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A study of British and American animated TV-series for children dubbed into Norwegian

Master's thesis in MLSPRÅK
Supervisor: Annjo K. Greenall

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Abstract

In this thesis I investigate Anglicisation in audiovisual translation for children in Norway. More specifically, the aim has been to investigate the types of Anglicisms found in the material as well as their frequency. A selection of material from five British and American animated TV-series for children dubbed into Norwegian were analysed. A qualitative analysis in which the Anglicisms from each TV-series were categorized, analysed and discussed found that direct borrowings were significantly more common than indirect borrowings, even though instances of both categories were found. The qualitative analysis also found that the majority of Anglicisms found in the material from the TV-series were clearly triggered by the source text, indicating that translation is involved in the production of Anglicisms in dubbed texts. A quantitative overview showed that the TV-series differ from each other both in the total number of Anglicisms found and in the different types of Anglicisms found. These results are further discussed with regard to the extensiveness of the phenomenon of Anglicisation in Norwegian dubbed translation for children, and which types of Anglicisms could potentially enter the Norwegian language through children's language acquisition.

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1. INTRODUCTION

In 1836 the German linguist Wilhelm con Humboldt claimed that language is never at a moment of true standstill, and that language by nature is a continuous process of development. Throughout history, one language has never stayed the same, and has always been subjected to language change through the impact of other languages, either through human migration, colonization, occupation, and globalization (Aitchison, 2001, p. 3-5). Language change has nevertheless always been a subject of discussion, and now, almost 200 years later, we often hear terms such as 'language pollution' and 'dying languages'. The influx of language features inspired by English (or 'Anglicisms') has led to an extensive language political discussion among scholars and politicians in the affected areas and speech communities (Awedyk, 2009, p. 143-144, Gottlieb, 2004, p. 39). With some background knowledge in language history, one would know that, for instance, English and Norwegian are both rooted in the same Germanic languages, and that, throughout history, English and other languages has influenced Norwegian and vice versa. The only difference between earlier history and today is the effect of globalisation: the English language is the dominating language of international media, the internet, economy, education, technology, and popular culture. These are just some of the most representative semantic groups in which English borrowings can be found (Graedler and Johansson, 2002, p. 83-115). Globalisation has made the English language a part of Norwegians' everyday life in many aspects, including the ones mentioned above, increasing the contact between the languages and the influence of the English language. Language can be influenced directly or indirectly, a distinction I will discuss further in this thesis, with direct borrowings often being the most 'visible' type of language influence.

While an increase of direct borrowings in the Norwegian language has been a topic of discussion since the end of the Second World War, studies of indirect borrowings have been limited (Sunde, 2018, p. 71-72, Norsk språkråd 1990). The increase of direct borrowings is visible in the increase in loanwords that are recognizably English or slightly adapted from English. This type of borrowing seems like a more visible change in language than indirect borrowings, which are made up of native language material and are not necessarily recognizably English (Sunde, 2018, p. 72, Thomason and Kaufman, 1988, p. 50). An increase of indirect borrowings, such as calques, affect morphosyntactic patterns in a language that are below the lexical surface, and may therefore be viewed as a less conscious type of borrowing (Sunde, 2018, p. 72). Recently, people seem to have become more aware of both direct borrowings and indirect borrowings from English in Norwegian written texts, in media, and in everyday speech. Words such as *basically* and *kids* have become part of everyday speech among young people, and one hears idiomatic phrases such as *hold det ekte* ("keep it real) and *ikke min kopp te* ("not my cup of tea") in people's informal conversations all the time. Overhearing movies and TV-series for children and teenagers, one may hear phrases such as *tetid* ("tea time") and *alminnelige Janne* ("plain Jane"). Sharing these experiences and listening to other people's similar experiences inspired the topic of this thesis, and I became curious to research just how widespread this trend really is.

The phenomenon of Anglicisation can be researched in many different areas, such as literature, the internet, technology, education, among others. Due to the limitation of this thesis, I had to decide how to narrow down my research to one specific area. I knew I

wanted to look at translation, because one can hypothesize that translation causes more Anglicisms than non-translation, and I wanted to look at newer translated material to investigate the present and most recent trends of Anglicisation. Today, a seemingly unlimited number of movies, TV-series, music and video games are available at all times through new technology, such as Apple TV and Get Box, and online streaming services, such as Netflix and Viaplay. This development and the growing market for video-on-demand services has led to an increase in both dubbed and subtitled material for both children and adults (Ranzato and Zanotti, 2019, p. 3-5): a development which will be further discussed in the theoretical background. Audiovisual translation using online streaming services was thus chosen as the research area of this thesis. Material for children quickly came into focus: studies show that children pick up language more easily and are more sensitive to language influx than adults (Chomsky, 2009, p. 1-3, Quintero, 2009, p. 59-62, Zimmer, 1997, p. 50). As I wanted to explore how English might influence the Norwegian language through Anglicisation in translation, it therefore made more sense to look at children's material than material aimed for adults. As dubbing is the most common form of audiovisual translation for children, I chose to analyse English material dubbed into Norwegian.

The research questions for this thesis will thus be:
1. How frequent are Anglicisms in the Norwegian dubbed translations of British and American animated TV-series for children, and which Anglicisms can be found?
2. How do the dubbed TV-series differ from each other in terms of types of Anglicisms and their frequency?
3. To what extent is the presence of Anglicisms due to the translation process or not?

Chapter 2 of this thesis will outline the theoretical background for the study. The chapter is divided into three main categories: 1. dubbing, 2. translation, Anglicisms and language change, and 3. children and language change. The chapter on dubbing is further divided into four sub-categories: The practice of dubbing, dubbing countries, dubbing in Norway, and dubbing for children. The titles of the sub-categories are quite explanatory, and the chapter on dubbing aims to give the relevant background on dubbing in general and the role of dubbing in Norway. The chapter on translation, Anglicisms and language change will give the relevant background information on how Anglicisms are presented through translation and how this can lead to language change. Finally, the final chapter will give information on children and language change, and aims to give the background on why children, in particular, are especially interesting to study regarding language change.

The theoretical background is followed by the methodological framework for the analysis, explaining the choice of material and the analytical procedure before the analysis of the material is introduced. A discussion of the analysis and the result is introduced in a sub-category of the analysis. In the final chapter of the thesis, a conclusion is provided with a summary of the study, some concluding remarks, and suggestions for further research.

2. THEORETICAL BACKGROUND

2.1 Dubbing

2.1.1 The practice of dubbing
Like all areas of translation, dubbing aims to translate a source language (SL) text (ST) into a target text (TT) in a target language (TL). The SL soundtrack is substituted with a TL equivalent. This is an especially complex process, since the synchronization of the script, the soundtrack, and the lip movements all are factors that must be taken into consideration (Nicolae, 2018: p. 51-58). Martinez (2014) describes dubbing as one of the most complicated forms of translation. The initial translated text is only the first step in a complicated process before the final phase of the project. Many different people are involved in this process, such as translators, directors, original actors, and dubbing actors, and the process has many phases before the finished product is presented (p. 3-4). Some challenges include achieving good quality lip synchrony with the shot on screen, such as matching syllable count and sentence length with the source version (O'Connell, 1999, p. 214). When watching dubbed material, the source text is not available to the viewer, meaning that the viewer tends to judge the quality of the dubbed material according to the standard of lip synch and the authenticity of the dialogue (O'Connell, 2000, p. 1). In cases where a TT translation does not match the lip-syncing of the ST, it might for instance be tempting to use the ST translation as a loanword. There could also be cases where there simply does not exist a TT correspondent to the ST phrase which keeps the mood and the authenticity of the dialogue intact. These considerations, along with other possible factors, might help explain why the translator will be tempted to use Anglicisms in their dubbed translations, in spite of the ongoing discussion on 'language change' and the Anglicisation of the Norwegian language.

2.1.2 Dubbing countries
European countries can be divided into subtitle-favouring countries and dubbing-favouring countries (Danan, 1991, p. 606-608, Chaume, 2012, p. 6). This division has its roots in early film-history, when the US was the biggest distributor of movies and the larger European countries, such as France, Germany, Italy and Spain, were trying to protect themselves early against American domination in the film industry. The smaller, subtitle-favouring and subtitle-dominant countries includes Belgium, Switzerland, the Netherlands, and the Scandinavian countries (Danan, 1991, p. 606-608, Chaume, 2012, p. 6). As well as historical reasons, this division between subtitle-favouring countries and dubbing countries is also caused by social and financial reasons. Subtitling is both cheaper and easier, which also explains why some countries prefer subtitling over dubbing. The subtitle-favouring countries generally also seem to have smaller audiences with smaller speech communities, possibly making the demand for dubbed material weaker.

Chaume (2012 p. 6-7) and Ranzato and Zanotti (2019, p. 3-5) claims that while this subtitle-favouring countries vs. dubbing-favouring countries classification is still in use today, it is somewhat outdated. New technology and new audience have changed the landscape, and the following facts contradict the division between dubbing countries and subtitling countries: 1. Digital broadcasting enables audiovisual texts to be used in many different ways and allows the spectator to choose from various linguistic options in both

audio and subtitling menus. 2. Cartoons for children are dubbed all over the world, even in subtitling countries such as Norway and Denmark (Nicolae, 2018, p. 3-4). Because of this, Chaume (2012) claims that the audiovisual landscape is no longer black and white: the distinction between dubbing and subtitling countries has become blurred (p. 6-7).

2.1.3 Dubbing in Norway

Norway is considered to be subtitle-favouring and subtitles have long been the dominating mode of translating audiovisual material such a TV and movies, most of which are in English (Chaume, 2012, p. 6). As mentioned earlier, the exception to this rule is cartoons for children, which tend to be dubbed all over the world regardless if the country favours subtitling or dubbing (Nicolae, 2018, p. 3-4). There are multiple factors explaining why dubbing is used for children's audiovisual material in Norway, including the fact that smaller children have very limited reading skills, or none at all, if they were to read subtitles, and English skills, if the material is not dubbed.

2.1.4 Dubbing for children

Along with the major technological advances in audio-visual communications in recent years, translation of children's literature has gained more interest in minority language cultures (O'Connell, 1999, 213-214). The term 'children's literature' has developed from mainly covering books and the role of the printed word, to covering everything a child reads or hears, including plays, video games, radio, TV-series, movies, and videos. Because of this development, Oittinen (1993, p. 10) suggests using the term 'receptor' for children to cover all of these areas rather than terms such as reader, listener, and viewer. This development has made it necessary for researchers to broaden the studies of translation for children to cover screen translation as it is practiced today.

Although subtitling can prove up to ten times cheaper than dubbing, it is rarely used in the translation of foreign TV programmes, films, and videos aimed at children (O'Connell, 1999: p. 214). This is, as mentioned earlier, due to problems relating to the variable reading skills and speeds of young viewers. In *Translation for Children,* O'Connell (1999) discusses the linguistic challenges associated with dubbing for children. As well as the challenges previously mentioned, such as lip-syncing, dubbing for children also faces challenges in translating the source language into an appropriate target language version with constrained language (due to children's limited language and differences between the ST and the TT) and limited vocabulary appropriate to the low age of the audience (O'Connell 1999: 214). Lozano (2017) also states that when translating for children, it is important to keep in mind that children's way of speaking, thinking and acting changes from one culture to another and that the target text need to be adapted to children that can neither see, hear, nor understand the same things as adults (Lozano, 2017, p. 99-115). O'Connell (2003) sums up these challenges when comparing audiovisual translation to translation of children's literature and writes that both must enrich children's cultural systems while also taking into account their level of comprehension, both culturally and in language (O'Connell, 2003, p. 223).

2.2 Anglicisms, translation, and language change

This paper aims to investigate the Anglicization of the Norwegian language through children's dubbed TV programmes, something which could potentially influence the Norwegian language in the long run. In this section, I will therefore discuss relevant theory related to Anglicization due to translation and language change, focusing especially on the situation in Norway.

