisut eivät sivunneet internetfaneja ja heidän toimintansa mahdollista hyötyä. Sanahaku *Translation Studies Abstracts* -sivustolla lokakuussa 2007 ei tuottanut aiheeseen kuuluvia tuloksia.

Kaiken kaikkiaan näyttää siltä, että tähän mennessä käännöstutkimus ei ole huomionut eikä paneutunut televisiosarjojen faneihin tai internetyhteisöihin. Díaz Cintas (2003: 201) huomauttaa, että [t]here is a need for more detailed work of greater scope, tackling the subject matter from more diverse and varied perspectives”. Tämä tutkielma vastaa Díaz Cintasin kutsuun. Luku 2 esittelee tutkielman teoreettisen viitekehysten. Luku 3 on tapaustutkimus yhdysvaltalaisen tilannekomedian *Sukuvian* (*Arrested Development*) jaksosta ja kyseiseen sarjaan liittyvästä kotisivusta *Balboa Observer-Picayune*. Luku 4 on toinen tapaustutkimus, joka keskittyy yhdysvaltalaisen draamasarjan *Veronica Mars* -jaksoon ja jakson keskustelulinjastosta *Television without Pity* -keskusteluryhmässä. Luku 5 sisältää loppusanat.

## 2. Teoreettinen viitekehys

Tutkielmassa on kyse informaatiosta, jota sekä fanit että audiovisuaaliset kääntäjät etsivät

ja keräävät. Käsitteen “informaatio” määrittelen Rubenin (1992) ja McCreadien ja Ricen (1999) määritelmien yhdistelmänä. Rubenin informaatiokäsitteistöstä lainaan *sosiaalista informaatiota*, joka rakennetaan ja vahvennetaan sosiaalisessa ja kulttuurisessa kanssakäymisessä. Rubenin mukaan merkitykset muodostuvat neuvottelun ja vastavuoroisen vahventamisen kautta, ja nämä merkitykset ilmentyvät muun muassa kielenä ja yleisinä ja yhteisinä symboleina ja tietoina. Millä tahansa kulttuurilla on omat merkityksensä, eli “oma informaatio/tietopohjansa”. (Ruben 1992: 22-24.) Samaan tapaan internetfanit luovat ajan mittaan oman informaatio/tietopohjansa. McCreadie ja Rice esittelevät neljä informaatiokategoriaa, joista nojautun kahteen: *informaatio resurssina/asiana/hyödykkeenä*, jonka voi tuottaa, myydä, ostaa, jäljentää ja levittää; *informaatio tiedonesityksenä*, joka voi ilmetä painettuina asiakirjoina, videonauhoina, ääninauhoina, DVD:inä, CD-ROMeina ja internetresursseina, toisin sanoen oikopolkuina todellisen informaation äärelle. Fanit sekä luovat omaa sosiaalista informaatiotaan että etsivät ja keräävät informaatiota tiedonesityksenä, joka johtaa heidät informaation asiana luo.

Savolainen (1995) esittelee arkielämän tiedonhankinnan praktisen ja orientoivan tavat. Praktisessa tiedonhankinnassa etsitään aktiivisesti vastausta tiettyyn kysymykseen, kun taas orientoivassa tiedonhankinnassa pidetään yleissivistystä yllä lukemalla sanomalehtiä ja pysymällä ajan tasalla uutisista. Savolaisen tiedonhankintatavat vastaavat yleisesti kääntäjien arkipäivää, sillä kääntäjien tulee osata löytää nopeasti oikea informaatio pulmatilanteissa ja olla perillä niin maailmanhistoriasta kuin nykypäivän tapahtumista. Savolaisen menetelmät ovat kuitenkin suhteellisen abstraktit, ja siksi nojautun Ellisin (1997), Wilsonin (1997), Marchioninin (1995) ja Choon (2002) tiedonhankintamalleihin, joista käsittelen yhteisiä, kääntäjille sopivia piirteitä. Kaiken kaikkiaan malleissa oli jopa kahdeksan tiedonhankintamenetelmää, jotka painottivat tarkoituksellista tiedonhankintaa tarkoituksenmukaisessa ympäristössä. Menetelmiä, joissa oli painotettu ainoastaan tarkoituksellista tiedonhankintaa, tarkoituksenmukaista ympäristöä tai ei kumpaakaan, oli yhteensä kuusi. Tutkijoiden tiedonhankintamallit korostavat, että on etsittävä tietoa aktiivisesti tietystä ympäristöstä. Televisiosarjojen kohdalla tämä tietoympäristö on fanien internetyhteisöt.