No language operating in the global market are unaffected by the language change caused by the influx of English lexical items (Pulcini et al., 2012, p. 2). As the proficiency in English increases, it seems that a higher number of Anglicisms is likely to be borrowed (Pulcini et al., 2012, p.2 and MacKenzie, 2012, p. 27). Görlach (2003) defines an Anglicism as "a word or idiom that is recognizably English in its form but is accepted as an item in the vocabulary of the receptor language (Görlach, 2003, 1, Pulcini et al., 2012, p. 5). Gottlieb (2005) identifies an Anglicism as "any individual or systematic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English (Gottlieb, 2005, p. 163, Pulcini et al., 2012, p. 5). The main difference between these two definitions is that the latter sees Anglicisms as an umbrella label or all signs of interference from the English language and can be considered more flexible and inclusive than the former. Using the latter definition, we can include the less-readily identifiable forms of lexical influence, such as calque and semantic loans (Pulcini et a., 2012, p. 5).

Pulcini et al. (2012) divide lexical borrowings into direct- and indirect borrowings:

Direct borrowings include:
1. Loanwords, which are borrowed words or word-units without or with minor formal and semantic integration, meaning that it remains recognizably English. Examples are words such as *hobby* and *airbag.*
2. False loans, which are words or word-units in the recipient language made up of English lexical elements, which is unknown or has a different meaning or form in English. The Norwegian word *grillparty* is an example of a false loan*.*
3. Hybrid loans, which are multi-word units which freely combines elements from the English language with elements from the recipient language.

Indirect borrowings include:
1. Calque, which are words or word-units which translates an English item into the recipient language.
2. Semantic loans, which are already existing words or word-units in the recipient language, where the meaning is extended to include both languages. Examples are words such as *het* (as in hot, attractive, and/or trendy) (Pulcini et al., 2012, p. 5).

Pulcini et al. (2012) further divides calque into three types: Loan translation, loan rendition, and loan creation. Loan translation translates an English item directly into the recipient language, such as *tetid (*from 'tea time'), loan rendition translates parts of an English item and provides a loose equivalent for the other in the recipient language, such as *fiendinner* (from 'frenemies') and loan creation freely renders the English model word in the recipient language, such as *nakkesleng (*from 'whiplash') (Pulcini et al., 2012, p. 6-8). This overview and these classifications of different borrowings will be used in the analysis and the discussion of my study.

Gottlieb (2004, p. 41) and (Awedyk, 2009, p. 149) ascribe the reasons why Norwegian and other Scandinavian languages is infused with so many Anglicisms to four main factors:
1. The English language stands unchallenged as a lingua franca in the Scandinavian societies.

2. The enormous popularity of Anglo-American media products.
3. Intensive teaching of English in all age groups.
4. Extensive international contacts, both personally and work-related.

In her doctoral thesis, Sunde (2017) discusses how anglicisation from the English language is increasingly burrowing its way below the lexical surface of the Norwegian language. Graedler (2012) also states that the volume of Anglicisms in Norwegian has increased during the past decades, presumably due to an increase in language contact through technology and media, but that it is hard to measure the exact increase of Anglicisms (p. 91-93). The limited research of Anglicisms in the Norwegian language needs to be developed, adjusted, and continue to grow and include new media types in order to more accurately determine the Anglicization of the Norwegian language and the impact of English influence (Graedler 2012, p. 91-106). Sunde (2017) also mentions that research on 'Anglicisation' of European languages has predominantly focused on direct lexical borrowing, such as open-class word forms and expressions based on formal imitation of the English model, with less focus on the indirect impact of English through calques (Sunde, 2017, p. 275). Nevertheless, according to Sunde (2017), calques and other indirect borrowings seem to be on the rise in the Norwegian language, which is why I will therefore include calques and borrowings as 'Anglicisms' in this study.

Thomason and Kaufman (1988, p. 50) divides language contact through translation (LCTT) into two types of contact. In the first type of contact, the TT is maintained while elements from the SL are borrowed. In this type of contact, lexical borrowings are therefore expected to be more common than structural borrowings. In the second type of contact, the TT shifts away from the use of SL and attempts to use the target language (TL) instead. In this process, especially with an increase in language contact, elements from the SL could potentially find their way into the TL. Kranich et al. (2011) claims that, since languages must be quite robust to be influenced such as with the second type of contact, lexical (direct) borrowings should be more common than structural (indirect) borrowings (p. 13).

As mentioned in the introduction, language change is a continuous process, and it is therefore difficult to predict or determine when language change has taken place. Aitchison (2011) divides causes of language change into two broad categories: 1. External sociolinguistic factors, such as history and colonisation, for instance, and 2. Psycholinguistic factors, which as linguistic and psychological factors in the structure of the language and in the minds of the speakers (p. 134-135). The latter of which will be in focus throughout this thesis. These factors often overlap with each other and are 'interwoven', making it difficult to pinpoint the exact cause of the change. Aitchison (2011) also claims that the term 'borrowing' is somewhat misleading, as it implies that something is given for a limited period of time and then returned and suggests that the term 'copying' is better suited, as borrowings tend to become 'naturalised' in the TT over time (p. 141-144).

2.3 Children and language change
Chomsky (2009, p. 1-3) discuss how children are innovators of language and how language acquisition is an innovative process when children create their own rules for making sentences. Evidence of this creative nature of language learning children have is visible in both pre-schoolers and children of elementary school age. Chomsky (2009) also states that children's independent reading and listening, aside from educational material,

is likely to have an impact on their language development (p. 1-3). This suggests that dubbed audiovisual material could potentially also be a factor in children's language development, which is, as mentioned, the focus of this thesis.

Children at age six and below have not yet begun to complete cognitive development in their native language. During this period, children are especially sensitive to foreign language input, making it possible for children to learn second languages and reach full cognitive development in both their native language and second language. Children are essentially 'sponges' in that they are more easily influenced by input from other languages other than their native languages than adults. This can potentially result in a 'negative' effect on and a disruption in their native language acquisition, but, on the other hand, also makes them excellent learners of a foreign or second languages (Quintero, 2009, p. 59-62). Zimmer (1997) researched how this interference could affect the German language and hypothesised that during the critical phase of language acquisition, children exposed to what he referred to as *Neu-anglodeutsch* ('New Anglo-German') could potentially face irreversible 'damage' to their language (p. 70). Hohenhaus (2002) argues that the examples of Anglicisation as proposed by Zimmer (1997), including areas such as marketing, are unlikely to be the kind of language children are exposed to in the critical phases, and concludes that it is unlikely that a language such as German would be 'Anglicised' by English (p. 173). Despite the fact that Anglicisation of languages is a discussed topic and there are disagreements on how widespread the trend really is, studies such as the ones mentioned above suggest that children is an especially sensitive group when it comes to language influx, and that influence from other languages could potentially make its way into children's language through various different sources, which, over time, might affect a language as a whole.

3. METHOD

3.1 Material
The material chosen for this study consists of a selection of TV-series for children found on the online streaming service Netflix. The selected TV-series are: *Barbie: Life in the Dreamhouse* (2012), *Boss Baby* (2018-present), *Long Live King Julien* (2018-present), *Fireman Sam* (2014-present), and *Peppa Pig* (2004-present). The material was selected based on their popularity and availability on Netflix: all the selected TV-series were presented in the category 'popular' in the folder for TV-series for children on Netflix at the time when the material was gathered (January 2020). As the topic of Anglicisms is accelerating, I have chosen to focus on newer material. All of the selected material from the TV-series has been produced within the time span of 2012-2019. Initially, I wanted to further limit the time span and only focus on the last two years, but I found that the newest material was not as easily available as the chosen material. For instance, while Peppa Pig has been produced from 2004 until the present, the latest episodes available on the Norwegian Netflix were produced in 2012. The newest episodes of Peppa Pig are therefore not as available to Norwegian children as the episodes found on Netflix. The selected TV-series are all meant for children but vary slightly in age-range: *Peppa Pig* and *Fireman Sam* are meant for pre-school children and *Barbie: Life in the Dreamhouse, Boss Baby,* and *All Hail King Julien* are meant for children over 7 years of age, according to Netflix. The chosen TV-series represents a broad range of interests: ranging from the

fashion universe of *Barbie* to the cocky CEO of *Boss Baby.* All the TV-series are originally either British or American and are dubbed from a British or American ST into a Norwegian dubbed TT.

All of the TV-series vary in number of seasons, number of episodes per season, and the length of the episodes. Because of this, and also to make to easier to compare the series, I have chosen to analyse the amount of material based on hours and minutes rather than episodes of each TV-series. For the qualitative study, I have analysed approximately 90 minutes of each series and for the quantitative overview I have transcribed approximately 30 minutes of each series. All of the selected material was viewed in its full length at least twice.

3.2 Analytical procedure
The research method chosen in this study is "Comparison of Translations and their Source Texts" (Chesterman and Williams, 2014, p. 6). Chesterman and Williams (2014) defines this area in translation research as a research method which compares different translations using different approaches. They further explain that as when using this method, you have to specifically choose the aspect(s) you want to focus on (Chesterman and Williams, 2014, p. 6). In this study, the aim is to compare the Norwegian dubbed translation, the target text (TT), to the English source text (ST), specifically focusing on Anglicisms found in the TT.

I have used a combination of a quantitative and a qualitative approach, with the main focus on the qualitative analysis of my study. The quantitative approach is introduced after the qualitative analysis and presents the number of Anglicisms per word in the material chosen for each TV-series. The number of Anglicisms in this overview includes every token of Anglicisms, meaning that if a word is repeated multiple times, every instance is counted in the total amount. This is done to calculate the frequency of Anglicisms in the material. This quantitative aspect of the study functions as an overview of the number of Anglicisms which helps to support and strengthen the main qualitative analysis. The quantitative overview also makes it easier to compare the frequency of Anglicisms in the different TV-series with each other, as this overview is shown in a table.

The qualitative part of my study aims to compare the ST with the TT and provide explanations for their categorization. The qualitative analysis also compares the different TV-series with each other to see how they differ in their number, types, and frequency of Anglicims. The qualitative analysis is divided into five main sections; one for each TV-series. The TV-series are presented in a descending order of their number of Anglicisms, starting with *Barbie: Life in the* Dreamhouse and ending with *Peppa Pig.* Each of these sections is then further divided into two sections:

First, the material will be sorted and categorized in a table. The table shows the number of Anglicisms in each category in the material from that specific TV-series. This section gives descriptive statistics of the number of Anglicisms overall and the number of Anglicisms in each category. Note that repeated Anglicisms are not included, but if an Anglicism has different tokens in different categories, each token is included once in the table. Examples of tokens are, for instance, *blomst* and *blomster.* The number of tokens and their category is mentioned in the same example as their type, but not included as their own example. If the same type of Anglicism appears multiple times, only one of the

cases is included in the table and in the list of examples. The reason why not all instances of the same Anglicism is included is the same as the reason given above. The same type of Anglicism is often repeated many times in a short amount of time, often as a 'theme' in an episode. Including every instance of this Anglicism in the table will therefore give a false impression of the amount of Anglicisms in the series. If there are multiple Anglicisms in the same utterance, these will be repeated in different examples.

The examples from the material from each TV-series is further divided into sections for non-ST-triggered Anglicisms and ST-triggered Anglicisms. If an Anglicism is ST-triggered, the Anglicism is visibly and clearly triggered by the ST. If an Anglicism is non-ST-triggered, the link between the ST and the TT is not as visible, and there is a different motivation for including these Anglicisms, making it more difficult to pinpoint why these Anglicisms have been produced. If the TT translation is clearly triggered by a word or a phrase in the same scene, it is considered to be ST-triggered, but in any other case where there is no explicit link between the TT and the ST, it is considered to be non-ST-triggered.

Each example is presented with their ST and their TT translation, along with some context and their category based on Pulcini's (2012) model. I have included the context I believe is necessary, and therefore some examples have more information on context than others. The categories in the table are, as mentioned earlier, based off of the categories of Anglicisation by Pulcini et al. (2012). Pulcini et al. (2012) use Gottlieb's (2005) definition of Anglicisms, which is: "any individual or systematic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English (Gottlieb, 2005: p. 163 and Pulcini et al., 2012: p. 5). Using this definition of Anglicisms, we can include both borrowings and calque as types of Anglicisms, which is what I have chosen to do in this study. The table will categorize the Anglicisms in the following categories by Pulcini et al. (2012):

Direct borrowings:
1. Loanwords
2. False loans
3. Hybrid loans

Indirect borrowings:
5. Calque
6. Semantic loans

Initially, "Borrowing of names" was included as its own category of Anglicisation, as one could argue that borrowed names could count as Anglicisms on the same basis as other types of borrowings. However, due to the limitations of this thesis, the study was narrowed to not include borrowing of names.