Kuuluuko tiedonhankinta käänköspätevyyteen? Beebyn et al. (2003), Schaffnerin (2000) ja Neubertin (2000) käänköspätevyysemalleissa on kohtia, joissa viitataan tiedonhankintaan. Beebyn et al. “strateginen pätevyys” viittaa kääntäjän kykyyn kääntää tehokkaasti ja

ratkaista mahdolliset ongelmat. Schöffnerin “tutkimus-/etsimispätevyys” koostuu kyvystä ratkaista kääntämisen lomassa esiintyvät ongelmat. Neubert huomioi “aihepätevyys-sään”, että kääntäjien tulee tietää, mistä etsiä tarpeellisen tiedon. Tiedonhankintaa sivutaan näissä malleissa.

Rheingoldin (1993) mukaan virtuaaliyhteisöt koostuvat sosiaalisista verkostoista, jotka muodostuvat ihmisten kanssakäymisestä keskustelufoorumeissa ajan kuluessa. Burnett (2000) toteaa, että virtuaaliyhteisöissä ihmiset jakavat tietoa ja tekevät muita sosiaalisia toimintoja, kuten laskevat leikkiä, tukevat toisiaan, purkavat tunteitaan ja toisinaan lähettävät vihamielisiä viestejä. Ihmiset hakeutuvat lupaaviin tietoympäristöihin, joissa voivat törmätä heitä itseään kiinnostavaan tietoon tai etsiä sitä. Burnett ja Buerkle (2004) tunnistavat neljä tiedonvaihtotapaa virtuaaliyhteisöissä: ilmoitusten lähettäminen, kysymysten esittäminen koko yhteisölle, tiedon etsiminen yhteisön ulkopuolelta ja kysymysten esittäminen yhteisön tietyille jäsenille. Tiedon jakamiseen löytyy monia syitä. Donathin (1999: 31) mukaan halu kasvattaa mainettaan ja vahvistaa identiteettiään yhteisön sisällä ovat eräitä syitä. Wellman ja Gulia (1999: 177) luettelevat syiksi seuraavat seikat: identiteetin ilmaisu, itsetunnon parantaminen ja kunnioituksen ja statuksen saaminen. Sekä Wellman ja Gulia että Kollock (1999: 229) toteavat, että toisten auttamisen uskotaan kannattavan: jos itse auttaa toisia, saa varmemmin itsekin apua tarpeen vaatiessa.

Edellä mainitut kappaleet perustelevat, miksi audiovisuaalisten kääntäjien kannattaa vieraila internetyhteisöissä. Sieltä on mahdollista löytää sarjaan kytkeytyvää tietoa nopeasti. Ketkä sitten keräävät tätä tietoa vapaa-ajallaan? He ovat faneja, ihmisiä, jotka “muuntavat sarjakatselunsa toisenlaiseksi kulttuuritoiminnaksi, kuten sarjan herättämien ajatusten ja tunnelmuksien vaihdoksi ystävien kanssa, tai liittymällä sarjaan keskittyvään yhteisöön” (Jenkins 1988: 88). Lisäksi fanit panostavat sarjaan tunteellisia ja/tai älyllisiä voimiaan (Jenkins 1992: 56). Lewisin (1992: 1) mukaan kaikkien ihmisten voi sanoa olevan jonkin asian tai jonkun faneja, jos fanius käsitetään johonkin tai johonkukun kohdistuvana kunnioituksena, ihailuna tai haluna. Lopullista ja tyhjentävää profiilia fanista on siten mahdotonta luoda. Tieteenalana fanitutkimus sivuaa käännostieteen vastaanottajatutkimusta. Kummassakin tutkitaan tietyn tuotteen kuluttajia ja vastaanottajia. Tästä huolimatta ei vielä ole käännostutkimuksia, joissa hyödynnettäisiin fanitutkimuksen oivalluksia ja menetelmiä.

Yhdysvaltojen televisiomedian rahoitusmurros vaikuttaa televisiosarjoihin. Useat

yhdysvaltalaiset televisiosarjat ovat “sarjallistuneet” (*serialised*): niissä seurataan tarinaa, joka voi jatkua joko muutaman jakson, tuotantokauden tai sarjan koko tuotannon ajan. Tarina edistyy jakso jaksolta, ja katsojien tulee nähdä kaikki jaksot, jotta he pysyisivät perillä juonesta. “Sarjallistuminen” tuo mukanaan haasteita audiovisuaalisille kääntäjille, joiden täytyy punnita ja arvioida vuorosanojen tärkeys tarinassa ja ennakoida tarinan tulevia kehityksiä. Lisää haasteellisuutta tuo television intertekstuaalisuus. Kristeva loi intertekstuaalisuuden käsitteen 1960-luvulla, ja kyseinen käsite tarkoittaa tekstin viitteitä muihin teksteihin. Intertekstuaalisuus oli alunperin kirjallisuustieteen termi, mutta levisi pian muihin aloihin kuten taiteeseen, arkkitehtuuriin ja elokuvaan (Allen 2000: 175).