Below the table of categories, the sections for each TV-series will present the different findings in a list of examples. Only 33 examples are included in the thesis: one example from each category of Pulcini's (2012) model in both the non-ST-triggered section and the ST-triggered section for each TV-series.

To determine the different Anglicisms, mainly dictionaries were used. For each example,

Den Norske Akademis Ordbok and *Bokmålsordboka og Nynorskordboka* by Språkrådet and the University of Bergen were used to state the origin of the words or phrases. Due to space limitations, I will not be referencing the online dictionaries further throughout the analysis.

3.2. Limitations

This study aims to give an estimate of the number of Anglicisms in Norwegian dubbed TV-series for children. Given the scope of the thesis, the amount of data is limited. The amount of material is not enough to generalise the results, and the selection of Anglicisms are somewhat based off of my subjective judgement. It is therefore not guaranteed that others will get the same result if they were to do a similar study. However, this study only aims to give an indication of the number, types, and frequency of Anglicisms in Norwegian dubbed material for children, and it remains a topic for further research.

Aside from the requirements I have mentioned so far, the selection of material has been based off of my own interest and what I have believed to be interesting for my study. This means that the material and my findings are not necessarily representative for other children's TV-series. In spite of this, I believe the material I have chosen are a good representation of the TV-series available for children through online streaming services.

4. ANALYSIS AND DISCUSSION

A full quantitative overview is introduced after the qualitative analysis, and a discussion of the results is provided in the final part of this chapter.

4.1 Qualitative analysis

As mentioned in the method section, the examples of Anglicisms found in the selected material were 181 in total, not including different tokens. All of these examples are listed in Appendix 1. Due to space limitations only 33 examples were chosen to be included in this section: one example for each category from Pulcini's (2018) model for both ST-triggered and non-ST-triggered Anglicisms. The example numbers are the same as their listed number in Appendix 1.

4.1.1 Barbie: Life in the Dreamhouse

The material from *Barbie: Life in the Dreamhouse* is gathered from episodes 9-12 in season 1. The episodes vary in length, but episodes 9-12 equals roughly 90 minutes in total.

Barbie: Life in the Dreamhouse is set in Malibu, California in a world of dolls. The series centres around Barbie, her boyfriend Ken, her friends, and her family. Each episode is divided into multiple events which are presented in the style of video blogs.

Total number of Anglicisms: 68.

Table 1: Barbie: Life in the Dreamhouse

Direct borrowings:				Indirect borrowings:			
Loanwords:		False loans:	Hybrid loans:	Calque:			Semantic loans:
Non-adapted:	Adapted:	0	7	Loan translations:	Loan renditions:	Loan creations:	1
29	17			11	3	0	

4.1.1.1 Non-ST-triggered Anglicisms

4.1.1.1.1 Direct borrowings
Example 1:
Context: Discussing ear-rings
ST: *The next big thing*
TT: *Det neste **hotte***

Category: Loanword: Adapted

The origin of the adjective *hotte* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. Since the Anglicism still follows Norwegian inflection adding the suffix *-te*, it has been further categorised as adapted to Norwegian.

Hotte has also been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate *the next big thing* into *det neste hotte*, in which *hotte* is not triggered by the ST. Since the ST of this scene does not include any variant of the word *hot*, the TT Anglicism has been categorised as non-ST-triggered.

Example 2:
Context: Barbie suggests some smoothies will help them feel better
ST: *To replenish our plastices*
TT: *Så får vi **freshet opp** plastglansen*
Category: Hybrid loan

The origin of the verb *freshet opp* is English (*fresh(en) up*) and has not been naturalised into Norwegian. Since its form remains partly English and is partly adapted into Norwegian, it has been categorised as a hybrid loan. *Freshet* follows Norwegian inflection using the suffix *-et*.

Freshet opp has been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate *to replenish* to *freshet opp*, in which no elements of the TT is triggered by the ST. Since the ST of this scene does not include any variant of the TT elements, the TT Anglicism has been categorised as non-ST-triggered.

4.1.1.1.2 Indirect borrowings
Example 3:
Context: Rapper Midge is rapping about life in Malibu
ST: *Every day in Malibu is a perfect day*
TT: *I Malibu er livet skikkelig fett, **mann***
Category: Semantic loan

In this example, the TT *mann* has been categorised as a semantic loan. The reason for this is that this particular use of *mann* is not idiomatic in Norwegian. Collins Online Dictionary defines this particular use of the English *man* as an informal situation in which *man* is used as a greeting form of address to a man. While the word *mann* may occur naturally with a literal meaning in Norwegian, it is in this particular example used with the lexicalized meaning as the English noun *man* signalising an informal greeting. As this is not idiomatic in Norwegian, this translation is likely a result of Anglicisation, and has therefore been categorised as an Anglicism. More specifically, it has been categorised as an example of a semantic loan, since *mann* is an existing word in Norwegian but is used differently than in this example.

Mann has been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate the rap lyrics *every day in Malibu is a perfect day* into TT *i* Malibu *er livet skikkelig fett, mann.* It is likely that this loose translation is a result of trying to create rhymes such as that of the ST version, and that the translator has chosen to add the

non-ST-triggered *mann* to rhyme with the previous line. Since the ST of this scene does not include any variant of the TT elements, the TT Anglicism has been categorised as non-ST-triggered.

4.1.1.2 Anglicisms with an ST correspondent

4.1.1.2.1 Direct borrowings
Example 5:
Context: Barbie is discussing a fashion show
ST: *Malibu **fashion show***
TT: *Malibu **moteshow***
Category: Hybrid loan

The origin of the compound *moteshow* is English and has not been naturalised into Norwegian. Since its form partly remains English and is partly adapted into Norwegian it has been categorised as a hybrid loan. In this hybrid loan, the Norwegian TT *mote* is translated from the English ST *fashion*, and the Norwegian TT *show* is translated from the English ST *show*. Example 5 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *fashion show*.

Example 7:
Context: Barbie is teaching Raquelle how to walk the catwalk
ST: *Plant your heel, **spin**, and smile*
TT: *Plant ned hælen, **spin** og smil*
Category: Loanword: Non-adapted
Other tokens: Adapted loanword: TT: *Spinnen*

The origin of the verb *spin* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. Since its form has not been adapted into Norwegian, it has been further categorised as non-adapted. Example 7 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *spin.* Note that since this translation is from dubbed material, it is difficult for the listener to tell if the TT uses the English form of the verb as in *spin* or if it uses a Norwegian variant such as *spinn.* If the translator used the latter translation, this Anglicism would be an example of a semantic loan, as it would borrow semantic meaning but remain lexically Norwegian (Pulcini, 2018: p. 5). *Spinn* in Norwegian can also be used as a verb referring to the act of spinning material such as wool using a spinning wheel, which originates from Norse. Bearing this in mind, I chose to categorise example 7 as a direct borrowing, as there is no way to be certain.

Example 7 is also repeated 2 times in the analysed material from Barbie: Life in the Dreamhouse, one of which is used as a noun using the adapted form *spinnen.*

Example 19:
Context: Barbie is referring to the sport 'hang-gliding'
ST: *It's been years since I **got my glide on***
TT: *Det er så lenge siden jeg har **hang-glidet***
Category: Loanword: Adapted

The origin of the verb *hang-glidet* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. Since *glidet* follows Norwegian inflection and adds the suffix -et, it can further be categorised as adapted into Norwegian. Example 19 is also an example of an ST-triggered Anglicism. The reason for this is that the verb *hang-gliding* was mentioned in the ST of the same scene as this example, making it likely that the translated TT is referring to this part of the ST.

4.1.1.2.2 Indirect borrowings
Example 52:
Context: Ryan is complementing his sister's outfit
ST: *Cool,* **sis**
TT: *Kult,* **søs**
Category: Calque: Loan translation

The Anglicism *søs* (short for *søster)* has been categorised as an example of calque. The reason for this is that using *søs* short for *søster* is not idiomatic in Norwegian. According to Collins Cobuild online dictionary, the ST *sis* is an informal shortening of *sister.* The English language seems to have a higher tolerance for informal shortenings than Norwegian, and thus it is likely that this translation is a result of Anglicisation. The reason why it is categorised as a calque is because it is translated into Norwegian but borrowed from English by literal translation and word-for-word units (Pulcini, 2018: p. 5). Since it is directly translated from the English ST, is has been further categorised as loan translation. Example 52 is also an example of a ST-triggered Anglicism, since the TT is clearly triggered by the ST *sis.*

Example 56:
Context: Raquelle referring to her friend group
ST: *Group of* **frenemies**
TT: *Gjeng med* **fiendinner**
Category: Calque: Loan rendition

The Anglicism *fiendinner* (a 'mash-up' of *fiender* and *venninner)* has been categorised as an example of calque. The reason for this is that *fiendinner* is not a common expression in Norwegian, and thus seems unidiomatic. The ST *frenemies,* which is a 'mash-up' of *friends* and *enemies*, is, according to Collins Cobuild online dictionary, an informal expression describing a 'supposed' friend. This expression is not used in Norwegian: I could not find the expression *fiendinner* in any online dictionaries, nor did it give any results when searching on Google. This TT translation has been directly translated from the ST expression into a Norwegian equivalent. Because of this, it is likely that this translation is a result of Anglicisation. The reason why it has been categorised as a calque, is because it is translated into Norwegian but borrowed from English by literal translation and word-for-word units (Pulcini, 2018: p. 5). It has been further categorised as loan rendition, as the elements of the mash up is the opposite in the TT version, which uses the enemy-element first and the friend-element second, from the ST version, which uses the friend-element first and the enemy-element second.

4.1.2 Boss Baby
The material from *Boss Baby* is gathered from episode 10-13 in season 2. The episodes vary in length, but episode 10-13 equals roughly 90 minutes in total.

Boss Baby is set in the USA in a world in which babies and the elder compete to get the most amount of love. The main protagonist, Boss Baby, brings his older brother, Templeton, to his work-place at a baby-corporation (Babyco). Boss Baby eventually becomes the CEO of the corporation.

Total number of Anglicisms: 53.

Table 2: Boss Baby

Direct borrowings:				Indirect borrowings:			
Loanwords:		False loans:	Hybrid loans:	Calque:			Semantic loans:
Non-adapted:	Adapted:	0	7	Loan translations:	Loan renditions:	Loan creations:	2
29	9			6	0	0	

4.1.2.1 Non-ST-triggered Anglicisms

4.1.2.1.1 Direct borrowings
Example 67:
Context: Boss Baby discussing his corporate instinct as the CEO of Babyco
ST: *Corporate instincts*
TT: **Business**-*instinkter*
Category: Loanword: Non-adapted

The origin of the term *business* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. The Anglicism has not been adapted into Norwegian in any wat and has therefore been further categorised as non-adapted.

The use of *business-instinkter* as the Norwegian dubbed translation of the ST *corporate instincts* is an example of a non-ST-triggered Anglicism. In English, the terms *business* and *corporate* are used slightly differently: while both terms deal with companies, the latter often refers to larger companies and than the former (dictionary.cambridge.org). During the translation process of a children's TV-chow, one can assume that this difference is not taken into consideration, as it does not make any difference to the plot of the story. If the term *business* was used in this particular scene of the TV-show, and the translated Anglicism could refer to this ST term, *business* would be categorised as an ST-triggered Anglicism. However, as the term *business* is not mentioned in the ST in this scene, it has been categorised as a non-ST-triggered Anglicism. The translator could have used a translation not involving Anglicisation, but has for some reason chosen to

use an Anglicism different from the ST and the Norwegian translation of the ST.

Example 68:
Context: Boss Baby discuss failing a first job
ST: *I'm blowing the performance review*
TT: *Jeg **failer** på karakterskalaen*
Category: Loanword: Adapted

The origin of the verb *failer* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. Since *failer* follows Norwegian inflection with the added suffix -en, it has been further categorised as adapted into Norwegian.

Failer has also been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate *blowing the performance review* into *failer på karakterskalaen*, including the Anglicism *failer* which is not triggered by the ST.

Example 69:
Context: Discuss how a Templeton is turning into an old man
ST: *They're turning you into a mini geezer*
TT: *De forvandler deg til en **mini-olding***
Category: Hybrid loan

The origin of both *mini* and *olding* in the compound noun *mini-olding* is English, and since its form partly remains English and is partly adapted into Norwegian, it has been categorised as a hybrid loan. In this hybrid loan, *mini* is directly translated from English, and *olding* follows Norwegian inflection.

Mini-olding has also been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate *mini geezer* into the compound *mini-olding*, in which the latter word, *olding*, is not triggered by the ST. The definition of ST-triggered is explained in the method section and repeated in example 2. Since the ST of this scene does not include any variant of the word *old*, the TT Anglicism has been categorised as non-ST-triggered.

4.1.2.1.2 Indirect borrowings

Example 74:
Context: Friend calling for Templeton from his car
ST: *Hop in shotgun!*
TT: *Hopp inn da, **mann**!*
Category: Semantic loan
In this example, the TT *mann* has been categorised as a semantic loan. The reason for this is that this particular use of *mann* is not idiomatic in Norwegian. See discussion of example 3 in 4.1.1.2, which discuss the same use of *mann*.

Mann has been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate ST *hop in shotgun* to TT *hopp inn da, mann*, in which the Anglicism *mann* is not triggered by the ST. It is difficult to pinpoint exactly why the translator has chosen to do so, but it could potentially be a result of trying to keep the dialogue informal to match the theme and atmosphere of the series. A different approach to the translation of this ST could be to use *hopp inn i framsetet* (*hop in the front seat),* since Norwegian lack a

corresponding term to *shotgun*, but rephrasing the ST and adding the Anglicism *mann* in the TT seems to keep the dialogue on the same informal level as *hop in shotgun.* Since the ST of this scene does not include any variant of the TT elements, the TT Anglicism has been categorised as non-ST-triggered.

4.1.2.2 ST-triggered Anglicisms

4.1.2.2.1 Direct borrowings
Example 81:
Context: Stacy is giving fun facts about bees
ST: ***Fun*** *science* ***fact***
TT: ***Fun fact*** *fra forskning*
Category: Loanword: Non-adapted

The origin of the term *fun fact* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Fun fact* does not consist of any Norwegian elements and has therefore been further categorised as non-adapted. Example 81 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *fun science fact*. Another reason why the translator has chosen to translate this ST with an Anglicism could potentially be the chance to create alliteration in the phrase (***f**un **f**act **f**ra **f**orskning).* This is, however, just guesswork, but could potentially be a factor when a translator chooses to produce Anglicisms.

Example 82:
Context: Discussing music on the car ride to the camp site
ST: *The official* ***soundtrack***
TT: *Det offisielle* ***soundtracket***
Category: Loanword: Adapted

The origin of *soundtracket* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Soundtracket* also uses the Norwegian inflection *-et* and has therefore been further categorised as adapted to Norwegian. Example 82 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *soundtrack.*

Example 86:
Context: Templeton wants to quit his job in the field-team at his brother's corporation
ST: *I'm quitting* ***the field team***
TT: *Jeg slutter i* ***felt-teamet***
Category: Hybrid loan

The origin of the compound *felt-teamet* is English, since it has not been naturalised into Norwegian, it has been categorised as a hybrid loan. In this hybrid loan, the Norwegian TT *felt* is translated from the English ST *field*, and the Norwegian TT *teamet* is translated from the English ST *team*, in which the latter follows Norwegian the inflection with the added suffix *-et.* Example 86 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *field team*.

4.1.2.2.2 Indirect borrowings
Example 111:

Context: Discuss mini-golf
ST: *Your mum and I are ready to **put***
TT: *Vi er klare til å **putte***
Category: Semantic loan

In this example, the TT *putte* has been categorised as a semantic loan. The reason for this is that *putte* in this example is used as an expression used in playing mini-golf. According to the Norwegian online dictionary, *Det Norske Akademis Ordbok,* this expression is originated from the English *put*. While the word *putte* may occur naturally with a literal meaning in Norwegian, it is in this particular example used with the semantic meaning of the English expression *put*: used in relation to mini-golf. As this is originated from English, this use in Norwegian is most likely a result of Anglicisation.

Example 114:
Context: Two friends arguing/accusing
ST: ***Not cool**, Amal!*
TT: ***Ikke kult**, Amal!*
Category: Calque: Loan translation

In this example, the TT *ikke kult* has been categorised as a calque. The reason for this is that in this context *ikke kult* is used as an expression which, according to Collins Cobuild online dictionary, is insinuating that something is wrong or unacceptable. While the adverb *ikke* and the adjective *kult* may occur together naturally with a literal meaning in Norwegian[1], they are in this particular example used with the semantic meaning as the English expression *not cool,* used as an expression to convey that something is wrong or unacceptable. This is not a common expression in Norwegian, and thus it is likely that this translation is a result of Anglicisation. It has therefore been categorised as an Anglicism. The reason why it is further categorised as a calque, is because it is translated into Norwegian but borrowed from English by literal translation and word for word units (Pulcini, 2018: p. 5). Since it is directly translated from English, it has been further categorised as loan translation.

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[1] The adjective *kult* is also an Anglicism, but since it is an established Anglicism which has, over time, become naturalised to the Norwegian language, it has not been included separately in this analysis. The expression *ikke kult* used in the context of example 114 is an Anglicism presumably of newer date and is not established not naturalised into Norwegian.

4.1.3 All Hail King Julien

The material from *All Hail King Julien* is gathered from episodes 10-13 in season 5. The episodes vary in length, but episodes 10-13 equals roughly 90 minutes in total.

All Hail King Julien is set in the jungle of Madagascar, where Julien is the king of the mountain lemurs. King Julien constantly gets himself and workers into trouble with his cocky, carefree, and clumsy personality and his habit of making bad decisions.

Total number of Anglicisms: 37.

Table 3: All Hail King Julien

Direct borrowings:				Indirect borrowings:			
Loanwords:		False loans:	Hybrid loans:	Calques:			Semantic loans:
Non-adapted:	Adapted:	0	1	Loan translations:	Loan renditions:	Loan creations:	0
25	3			6	2	0	

4.1.3.1 Non-ST-triggered Anglicisms

4.1.3.1.1 Direct borrowings
Example 117:
Context: Maurice is handing out posters for Karl-con
ST: *With the provided **poster boards***
TT: *Med de utdelte **fanplakatene***
Category: Hybrid loan

In the compound *fanplakatene,* the origin of *fan* is English and the origin of *plakatene* is Norwegian. Since its partly remains English and is partly translated into Norwegian, it has been categorised as a hybrid loan.

Fanplakatene has also been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate *poster boards* into the compound *fanplakatene*, in which neither part of the compound is triggered by the ST. Since the ST of this scene does not include any variant of the word *fan*, the TT Anglicism has been categorised as non-ST-triggered.

Example 118:
Context: Referring to Zora's admirer
ST: *He has got it bad for her*
TT: *Han er skikkelig **h-i-p-p** på henne*
Category: Loanword: Adapted

The origin of *hipp* is English (from English *hip)*. Since it has not been naturalised into Norwegian, it has been categorised as a loanword. The Anglicism is slightly adapted to Norwegian with the added *-t* and has thus been further categorised as adapted to Norwegian.

Hipp has also been categorised as a non-ST-triggered Anglicism. The translator has chosen to translate *got it bad for her* into *hipp på henne*, in which *hipp* is not triggered by the ST. Since the ST of this scene does not include any variant of the word *hip,* the TT Anglicism has been categorised as non-ST-triggered.

4.1.3.1.2 Indirect borrowings
No examples found

4.1.3.2 ST-triggered Anglicisms

4.1.3.2.1 Direct borrowings
Example 130:
Context: Julien is answering ironically
ST: *So what? **Plot-twist**!*
TT: *Hva så? **Plot twist**!*
Category: Loanword: Non-adapted

The origin of *plot-twist* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Plot-twist* remains English in its form and has not been adapted into Norwegian. It has therefore been further categorised as non-adapted. Example 130 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST.

Example 139:
Context: Referring to Clover getting more girly
ST: *Girl lemur **stereotype***
TT: *Jentelemur **stereotyp***
Category: Loanword: Adapted

The origin of *stereotyp* is English (from English *stereotype*), and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Stereotyp* is slightly adapted with the removal of the last *-e* and has therefore been further categorised as adapted into Norwegian. Example 139 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST.

4.1.3.2.2 Indirect borrowings
Example 147:
Context: Grandpa Mort is telling Mort to kill Julien
ST: ***Finish him**, Mort!*
TT: ***Avslutt han**, Mort!*
Category: Calque: Loan translation

The Anglicism *avslutt han* has been categorised as an example of calque. The reason for this is that the phrase *avslutt han* is not a common way to describe killing someone in

the Norwegian language, such as in this context, and thus becomes unidiomatic. According to the online dictionary *The Free Dictionary*, to finish someone is used as an expression to kill someone in the English language. It is therefore likely that this translation is a result of Anglicisation. The reason why this Anglicism is categorised as calque is because it is translated into Norwegian but borrowed from English by literal translation and word-for-rods units (Pulcini, 2012: p. 5). Since it is directly translated from the English ST, it has been further categorised as a loan translation. Example 147 is also an example of an ST-triggered Anglicism, since the TT is clearly triggered by the ST.

Example 152:
Context: Referring to an unattractive replica of the groom
ST: ***Beauty is in the eye of the beholder***
TT: ***Skjønnheten ligger i øyet til den som ser***
Category: Calque: Loan rendition

The Anglicism *skjønnheten ligger i øyet til den som ser* has been categorised as an example of calque. The reason for this is that this saying is not idiomatic in Norwegian. According to Cambridge Online Dictionary, the saying *beauty is in the eye of the beholder* is originated in English and is used to express that people's opinion on what is attractive is different. The TT translation in this example is therefore likely to be a result of Anglicisation. The reason why it has been categorised as a calque, is because it is translated into Norwegian but borrowed from English by literal translation and word-for-word units (Pulcini, 2012: p. 5). It has been further categorised as loan rendition, as the saying in the TT has translated parts of the English ST and provided a loose equivalent (Pulcini, 2012: p. 5).

4.1.4 Fireman Sam

The material from *Fireman Sam* is gathered from episodes 18-25 in season 9. The episodes vary in length, but episodes 18-25 equals roughly 90 minutes in total.

Fireman Sam is set in a small village in the UK, where all the inhabitants know each other. Fireman Sam is the hero of the village, and always comes to the rescue when needed. The character George, a clumsy young boy who always makes seem to make bad decisions, is usually the one causing the situations where Fireman Sam has to come to the rescue.

Total number of Anglicisms: 15.

Table 4: Fireman Sam

Direct borrowings:				Indirect borrowings:			
Loanwords:		False loans:	Hybrid loans:	Calques:			Semantic loans:
Non-adapted:	Adapted:	0	1	Loan translations:	Loan renditions:	Loan creations:	1
6	2			5	0	0	

4.1.4.1 Anglicisms without an ST correspondent

4.1.4.1.1 Direct borrowings
No direct borrowings found

4.1.4.1.2 Indirect borrowings
No indirect borrowings found

4.1.4.2 Anglicisms with an ST correspondent

4.1.4.2.1 Direct borrowings
Example 159:
Context: Two characters are arguing.
ST: **Alright** *then, fine by me*
TT: **Alright** *da, greit for meg.*
Category: Loanword: Non-adapted

The origin of *alright* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Alright* remains in its English form and has not been adapted into Norwegian, it has therefore been further categorised as non-adapted. Example 159 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST.

Example 160:

Context: A fireman is discussing the other firefighters
ST: *Sam and **the team***
TT: *Sam og **teamet***
Category: Loanword: Adapted

The origin of *teamet* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Teamet* contains Norwegian elements in that is follows Norwegian inflection with the *-et* and has therefore been further categorised as adapted to Norwegian. Example 160 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST.