Tässä tutkielmassa intertekstuaalisuus on tietoista: tuottajat ja kirjoittajat ovat tarkoituksella sisällyttäneet intertekstuaalisia viittauksia jaksoihin tarkkaavaisten katsojien huomattavaksi. Askwith (2007: 106-109) tarjoaa intertekstuaalisuuden luonnehdinnan, joka soveltuu sarjallistuneiden ja intertekstuaalisten televisiosarjojen analyysiin. Askwithillä on neljä kategoriaa: intertekstuaalisuus, horisontaalinen intratekstuaalisuus, vertikaalinen intratekstuaalisuus ja ekstratekstuaalisuus. Intertekstuaalinen viittaus voi sisältää maininnan esimerkiksi aikakauslehdessä, ajankohtaisesta tapahtumasta, elokuvasta tai toisesta televisiosarjasta. Horisontaalisessa intratekstuaalisuudessa on kyse sarjan sisäisistä viittauksista, joissa mainitaan aikaisempia tapahtumia tai aiemmin tavattuja hahmoja. Vertikaalisessa intratekstuaalisuudessa sarjan narratiivia jatketaan edelleen eri mediassa kuten sarjakuvassa tai elokuvassa. Ekstratekstuaalisuudessa on kyse sarjaan saamasta julkisuudesta, kuten esimerkiksi arvosteluista, haastatteluista ja uutisista. Ekstratekstuaalisuutta on myös fanien kulissientakaisten tapahtumien tietouteen pohjautuvat tulkinnat sarjan fiktiivisistä tapahtumista. Käytän Askwithin kategorioita analysoidessani tapaustutkimuksia luvuissa 3 ja 4.

### **3. Tapaustutkimus: *Sukuvika (Arrested Development)***

Ensimmäisen tapaustutkimuksen kohteena on yhdysvaltalainen tilannekomedia *Sukuvika* (2003-2006) ja sarjan epävirallinen kotisivu *Balboa Observer-Picayune*. *Sukuvika* kertoo Bluthin suvusta, joka joutuu ojasta allikkoon, kun perheen isä pidätetään veronkierrosta ja maanpetoksesta. Sarjan komedia perustuu nopeaan dialogiin, ironiseen kerrontaan ja karrikatyyreihin. Tutkimus keskittyi sarjan kolmannen tuotantokauden yhdeksänteen jaksoon “S. O. B.s”. Jaksosta, *Balboa Observer-Picayune* -kotisivun jakso-oppaasta, litteroidusta käsikirjoituksesta ja 'Bluthcyclopedia'-luettelosta (eräänlainen aakkosellinen detaljiluettelo) tehtiin vertaileva sisällönanalyysi. Ensin katsottiin jakso ja koottiin lista

kaikista huomatuista intertekstuaalisista viittauksista. Sitten käytiin läpi kotisivun jaksoparas, litteroitu käsikirjoitus ja 'Bluthcyclopedia'-luettelo viittausten osalta ja verrattiin tuloksia. Alkuperäisissä tuloksissa intertekstuaalisia viittauksia oli 25, horisontaalisia intratekstuaalisia viittauksia 32, vertikaalisia intratekstuaalisia viittauksia yksi ja ekstratekstuaalisia viittauksia 10. Vertailun jälkeen lisättiin yksi esimerkki niin intertekstuaalisiin että horisontaalisiin intratekstuaalisiin viittauksiin. Edellinen on esimerkki #16 ja jälkimmäinen esimerkki #1.

Kuutta intertekstuaalista viittausta ei selitetä kotisivulla lainkaan. Tähän joukkoon lukeutuvat kuuluisuudet Ed McMahon, Andy Richter ja Joan Crawford, sanomalehti Variety, elokuvayhtiö Miramax ja musikaali *Wicked*. McMahon ja Crawford mainitaan hahmojen toimesta, kun taas Richter vieraillee jaksossa sekä omana itsenään että viidessä muussa fiktiivisessä roolissa. Variety ja Miramax mainitaan jaksossa yksityiskohditta. Toisaalta *Wicked*-musikaali liittyy vahvasti Tobias-hahmon homoseksuaaliseen vaikutelmaan. Syynä selitysten poissaoloon saattaa olla, että viittaukset ovat Yhdysvaltojen populaarikulttuuriin liittyviä ja siten "yleistä tietoa". Internetin hakukoneita käyttämällä kaikista kuudesta viittauksesta löytää nopeasti tietoa.