Example 161:
Context: Searching for a lost jet-pack (= an item with which you can fly)
ST: *Where is my **jet-pack**?*
TT: *Hvor er **jetpakken**?*
Category: Hybrid loan
Repetition: 3 times

The origin of the compound *jetpakken* is English, and since it has not been naturalised into Norwegian, it has been categorised as a hybrid loan. In this hybrid loan, the TT *jet* is not translated from the English ST *jet*, and the TT *pakken* is translated from the English ST *pack* into Norwegian. Example 161 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *jet-pack.*

4.1.4.2.2 Indirect borrowings
Example 162:
Context: The firemen are having difficulties while setting up a pole and the pole is swinging uncontrollably.
ST: ***Steady**! Watch it!*
TT: ***Stødig**! Pass opp!*
Category: Semantic loan

In this example, the TT *stødig* has been categorised as a semantic loan. The reason for this is that *stødig* in this example is used as a verb (to steady the pole), which is not a common way to use *stødig* in Norwegian. While the word *stødig* may occur naturally with a literal meaning in Norwegian, it is in this particular example used with the semantic meaning as the English verb *to steady.* According to Collins Cobuild online dictionary, *steady* can be used as both an adjective and a verb in English, and since the latter is the case in this example, which is not common in Norwegian, it is likely that this example is a result og Anglicisation. It has therefore been categorised as an Anglicism. The reason why it is further categorised as a semantic loan, is because *stødig* is also used as an adjective in Norwegian. Example 162 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *steady.*

Example 165:
Context: Decorating a pirate ship
ST: *It needs to look **piraty**!*
TT: *Den må jo være **piratete**!*
Category: Calque: Loan translation

In this example, the TT *piratete* has been categorised as a calque. While Norwegian *pirat* and English *pirate* are both acceptable words as subjects, English seems to have a higher tolerance than Norwegian of switching word-classes, in this case switching a subject into an adjective. *Piraty* seems acceptable in English, while *piratete* sound unidiomatic in Norwegian. This example has therefore been categorised as calque, since it is translated into Norwegian but borrowed from English by literal translation and word-for-word units (Pulcini, 2012: p. 5). Since it is directly translated from the English ST, is has been further categorised as loan translation. Example 165 is also an example of a ST-triggered Anglicism, since the TT is clearly triggered by the ST *piraty.*

4.1.5 Peppa Pig
The material from *Peppa Pig* is gathered from episodes 4-7 in season 5. Note that Netflix has combined 2-4 smaller episodes into 1 episode, so the total number of episodes on Netflix does not correspond to the total number of original episodes of the series. The episodes vary in length, but episodes 4-7 equals roughly 90 minutes in total.

Peppa Pig is a TV-series for pre-school children set in a world where animals act as humans. The series follows the main protagonist Peppa, her family, and her friends. The plot is simple and usually involves a 'lesson' for the young viewers.

Total number of Anglicisms: 13.

Table 5. Peppa Pig

Direct borrowings:				Indirect borrowings:			
Loanwords:		False loans:	Hybrid loans:	Calques:			Semantic loans:
Non-adapted:	Adapted:	0	1	Loan translations:	Loan renditions:	Loan creations:	1
7	4			1	0	0	

4.1.5.1 Non-ST-triggered Anglicisms

4.1.5.1.1 Direct borrowings
No examples found

4.1.5.1.2 Indirect borrowings
No examples found

4.1.5.2 ST-triggered Anglicisms

4.1.5.2.1 Direct borrowings
Example 168:
Context: A character offers to put the autopilot on a helicopter

ST: *I'll just put the **autopilot** on*
TT: *Jeg skal slå på **autopiloten***
Category: Loanword: Adapted

The origin of the noun *autopiloten* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. *Autopiloten* is slightly adapted into Norwegian when following Norwegian inflection adding the suffix *-en,* and it has therefore been further categorised as adapted. Example 168 is also an example of an ST-triggered Anglicism, since the TT is clearly triggered by the ST *autopilot.*

Example 172:
Context: Pedro's mother brings him food and introduces the meal
ST: *Beans on **toast***
TT: ***Toast** med bønner*
Category: Loanword: Non-adapted

The origin of the noun *toast* is English, and since it has not been naturalised into Norwegian, it has been categorised as a loanword. Since it is directly translated from English and has not been adapted into Norwegian, it has been further categorised as non-adapted. Example 172 is also an example of an ST-triggered Anglicism, since the TT is clearly triggered by the ST.

Example 176:
Context: The title of the episode, which is presented at the beginning of the episode with voice-over
ST: *Mr. Potato's **Christmas show***
TT: *Herr Potets **juleshow***
Category: Hybrid loan

The origin of the compound *juleshow* is English, and since its form partly remains English and is partly translated into Norwegian, it has been categorised as a hybrid loan. In this hybrid loan, the Norwegian TT *jule* is translated from the English ST *Christmas*, and the Norwegian TT *show* is translated from the English ST *show*. Example 176 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *Christmas show*.

4.1.5.2.2 Indirect borrowings
Example 180:
Context: Pedro and his friends are pretending to be cowboys
ST: *This is **the** Wild West*
TT: *Dette er **det** Ville Vesten*
Category: Semantic loan

In this example, the TT *det* has been categorised as a semantic loan. The reason for this is that *det* in this example is used as the determiner for the phrase *Ville Vesten*, which is ungrammatical in Norwegian. The grammatical determiner for this phrase in Norwegian would be *den*. In the English ST, *the* is also used as the determiner for *Wild West*, which is perfectly grammatical in English. This is an especially interesting case of Anglicisation, and it is difficult to pinpoint why the translator has chosen to use *det* instead of the more grammatical *den,* for instance. One explanation might be that Norwegian *det* and English

the are more phonetically similar than Norwegian *den*, and that this is the cause of the Anglicisation. It seems unlikely that this is an unintentional slip from the translator, as it is repeated 4 times in this episode of *Peppa Pig*. It therefore seems likely that this example is a result of Anglicisation. The reason why it is further categorised as a semantic loan, is because *det* also can be used as a determiner in Norwegian in a grammatical way, but in this example, it is used ungrammatically as a direct translation of the English *the.* Example 180 is also an example of an ST-triggered Anglicism, as the Anglicism is clearly triggered by the ST *the.*

Example 181:
Context: Peppa's mother is calling for her kids
ST: **Bath time!**
TT: **Badetid!**
Category: Calque: Loan translation

In this example, the TT *badetid* has been categorised as a calque. The reason for this is that this compound is not common in the Norwegian language. While English often use expressions such as *bath time*, *tea time* and *dinner time*, to express that it is time for something to happen, this is not as common in Norwegian, and this end up sounding unidiomatic. The more common way to express this same meaning in Norwegian would be to say *time for your bath*, for instance. This example seems like a direct translation from the ST, which is why it is likely that this example is a result of Anglicisation. As mentioned earlier, there may be multiple reasons as to why a translator chooses to include an Anglicisation in the TT. This particular example seems like the result of the lip-syncing, as using a longer, more idiomatically correct expression may not match the lip-syncing of such a short phrase in the ST. The translator may therefore have chosen to include this Anglicism to match the lip synching of the ST. This example has been categorised as calque, since it is translated into Norwegian but borrowed from English by literal translation and word-for-word units (Pulcini, 2012: p. 5). Since it is directly translated from the English ST, it has been further categorised as loan translation. Example 181 is also an example of an ST-triggered Anglicism, since the TT is clearly triggered by the ST *bathtime*.

4.2 Quantitative overview

Table 6

Series:	Boss Baby: Back in Business	Barbie: Life in the Dreamhouse	All Hail King Julien	Fireman Sam	Peppa Pig
Number of words:	2775	2558	2956	2731	2891
Total number of Anglicisms:	56	34	14	40	11

Table 6 shows a quantitative overview of the number of Anglicisms per word. Approximately 30 minutes of each episode were transcribed, which turned out to be between 2500-3000 words for each series. The number of Anglicisms in this table includes every token of Anglicisms, meaning that even though a token might be repeated

multiple times, it is still counted in the total number of Anglicisms. Interjections are not included in this overview. Any background dialogue will also not be included in this overview[2]. This table aims to give an overview of the frequency of Anglicisms in the TV-series.

This table shows that *Boss Baby* has a total number of Anglicisms of 56 words per 2775 words, *Barbie: Life in the Dreamhouse* has a total number of 34 per 2558 words, *All Hail King Julien* has a total number of 14 per 2956 words, *Fireman Sam* has a total number of 40 per 2731 words, and *Peppa Pig* has a total number of 11 per 2891 words. The series with the most Anglicisms per word, *Boss Baby*, has 45 more Anglicisms than the series with the least number of Anglicisms per word, *Peppa Pig*.

Note that the number of Anglicisms from this selection of material from *Fireman Sam* might be a bit misleading, as most of these Anglicisms is the exact same two tokens of Anglicisms repeated multiple times in this material. This is not the case in the other TV-series, where the Anglicisms are repeated either once or maximum three times. If we subtract the total number of Anglicism tokens from the total number of Anglicism types in *Fireman Sam,* the total number of types will be 14. However, since this overview aims to look at the frequency of Anglicised words in comparison to the total number of words, every instance of Anglicisms is included, regardless of how many times the same Anglicism is repeated. *Boss Baby* also has a large number of tokens, which might be misleading, especially since *Barbie: Life in the Dreamhouse* is the series with the most types of Anglicisms overall. However, as mentioned, this table is just an overview showing the frequency of Anglicisms per word.

4.3 Discussion

In this section, each of the three research questions as introduced in the introduction of this thesis will be discussed and answered based off of the findings in the analysis.

The research questions for this thesis are:
1. How frequent are Anglicisms in the Norwegian dubbed translations of British and American animated TV-series for children, and which types of Anglicisms can be found?
2. How do the TV-series differ from each other in terms of types of Anglicisms and their frequency?
3. To what extent does translation contribute to the production of Anglicisms in these series?

4.3.1 Research question 1
In answer to research question number 1, a total of 181 types of Anglicisms were found in the overall selection of material chosen for this study. These Anglicisms were further divided into 143 direct borrowings and 38 indirect borrowings. Over half of the total number of Anglicisms found in the overall selection of material were of the category non-

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[2] There are cases of 'background dialogue' in all of the TV-series, which means that there is dialogue in the background of the main dialogue. For instance, in *Boss Baby*, background dialogue is added presumably for dramatic effect at the work-place in chaotic situations. There are also cases where the same phrase is repeated multiple times and overlapping, Since background dialogue is difficult to transcribe correctly, it has not been included in this overview.

adapted loanwords. These are words that are directly borrowed from English and are therefore undoubtedly recognised as English borrowings. This category of borrowings is the most visible form of Anglicisation and might be seen as a more conscious borrowing than adapted or indirect borrowings (Sunde, 2018, p. 72, Thomason and Kaufman, 1988, p. 50). In the field of Anglicisation, indirect borrowings is an especially interesting phenomenon, as they are not always recognizably English. Indirect borrowings are translated into Norwegian, but takes the semantic meaning and the use of the English ST. This type of Anglicisation thus might make their way into the Norwegian language unconsciously. The material presented in the analysis also showed instances of borrowings which are ungrammatical in Norwegian, such as *det Ville Vesten* in example 180. The use of the Anglicism *det* multiple instead of the grammatically correct *den* suggests that this has been a conscious decision by the translator. A possible reason for the production of this Anglicism could be that the determiner *det* is more phonologically similar to the ST *the*, but it is impossible to pinpoint exactly how the translator has bade these decisions. It is definitely interesting that certain factors of translations can tempt the translator into using an ungrammatical Anglicism instead of a TT translation which seems equally fitting. Another interesting observation is the Anglicisms in which there has been a change of word class, such as in example 165: in this example, the adjective *piraty* is translated into the TT *piratete.* As stated in the discussion of the example, the English language seems to have a higher tolerance for switching word classes this way. In this example, the adjective *piraty* is created from the noun *pirate*. The same procedure is done with the Norwegian TT: the adjective *piratete* is created from the noun *pirat*, which seems unidiomatic in Norwegian. There are other examples of switching of word classes as well, such as the adjective *sprutete* (*squirty*) from the verb *sprut (squirt)* in example 166. If allowing Anglicisms like these, involving a switch of word-class, is an increasing trend in Norwegian, it could potentially open for the creation of many different new types of Anglicisms in the future.

Anne Mette Sunde's (2018) study is similar to this study in that she found examples of both direct and indirect borrowings from a selected source. Her study used the Web to find the examples, looking at newspaper articles, blogs and discussion forums. A significant difference between our studies is that while this study analyses a limited selection of material to find the number of direct and indirect borrowings from this specific material, Sunde (2018) analyses an unlimited selection of material to find examples of every category. While Sunde's (2018) study researched instances of written Anglicisms found on the Web, this study has researched oral dubbed material from TV-series for children. The areas of research are thus quite different and cover different parts and aspects of language. In spite of this, our results show great similarities: it seems as though direct borrowings are more common than indirect borrowings. We have, however, found several instances of both, showing that both direct and indirect borrowings from English could potentially be making their way into the Norwegian language through different sources.

4.3.2 Research question 2

The second research question was aimed at finding out how the selected TV-series differ from each other in their different types of Anglicisms and their frequency. The quantitative overview presented in 4.2 shows that there are significantly more Anglicisms in *Boss Baby* than in *Peppa Pig*. The other 3 TV-series falls in the middle of this scale. Note that if the material from *Fireman Sam* did not have two repeating Anglicisms, the

total number would be similar to that of *Peppa Pig*. A more accurate way to compare the TV-series is to look at tables 1-5 presented in section 4.1, which present one instance of every type of Anglicism as well as one instance of their tokens. The tables show that *Barbie: Life in the Dreamhouse* and *Boss Baby* has the most types of Anglicisms, with a total of 68 and 53 respectively. *All Hail King Julien* has a total of 37, while *Fireman Sam* and *Peppa Pig* has the least number of types of Anglicisms, with a total of 15 and 12 respectively. There are several possible reasons for these differences, and in order to explain these, the differences between the TV-series must be taken into consideration. First of all, the TV-series differ in the age group of the audience: While *Boss Baby* and *All Hail King Julien* both are listed as recommended for children over 7 years on Netflix, the other 3 TV-series are recommended for children of all ages. However, based on my own experience when watching these TV-series while doing this research, I would say that *Boss Baby, Barbie: Life in the Dreamhouse,* and *All Hail King Julien* all have a significantly more advanced dialogue and plot, making them more appropriate for children of school age. A more advanced dialogue and plot could potentially lead to a more advanced language, which again could potentially invite more Anglicisms. It seems as though *Peppa Pig* in particular is generally more hesitant to produce Anglicisms than the other TV-series, which could either be a result of the age-range of the audience or the simplicity of the dialogue and plot, or perhaps a combination of the two. Nevertheless, based on the material from these series, it seems as though the number of Anglicisms increases when the language is at a more advanced level. *Fireman Sam* falls somewhere in between these previously mentioned TV-series but does generally seem more hesitant to produce Anglicisms. Another difference between the TV-series is their country of origin: While *Fireman Sam* and *Peppa Pig* both originally are British, *Boss Baby, Barbie: Life in the Dreamhouse,* and *All Hail King Julien* are all originally American. One could speculate that, since Norwegians tend to orient themselves more toward American English than British English, it might lead to a greater degree of borrowing, which again might help explain the differences in Anglicisms between the series. Gottlieb (2004, p. 41) and (Awedyk, 2009, p. 149) lists the popularity and consumption of Anglo-American media products as a possible explanation of the high tolerance for Anglicisms in Scandinavian languages. Rindal's (2010) study on attitudes towards British and American varieties among Norwegian learners also suggests a higher tolerance and a higher popularity of American English varieties than British varieties, suggesting that American English has become the most prominent variety of English in Norway, possibly through the increase of Anglo-American media products, as suggested by Gottlieb (2004, p. 41) and Awedyk (2009, p. 149). Other possible explanations include the series' topics: for instance, *Barbie: Life in the Dreamhouse* largely revolves around topics such as of fashion and social media, which are platforms that seem to involve a higher number of borrowings in general, not just in this particular series. *Boss Baby* revolves around the business world, which also might involve more borrowings compared to *Peppa Pig*, for instance, which mainly revolves around family and friendships. These differences in topics also seem to affect the tone and characteristics of the dialogue, such as *All Hail King Julien* and *Barbie: Life in the* Dreamhouse having a seemingly more informal dialogue than the other series, and *Peppa Pig* and *Fireman Sam* having a seemingly more simple and formal dialogue.

4.3.3 Research question 3
The final research question asks to what extent translation contribute to the production of Anglicisms. The analysis distinguished between ST-triggered and non-ST-triggered

Anglicisms and got the following results: A total of 9 Anglicisms out of 181 were not triggered by the ST, 4 of which were from *Boss Baby,* 3 were from *Barbie: Life in the Dreamhouse*, and 2 were from *All Hail King Julien.* Neither *Fireman Sam* nor *Peppa Pig* had examples of non-ST-triggered Anglicisms. This shows that the vast majority of the Anglicisms found in the overall material were triggered by the ST and a direct result of the translation of the ST.

If an Anglicism is ST-triggered, it means that there is a clear correlation between the ST and the TT which in all likelihood has resulted in the creation of this Anglicism. If an Anglicism is not ST-triggered, it means that a correlation between the ST and the TT is not obvious, and that the Anglicism seems to be drawn from the translator's mental lexicon of Anglicisms rather than from the ST. However, if the TT Anglicism is triggered by another word or phrase of the ST in the same scene, making it clear that the translated Anglicism could refer to this ST, the TT Anglicism has been categorised as ST-triggered. To explain how this distinction helps provide an answer to research question number 3, the translation and dubbing process must be taken into consideration: As explained in the theoretical background, the ST product is translated into a TT equivalent before any dubbing takes place. During this process, the translator must take several factors into consideration, such as the synchronization of the script, the soundtrack, and the lip movements, while matching syllable count and sentence length with the ST and keeping the authenticity of the dialogue (Nicolae, 2018: p. 51-58, O'Connell, 1999: p. 214, O'Connell, 2000: p. 1). Factors such as these might explain why the translator could be tempted to produce Anglicisms. If the Anglicism in the TT is not triggered by the ST, this process gets more complicated. Take example 10: The translator has chosen to include the Anglicism *mann* as an informal greeting, while this greeting is not included in the ST. It is not possible to pinpoint exactly why the translator has chosen to do so, but it is reasonable to believe that this Anglicism is added to keep the cocky, informal atmosphere of the ST. It could also be a result of lip-syncing, as *mann* might be more compatible with the lip-syncing of the ST *shotgun* than for instance using *framsetet* as a translation (as explained in example 74). Regardless of this, it is clear that non-ST-triggered Anglicisms can occur as well as ST-triggered, and that even though non-ST-triggered Anglicisms are not a direct result of the translation of the ST, it has been decided that this Anglicism should be included somewhere in the translation process. A possible explanation for this could be that the Anglicism is already a well-established part of the TT language, and that it seems more natural to include it than to translate it into a TT language correspondent. However, this does not seem to be the case in any of the non-ST-triggered Anglicisms in this thesis. Thus, it can be claimed that translation does contribute to the production of Anglicisms to a seemingly large extent.

5. CONCLUSION

The aim of this thesis has been to investigate the phenomenon of Anglicisation by analysing British and American animated TV-series dubbed into Norwegian. Through the research of this thesis, the frequency of Anglicisms in the selected material of Norwegian dubbed translations has been investigated, as well as which types of Anglicisms can be found. The TV-series have also been compared with each other to see how they differ in terms of types of Anglicisms and their frequency, and to what extent the contribution of

translation to the production of Anglicisms in these TV-series. The results of the overall material showed that direct borrowings were significantly more common than indirect borrowings, even though there were instances of both in each TV-series, and that non-adapted loanwords was the most common category. The results also show that the TV-series differ from each other in terms of the types of Anglicisms and their frequency.

5.1 Concluding remarks

There are varying ways of doing research on the topic of Anglicisation. I chose to include both direct and indirect borrowings in my definition of Anglicism, and I chose to use Pulcini's (2018) model to categorise my findings. This could have also been done with a different approach. As Sunde (2018) stated, it is difficult to make prediction about the future developments of Anglicisation in Norway. One can assume that the growing contact between English and Norwegian and the growing English skills will can result in more borrowing, and also make new borrowings more accepted in the future. I included material for children in my study, as studies show that children are more sensitive to the influx of language than adults, and thus possibly more sensitive to language change (Chomsky, 2009, p. 1-3, Quintero, 2009, p. 59-62, Zimmer, 1997, p. 50). There is therefore a bigger chance that Anglicisms presented to children through television might potentially make its way into their language. Since Norwegian is not considered to be a dubbing country such as Spain and France, for instance, the research on Norwegian dubbing is also limited. When choosing to research TV-material for children, translation through subtitles were not considered due to children's limited, or non-existent, reading skills, so dubbing became the natural field of research at this point. It has nevertheless definitely been interesting to 'dive into new territory' and explore newer fields of translation and language in Norway.

5.2 Suggestions for further research

The definition of Anglicism and borrowings, and what can be included in these terms, vary. This thesis has aimed to contribute to the current research on Anglicisation of the Norwegian language, but this is only a beginning of a potentially wider range of research on this topic. Here are some suggestions for further research on this topic and related topics: It would be interesting to include dubbing and translating companies in the process, to find out how they make decisions in the translating process and investigate how Anglicisms sneak their way into the TT. It would also be interesting to look at a wider selection of material, since the selected material in this thesis is quite limited due to space limitation. Further research on children and how they are influenced by language and Anglicisms would be interesting, perhaps using acceptability judgement tests to maybe be able to answer the question of whether Anglicisms in fact do change children's language. Another suggestion involving material for older children could be to use platforms such as social media or gaming and see how language and Anglicisms are presented through these platforms. In my opinion, the topic of Anglicisation is an especially interesting one and definitely relevant in today's globalised society, where the input from other languages, especially English, is higher than ever. It will be interesting to see how the research on Anglicisation develops in the future, and how it potentially affects the Norwegian language

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APPENDIX 1

Examples of Anglicisms from the material of each TV-series:

Series 1: Barbie: Life in the Dreamhouse

Non-ST-triggered Anglicisms

Direct borrowings
Example 1:
Context: Discussing ear-rings and trends
ST: *The next big thing*
TT: *Det neste **hotte***
Category: Loanword: Adapted

Example 2:
Context: Barbie suggests some smoothies will help them feel better
ST: *To replenish our plastices*
TT: *Så får vi **freshet opp** plastglansen*
Category: Hybrid loan

Indirect borrowings
Example 3:
Context: Midge is rapping about life in Malibu
ST: *Every day in Malibu is a perfect day*
TT: *I Malibu er livet skikkelig fett, **mann***
Category: Semantic loan

ST-triggered Anglicisms

Direct borrowings
Example 4:
Context: Raquelle brings cookies for Barbie
ST: *Brought you some **cookies***
TT: *Jeg har med noen **cookies***
Category: Loanword: Non-adapted

Example 5:
Context: Discussing a fashion show
ST: *Malibu **fashion show***
TT: *Malibu **mote-show***
Category: Hybrid loan

Example 6:
Context: Barbie is teaching Raquelle how to walk the catwalk
ST: *First: The **runway** strut*
TT: *Først: **Catwalk** gange*
Category: Loanword: Non-adapted
Repetition: 2 times

Example 7:
Context: Barbie is teaching Raquelle how to walk the catwalk
ST: *Plant your heel, **spin**, and smile*
TT: *Plant ned hælen, **spin** og smil*
Category: Loanword: Non-adapted
Repetition: 2 times
Other tokens: Adapted loanword: TT: *Spinnen*

Example 8:
Context: Barbie suggests getting some smoothies
ST: *A couple of **smoothies***
TT: *Et par **smoothies***
Category: Loanword: Non-adapted

Example 9:
Context: Discussing a machine that makes you glitter and look glamourous
ST: *Hop out **glam***
TT: *Hopp ut **glam***
Category: Loanword: Non-adapted

Example 10:
Context: Raquelle is comparing herself to a disco ball
ST: *A **hot** disco ball*
TT: *En **hot** diskokule*
Category: Loanword: Non-adapted
Repetition: 2 times