Kolme horisontaalista intratekstuaalista viittausta jäävät huomiotta kotisivulla: Tobiaksen "analrapist"-ammattinimike (yhdistelmä sanoista *analyst* ja *therapist*), Lucillen tarjoilijoihin kohdistuva halveksunta ja George Michaelin huoli arvosanoistaan. Kaksi jälkimmäistä liittyvät kyseisten roolihahmojen identiteetin ilmentämiseen, sillä luonteenpiirteet ovat olleet esillä jo ensimmäisessä ja toisessa tuotantokaudessa. Poisjäämisen syynä saattaa olla, että luonteenpiirteet ovat esiintyneet liian harvoin eivätkä ole synnyttäneet mitään mieleenpainuvia uudissanoja, joihin fanit usein kiinnittävät huomionsa. Sen sijaan "analrapist"-nimike toistuu kolmannen tuotantokauden aikana usein ja on sarjan keksimä uudissana, joka myös vahvistaa Tobiaksen homoseksuaalista leimaa.

Jakson vertikaalinen intratekstuaalinen viittaus on ruudussa näkyvä internetosoite [www.saveourbluths.org](http://www.saveourbluths.org). Osoite tulee ruutuun, kun George ehdottaa "Save Our Bluths" -tilaisuuden järjestämistä. Viittausta ei avata eikä selitetä kotisivulla lainkaan. Selitystä vailla jäävät myös jakson eräät ekstratekstuaaliset viittaukset. Jakson juoni perustuu sarjan kulussientakaiseen tilanteeseen: jakson kirjoittamisen aikaan FOX-televisiokanava oli ilmoittanut, että sarjan tuotanto lopetettaisiin kolmentoista jakson jälkeen. Jaksossa Bluthit tekevät kaikkensa, että heidän yhtiönsä ei menisi konkurssiin. He hankkivat töitä, ryhtyvät

kotiäideiksi, kertoja pyytää kahdesti katsojia kertomaan sarjasta ystäville ja tutuille, ja jaksossa nähdään katsojalukujen kasvattamiseen tarkoitettuja keinoja, kuten tähtivieraita, kolmiulotteisesti kuvattuja kohtia, hahmon kuolema ja suorana lähetettävä huipennus. Ne fanit, jotka ovat tietoisia sarjan tilanteesta, tulkitsevat edeltäviä esimerkkejä ekstratekstuaalisesti. *Balboa Observer-Picayune* ei selitä jakson juonen todellisuuspohjaa.

Tapaustutkimus paljasti, että *Balboa Observer-Picayune* -kotisivu soveltuu parhaiten molemman intratekstuaalisen tiedon etsimiseen.

#### **4. Tapaustutkimus: *Veronica Mars***

Toisen tapaustutkimuksen kohteena on yhdysvaltalainen draamasarja *Veronica Mars* (2004-2007) ja *Television without Pity* -keskusteluryhmä. *Veronica Mars* oli film noir -vaikutteinen sarja, jonka keskiössä oli teini-ikäinen Veronica Mars ja hänen salapoliisina toimiva isänsä. Jaksoissa he ratkovat mysteereitä, joiden kesto vaihtelee yhdestä jaksosta koko tuotantokauden pituisiin. Tapaustutkimus keskittyi sarjan toisen kauden kolmanteentoista jaksoon "Ain't No Magic Mountain High Enough". Jaksosta ja jakson keskustelulinjastosta suoritettiin vertaileva sisällönanalyysi. Ensin jakso katsottiin ja koottiin lista kaikista huomatuista intertekstuaalisista viittauksista. Sitten luettiin keskustelulinjaston kaikki viestit ja luetteloiitiin niiden viittaukset. Alkuperäisissä tuloksissa intertekstuaalisia viittauksia oli 19, horisontaalisia intratekstuaalisia viittauksia 29, vertikaalisia intratekstuaalisia viittauksia nolla ja ekstratekstuaalisia viittauksia yksi. Vertailun jälkeen horisontaalisiin intratekstuaalisiin viittauksiin lisättiin 9 ja ekstratekstuaalisiin yksi. Jälkimmäinen oli esimerkki #111, ja edellisiin lukeutuivat esimerkit #87, 91, 99, 100, 103, 104, 105, 108 ja 109.