Example 11:
Context: Referring to a new technological invention
ST: *My latest **high-tech** wonderfun*
TT: *Min siste **high-tech** dingsedupp*
Category: Loanword: Non-adapted

Example 12:
Context: Barbie is discussing how they can help as many people as possible
ST: *But that would take a **team***

TT: *Men til det trengs det et helt **team***
Category: Loanword: Non-adapted

Example 13:
Context: Cheering for their team
ST: *Style Super Squad **go***
TT: *Superstil-staven **go***
Category: Loanword: Non-adapted

Example 14:
Context: Discussing a new spaghetti dish
ST: *Spaghetti with **popcorn** balls*
TT: *Spagetti med **popcorn**-baller*
Category: Loanword: Non-adapted

Example 15:
Context: Raquelle is dancing on her birthday party
ST: *Bust a **move**, birthday babe!*
TT: *For noen **moves**, Raquelle!*
Category: Loanword: Non-adapted

Example 16:
Context: Teresa is trying a dress
ST: *She is a fierce **fashionista***
TT: *Hun er en flittig **fashionista***
Category: Loanword: Non-adapted

Example 17:
Context: Barbie is discussing the fans of the group Fifth Harmony
ST: *The millions of **harmonizers***
TT: *Alle millioner av Harmony **fans***
Category: Loanword: Non-adapted
Repetition: 2 times

Example 18:
Context: Raquelle is suggesting she will join the group Fifth Harmony as their sixth member
ST: ***Sixth** Harmony*
TT: ***Sixth** Harmony*
Category: Loanword: Non-adapted

Example 19:
Context: Barbie is referring to the sport 'hang-gliding'
ST: *It's been years since I **got my glide on***
TT: *Det er så lenge siden jeg har **hang-glidet***

Category: Loanword: Adapted

Example 20:
Context: Discussing playing basketball with jetpacks
ST: *Jetpack-basketball*
TT: *Jetpack-basketball*
Category: Loanword: Non-adapted
Repetition: 2 times

Example 21:
Context: Discussing the sport parkour
ST: *Do some **parkour***
TT: *Prøve oss på **parkour***
Category: Loanword: Non-adapted
Repetition: 2 times

Example 22:
Context: Discussing installing new rackets on their jetpacks
ST: *I just installed Dynatron 5000-**booster** rackets*
TT: *Jeg har akkurat installert Dynatron 5000-**booster** raketter*
Category: Loanword: Non-adapted

Example 23:
Context: Discussing new bands
ST: *Hot new **bands***
TT: *Tøffe nye **band***
Category: Loanword: Adapted

Example 24:
Context: Discussing a new music application
ST: *Music **app***
TT: *Musikk-**appen***
Category: Loanword: Adapted

Example 25:
Context: Referring to everything in their city flipping around (literally)
ST: *Reactions to **Flip**mageddon*
TT: *Reaksjoner på **Flipp**mageddon*
Category: Loanword: Adapted
Repetition: 11 times

Example 26:
Context: Discussing a music instrument
ST: *Just push this and instant **hit***

TT: *Bare trykk her, og du har garantert en **hit***
Category: Loanword: Non-adapted

Example 27:
Context: Referring to a tankini, which is a mix between a tank top and a bikini
ST: *Give me back that **tankini***
TT: *Få tilbake den **tankinien***
Category: Loanword: Adapted

Example 28:
Context: Referring to music group Fifth Harmony's fan club
ST: *I'm president of their **fan club***
TT: *Jeg er leder av **fanklubben** deres*
Category: Hybrid loan

Example 29:
Context: Reacting in amazement
ST: ***Wow***
TT: ***Wow***
Category: Loanword: Non-adapted

Example 30:
Context: Skipper fears her sister will ruin her vibe at a concert
ST: *Wrecking my **vibe***
TT: *Ødelegge **viben***
Category: Loanword: Adapted
Repetition: 3 times

Example 31:
Context: Discussing music
ST: *Personally, I prefer **speed metal***
TT: *Personlig foretrekker jeg **speed metal***
Category: Loanword: Non-adapted

Example 32:
Context: Discussing snow man
ST: *Our snow man **rocks***
TT: *Vår snømann **rocker***
Category: Loanword: Adapted

Example 33:
Context: Discuss hot chocolate and marshmallows
ST: *A humongous **marshmallow***
TT: *En gigantisk **marshmallow***

Category: Loanword: Non-adapted

Example 34:
Context: Ryan is embarrassed he dated a robot
TT: *Det er bare tapere som **dater** roboter*
ST: *What kind of loser **dates** a robot?*
Category: Loanword: Adapted

Example 35:
Context: Discussing Barbie's talents
ST: *Barbie is a world class **break dancer**, joggler, and origami artist*
TT: *Barbie er profesjonell **break-danser**, sjonglør og origamikunstner.*
Category: Loanword: Hybrid loan

Example 36:
Context: Discussing a dog show
ST: ***Surf** and sport dog show*
TT: ***Surf** og sport hundeshow*
Category: Loanword: Non-adapted
Repetition: 4 times
Other tokens: Adapted loanword: TT: *Surfer*

Example 37:
Context: Discussing a dog show
ST: *Surf and Sport **dog show***
TT: *Surf og Sport **hundeshow***
Category: Hybrid loan
Repetition: 3 times

Example 38:
Context: Discussing a designer bag
ST: *That's an expensive **designer** purse*
TT: *Det er en kjempedyr **designer**veske*
Category: Hybrid loan
Repetition: 2 times

Example 39:
Context: Introducing an activity in a sports competition
TT: ***Frisbee**-kontroll*
ST: ***Flying disk** catch*
Category: Loanword: Non-adapted

Example 40:
Context: Discussing a castle of sand

ST: *The castle's **walk-in** closet and jacuzzi*
TT: *Slott med boblebad og **walk-in** garderobe*
Category: Loanword: Non-adapted

Example 41:
Context: Discuss someone having a show
ST: *One man **musical***
TT: *Enmanns-**musical***
Category: Loanword: Non-adapted
Note: **Musical** is pronounced with American phonology in TT

Example 42:
Context: Barbie is impressed with Raquelle's cat impression
ST: ***Wow***
TT: ***Wow***
Category: Loanword: Non-adapted

Example 43:
Context: Pretends to be a cat asking for a cupcake
ST: *I can have **cupcake***
TT: *Jeg kan få **cupcake***
Category: Loanword: Non-adapted
Repetition: 2 times

Example 44:
Context: Discussing a video
ST: ***Autotuned***
TT: *Brukt **auto-tune***
Category: Loanword: Adapted

Example 45:
Context: Discussing a video
ST: *Some cool **mash up***
TT: *En kul **mash-up***
Category: Loanword: Non-adapted

Example 46:
Context: A cat is trying to sabotage a date
ST: *Crash this little **date***
TT: *Ødelegge denne **daten***
Category: Loanword: Adapted
Repetition: 3 times
Other tokens: Non-adapted loanword: TT: *Date*

Example 47:
ST: ***Oh boy***
TT: ***Å boy***
Context: Showing excitement
Category: Loanword: Adapted
Repetition: 3 times

Example 48:
Context: Introducing the rapper Midge
ST: ***Rap*** *stylings of Midge*
TT: *Hun skal* ***rappe***
Category: Loanword: Adapted

Example 49:
Context: Midge's rap lyrics
ST: ***Cruising*** *Malibu*
TT: ***Cruiser*** *Malibu*
Category: Loanword: Adapted

Example 50:
Context: Midge's rap lyrics
ST: ***Shopping*** *with my dolls*
TT: ***Shopper*** *kule klær*
Category: Loanword: Adapted

Example 51:
Context: Introducing a basketball performer
ST: *Summer is going to balance fourteen* ***basketballs***
TT: *Summer skal balansere med fjorten* ***basketballer***
Category: Hybrid loan

Indirect borrowings
Example 52:
Context: Ryan is complementing his sister's outfit
ST: *Cool,* ***sis***
TT: *Kult,* ***søs***
Category: Calque: Loan translation

Example 53:
Context: Raquelle is plotting to steal Ken from Barbie
ST: *Thanks for helping me* ***help myself to*** *Ken*
TT: *Takk for at du hjalp meg med* ***å hjelpe meg selv til*** *Ken*
Category: Calque: Loan translation

Example 54:
Context: Ken is expressing worry when Raquelle falls into his lap
ST: *Are you okay?*
TT: *Er du okay?*
Category: Calque: Loan translation

Example 55:
Context: Skipper got fired from her job
ST: *So much for* my job at Hot Diggity Dogs
TT: *Så mye for* jobben min i Pølsekiosken
Category: Calque: Loan translation

Example 56:
Context: Raquelle referring to her friend group
ST: *Group of frenemies*
TT: *Gjeng med fiendinner*
Category: Calque: Loan rendition

Example 57:
Context: Referring to the use of 'gorg' instead of gorgeous
ST: *The gorg-thing is getting a little old*
TT: *Den lekk-saken begynner å bli litt gammel*
Category: Calque: Loan translation

Example 58:
Context: Raquelle discussing how Fifth Harmony suddenly disappeared
ST: *They must have flipped or something*
TT: *De må ha flippa ut tror jeg*
Category: Calque: Loan translation

Example 59:
Context: Discuss clothing items
ST: *Nothing like a good galoshe*
TT: *Ingenting er som en god kalosje*
Category: Calque: Loan translation

Example 60:
Context: Discuss the weather in Malibu compared to snow
ST: *Give me Malibu weather any day*
TT: *Da velger jeg Malibu vær når som helst*
Category: Calque: Loan rendition

Example 61:
Context: Discussing snow

ST: *Snow is **super fun***
TT: *Snø er **supergøy***
Category: Calque: Loan translation

Example 62:
Context: A bag bitten by a dog
ST: *Expensive designer **chew toy***
TT: *Kjempedyr designer **tyggeleke***
Category: Calque: Loan translation

Example 63:
Context: Ryan is trying to convince Barbie to date him
ST: *Time to dump Ken and **get on the Ryan train***
TT: *På tide å dumpe Ken og **hoppe på Ryan-toget***
Category: Calque: Loan rendition

Example 64:
Context: One character was angry with another
ST: ***The cold shoulder***
TT: ***En kald skulder***
Category: Calque: Loan translation

Example 65:
Context: Walking into a closet
ST: ***Super cute**, Barbie*
TT: ***Supersøtt**, Barbie*
Category: Calque: Loan translation

Series 2: Boss Baby

Non-ST-triggered Anglicisms

Direct borrowings
Example 66:
Context: Intro song at the beginning of each episode
ST: *Stroller rolling*
TT: ***Cruiser** barnevogna*
Category: Loanword: Adapted

Example 67:
Context: Discussing corporate instinct
ST: *Corporate instinct*
TT: ***Business**-instinkter*

Category: Loanword: Non-adapted

Example 68:
Context: Boss Baby discuss failing a first job
ST: *I'm blowing the performance review*
TT: *Jeg **failer** på karakterskalaen*
Category: Loanword: Adapted

Example 69:
Context: Discuss how a Templeton is turning into an old man
ST: *They're turning you into a mini geezer*
TT: *De forvandler deg til en **mini-olding***
Category: Hybrid loan

Example 70:
Context: Two friends discuss a deal
ST: *Bro, we took a broath*
TT: ***Dude**, vi avla ed*
Category: Loanword: Non-adapted

Example 71:
Context: Discuss ragtime music
ST: *Hokey ragtime music*
TT: ***Corny** ragtime musikk*
Category: Loanword: Non-adapted

Example 72:
Context: Boss Baby and Templeton discuss where they can buy certain items
ST: *From that store at the mall*
TT: *Fra **shoppa** på senteret*
Category: Loanword: Adapted

Example 73:
Context: Two friends discuss a deal
ST: *It was fair*
TT: *Den var **real***
Category: Loanword: Non-adapted

Indirect borrowings
Example 74:
Context: Friend calling for Templeton from his car
ST: *Hop in shotgun!*
TT: *Hopp inn da, **mann**!*
Category: Semantic loan

ST-triggered Anglicisms

Direct borrowings
Example 75:
Context: Lyrics of the intro song of each episode
ST: *I'm the **boss**, boss baby*
TT: *Jeg er **boss**, boss baby*
Category: Loanword: Non-adapted