Intertekstuaalisia viittauksia, joita ei lainkaan mainita linjaston viesteissä, ovat Elmer's -liimamerkki, Batman the Ride -huvipuistolaitte, *Grease*-elokuva, Speed Zone- ja Go Kart -kartinghuvitukset, Nooan arkki ja *Powerpuff Girls (Tehotyöt)*. Mainitseminen on saattanut vaikuttaa se, että viittaukset ovat pinnallisia populaarikulttuuri-viittauksia eivätkä vaikuta jakson juoneen. Nämä viittaukset ovat lisäksi tunnettuja asioita yhdysvaltalaisessa populaarikulttuurissa, mikä on myös saattanut vaikuttaa. Ensimmäisen viikon aikana keskusteluun osallistuneiden voidaan otaksua olevan kotoisin Yhdysvalloista, samasta lähtökulttuurista, mikä puolestaan sekin on saattanut vähentää intertekstuaalisten viittausten outoutta ja keskustelemisen tarvetta.

Mainitsematta jäävät horisontaaliset intratekstuaaliset viittaukset koostuvat jakson alussa näytetyistä juonikoosteista, koulun ovilla sijaitsevista metallinpaljastimista, Neptune Sharks -baseball-joukkueesta, Terrence Cookin entisestä jäsenyydestä mainitussa joukkueessa ja suhteesta koulun journalismiopettajan Ms Dumasin kanssa, Loganin ja Weevilin yksissä tuumin tehdystä autoilkevallasta ja Cookin uhkapeliveloista. Kaiken kaikkiaan mainitsematta jääneet horisontaaliset intratekstuaaliset viittaukset koostuvat niin pienistä yksityiskohdista kuin tuotantokauden kestävästä mysteeristä. Juonikoosteet muistuttavat katsojia aiemmin jaksosten tapahtumista eivätkä näin ollen innosta keskustelua: fanit lienevät jo keskustelleet koosteiden sisällöstä aikaisemmin. Metallinpaljastimet mainitaan jaksossa kahdesti, mutta eivät lopulta nivoudu jakson tarinaan syvällisesti, mikä on voinut vaikuttaa viittauksen keskustelun puutteeseen. Cookin tarinan yksityiskohdat (baseball-pelaaja, salainen suhde, velat) eivät myöskään herätä keskustelua, vaikka ne liittyvät tuotantokauden päämysteeriiin. Syynä saattaa olla, että mitään uutta ei paljasteta vaan toistetaan aiemmin kuultua. Loganin ja Weevilin autoilkevalta tulee esiin pikaisesti, ja sen vaikutus jakson juoneen on minimaalinen. Tästä syystä fanit ovat saattaneet jättää sen huomiotta.

Jaksossa ei ole yhtään vertikaalista intratekstuaalista viittausta, ja jakson kahdesta ekstratekstuaalisesta viittauksesta keskustellaan linjastossa. *Television without Pity*-ryhmän linjasto näyttää soveltuvan parhaiten horisontaalisen intratekstuaalisuuden ja ekstratekstuaalisuuden löytämiseen.

## 5. Lopuksi

Yhdysvaltalaisien vastineidensa tapaan suomalaiset televisiokanavat ovat alkaneet antaa katsojilleen enemmän päätäntävaltaa televisionkatselussa, mikä näkyy kanavien internetpalveluissa. Yleisradion Areena-palvelussa katsojat voivat maksutta katsoa kotimaista tuotantoa olevia sarja- ja ajankohtaisohjelmia. MTV3:n, SubTV:n ja Nelosen "nettitelevisiot" tarjoavat sekä ilmaisia että maksullisia ohjelmia. Nelonen lupaa toimittaa tiettyjen televisiosarjojensa uudet jaksot palveluunsa viikko sen jälkeen, kun jakso on näytetty Yhdysvalloissa. Sarjallistuneiden sarjojen suosio Yhdysvalloissa on saanut eräät tutkijat (Rehak ja Scott 2007) pohtimaan katsojakunnan faniutumista. Onko myös tiettyjen sarjojen suomalainen katsojakunta muuttumassa faneiksi? Ja mitä tämä merkitsee kyseisten sarjojen kääntämiselle? Tässä tutkielmassa esiteltyä analyysimallia voi hyödyntää vaikkapa *Lost*-sarjan intertekstuaalisuuden tutkimiseen. Toivon mukaan tutkielma on osoittanut, että fanitutkimus voi olla tulevaisuudessa arvokas lisä käännettieteen kentälle.