Example 76:
Context: Lyrics of the intro song of each episode
ST: *I'm the boss, boss **baby***
TT: *Jeg er boss, boss **baby***
Category: Loanword: Non-adapted

Example 77:
Context: Lyrics of intro song of each episode
ST: *I **rule** this crib*
TT: *Jeg **ruler** krybba*
Category: Loanword: Adapted

Example 78:
Context: Boss Baby discuss his ratings
ST: *Plummeting approval **ratings***
TT: *Stupende pluss-**rating***
Category: Hybrid loan

Example 79:
Context: Discussing a camping trip
ST: *An awesome **camping trip***
TT: *En topp **campingtur***
Category: Hybrid loan

Example 80:
Context: Discussing a camping trip
ST: *We roasted **marshmallows***
TT: *Vi grillet **marshmallow***
Category: Loanword: Non-adapted

Example 81:
Context: Stacy is giving fun facts about bees
ST: ***Fun** science **fact***
TT: ***Fun fact** fra forskning*

Category: Loanword: Non-adapted

Example 82:
Context: Discussing music on the car ride to the camping site
ST: *The official* **soundtrack**
TT: *Det offisielle* **soundtracket**
Category: Loanword: Adapted
Other tokens: Non-adapted loanword: TT: *Soundtrack*

Example 83:
Context: Discussing a camping trip
ST: **Fancy** *stuff*
TT: **Fancy** *greier*
Category: Loanword: Non-adapted

Example 84:
Context: Discussing drive thru restaurants
ST: *Favourite* **drive thru**
TT: *Favoritt* **drive thru**
Category: Loanword: Non-adapted

Example 85:
Context: Reaction to healthy food
ST: **Ew**
TT: **Ew**
Category: Loanword: Non-adapted

Example 86:
Context: Discussing the field team
ST: *In* **the field team**
TT: *I* **felt-teamet**
Category: Hybrid loan

Example 87:
Context: Discussing going away for the weekend
ST: **Weekend** *training seminar*
TT: **Weekend** *treningsseminar*
Category: Loanword: Non-adapted

Example 88:
Context: The Templetons discuss creating a band
ST: *Templeton* **family band**
TT: *Templetons* **familieband**
Category: Hybrid loan

Example 89:
Context: The Templetons discuss creating a band
ST: *A **band***?
TT: *Et **band***?
Category: Loanword: Non-adapted

Example 90:
Context: The Templetons discuss creating a band
ST: *Number one **fan***
TT: *Biggest **fan***
Category: Loanword: Non-adopted

Example 91:
Context: The Templetons discuss creating a band
ST: *I'm in a **rock band***
TT: *Jeg er i et **rockeband***
Category: Loanword: Adapted

Example 92:
Context: Parents discuss their college experience
ST: *In **college***
TT: *På **college***
Category: Loanword: Non-adapted

Example 93:
Context: Discuss naming their band
ST: ***The** Templetons*
TT: ***The** Templetons*
Category: Loanword: Non-adapted

Example 94:
Context: Discuss the elderly and their plan to beat the babies
ST: *A **consortium of ancients plot***
TT: *Et **co-plot** av eldrerådet*
Category: Loanword: Adapted

Example 95:
Context: Discuss enemy Fredrik Estes and his plans
ST: *A Fredric Estes-**plot***
TT: *Et Fredrik Estes-**plot***
Category: Loanword: Non-adapted

Example 96:

Context: Friend in car calling for Templeton
ST: *Yo Tim!*
TT: *Yo Tim!*
Category: Loanword: Non-adapted

Example 97:
Context: Discuss going to a pool where there are snakes and jam on instruments
ST: *Pool-side **snake jam***
TT: ***Slangejam** ved bassenget*
Category: Hybrid loan

Example 98:
Context: Discuss music at the senior centre
ST: *Hokey **ragtime** music*
TT: *Corny **ragtime** musikk*
Category: Loanword: Non-adapted

Example 99:
Context: Discuss facilities at the senior centre
ST: *Free **air condition***
TT: *Gratis **air-condition***
Category: Loanword: Non-adapted

Example 100:
Context: The name of a serum
ST: *Werewolf **hot-rod***
TT: *Varulv **hot-rod***
Category: Loanword: Non-adapted

Example 101:
Context: Two friends are arguing/accusing
ST: *We had an alliance, **bro**!*
TT: *Vi hadde en allianse, **bro**!*
Category: Loanword: Non-adapted

Example 102:
Context: Stacy is reading a letter from Fredrik Estes
ST: ***Xoxo**, Fred*
TT: ***Xoxo**, Fred*
Category: Loanword: Non-adapted

Example 103:
Context: Boss Baby discuss how to get more popular
ST: *Cease the loyalty of **the team***

TT: *Vinne **teamets** lojalitet*
Category: Loanword: Adapted
Other tokens: Non-adapted loanword: TT: *Team*

Example 104:
Context: Boss Baby finds out he is the new CEO of Babyco
TT: *Jeg er **Babycos** nye direktør*
ST: *I am **Babyco's** new CEO*
Category: Loanword: Non-adapted

Example 105:
Context: Discuss beating the seniors
ST: *We can crush these **oldies***
TT: *Vi slår de **oldingene***
Category: Loanword: Adapted

Example 106:
Context: Stacy is apologizing to Boss Baby
ST: ***Sorry**, boss*
TT: ***Sorry**, sjef*
Category: Loanword: Non-adapted

Example 107:
Context: An old man is referring to the bone density of his skeleton
ST: *My bones have the texture of **popcorn***
TT: *Skjelettet mitt er skjørt som **popcorn***
Category: Loanword: Non-adapted

Example 108:
Context: Templeton's mother's reaction at a concert
ST: *I'm so **star struck***
TT: *Jeg er så **starstruck***
Category: Loanword: Non-adapted

Example 109:
Context: The other babies praise Boss Baby
ST: *Give that **bossman** a baby salute*
TT: *Gi **sjefsbossen** en babyapplaus*
Category: Hybrid loan

Indirect borrowings
Example 110:
Context: Discussing mini-golf
ST: ***Hole-in-one***

TT: *Hull-i-ett*
Category: Calque: Loan translation

Example 111:
Context: Discuss mini-golf
ST: *Your mum and I are ready to **put***
TT: *Vi er klare til å **putte***
Category: Semantic loan

Example 112:
Context: Discuss ways to make a serum to beat baby-smells
ST: ***Don't cry over sour milk***
TT: ***Ikke gråt over sur melk***
Category: Calque: Loan Translation
Note: Part English idiom: *Don't cry over spilled milk*

Example 113:
Context: Boss Baby discuss who to trust
ST: ***Stab you in the back***
TT: ***Stikke deg i ryggen***
Category: Calque: Loan translation

Example 114:
Context: Two friends arguing/accusing
ST: ***Not cool**, Amal!*
TT: ***Ikke kult**, Amal!*
Category: Calque: Loan translation

Example 115:
Context: Discuss how they might be walking into a trap
ST: ***A big fat** mousetrap*
TT: ***En diger feit**, musefelle*
Category: Calque: Loan translation

Example 116:
Context: Discuss the future of the firm
ST: ***It tastes like** mashed **victory***
TT: ***Den smaker som** most **seier***
Category: Calque: Loan translation

Series 3: All Hail King Julien

Non-ST-triggered Anglicisms

Direct borrowings
Example 117:
Context: Maurice is handing out posters for Karl-con
ST: *With the provided poster boards*
TT: *Med de utdelte **fan-plakatene***
Category: Hybrid loan

Example 118:
Context: Referring to Zora's admirer
ST: *He has got it bad for her*
TT: *Han er skikkelig **h-i-p-p** på henne*
Category: Loanword: Adapted

Indirect borrowings
No examples found

ST-triggered Anglicisms

Direct borrowings
Example 119:
Context: Lyrics og intro song at the beginning of each episode
ST: ***Party!***
TT: ***Party!***
Category: Loanword: Non-adapted

Example 120:
Context: Intro song at the beginning of each episode
ST: *Let's do it King Julien **style***
TT: *Gjør det Kong Julien-**style***
Category: Loanword: Non-adapted

Example 121:
Context: Intro song at the beginning of each episode
ST: ***Whoa***
TT: ***Whoa***
Category: Loanword: Non-adapted

Example 122:
Context: Introducing a game in which the players can take Karl's place
ST: *I bring you: Karl-**con***
TT: *Jeg presenterer: Karl-**con***
Category: Loanword: Non-adapted

Example 123:
Context: Julien is discussing winning Karl-con
ST: *I'm invincible, **baby***
TT: *Jeg blir uslåelig, **baby***
Category: Loanword: Non-adapted

Example 124:
Context: Referring to Mort as a baby
ST: ***Baby**-mort*
TT: ***Baby**-mort*
Category: Loanword: Non-adapted

Example 125:
Context: Karl is introducing his helpers
ST: *My fabulous **team***
TT: *Mitt fantastiske **team***
Category: Loanword: Non-adapted

Example 126:
Context: Maurice is telling Karl he is a big fan
ST: *Big **fan***
TT: *Stor **fan***
Category: Loanword: Non-adapted

Example 127:
Context: Butterfish expected snacks at Karl-con
ST: *I was told there'd be a **snack** situation*
TT: *Noen sa **snacks** var inkludert her*
Category: Loanword: Non-adapted

Example 128:
Context: Amy is criticising her father
ST: *You are the worst **hashtag**-Dad ever*
TT: *Du er den verste **hashtag**-Pappaen i hele verden*
Category: Loanword: Non-adapted

Example 129:
Context: Mort is laughing at Karl-con
ST: ***Oh, boy***
TT: ***Oh, boy***
Category: Loanword: Non-adapted

Example 130:

Context: DJ Glitterbuns is introducing a new song
ST: *A **smooth** summer jam*
TT: *En **smooth** sommerlåt*
Category: Loanword: Non-adapted

Example 130:
Context: Julien is answering ironically
ST: *So what? **Plot-twist**!*
TT: *Hva så? **Plot twist**!*
Category: Loanword: Non-adapted

Example 131:
Context: Karl is introducing his backup-plan
ST: *My last, ingenious **backup-plan***
TT: *Min siste, geniale **backup-plan***
Category: Loanword: Non-adapted

Example 132:
Context: Julien is referring to his status
ST: *Sky God status **ya'll***
TT: *Himmelgudsstatus, **ya'll***
Category: Loanword: Non-adapted

Example 133:
Context: Julien is referring to the cameras following him
ST: ***Stalking** not a crime?*
TT: *Er ikke **stalking** en forbrytelse?*
Category: Loanword: Non-adapted

Example 134:
Context: Julien asks Ted if he can be quick
ST: *I do not, **sir***
TT: *Det er jeg ikke, **sir***
Category: Loanword: Non-adapted

Example 135:
Context: Discussing the commute to the Mountain Lemur Kingdom
ST: *The mountain Lemur Kingdom is, like, way on the other side of the island, **dude***
TT: *Fjell-lemurenes rike er helt på andre siden av øya, **dude***
Category: Loanword: Non-adapted

Example 136:
Context: Clover arguing with her sister
ST: ***Sorry, sis***

TT: **Sorry**, *søs*
Category: Loanword: Non-adapted

Example 137:
Context: Having a bachelor party
ST: *Drop me some nasty bachelor party **beats***
TT: *Dra på noen feite utdriknings**beats** da*
Category: Loanword: Non-adapted

Example 138:
Context: The character Sage is having a bachelor party
ST: *Bachelor party **style***
TT: *Utdriknings-**style***
Category: Loanword: Non-adapted

Example 139:
Context: Referring to Clover getting more girly
ST: *Girl lemur **stereotype***
TT: *Jentelemur **stereotyp***
Category: Loanword: Adapted

Example 140:
Context: Julien is telling the other animals Ted made scones
ST: *Ted made **scones***
TT: *Ted har lagd **scones***
Category: Loanword: Non-adapted

Example 141:
Context: Julien sees Clover in a wedding dress
ST: **Wow**
TT: **Wow**
Category: Loanword: Non-adapted

Example 142:
Context: Julien is having a speech
ST: *Follow **spot** please*
TT: ***Spotlighten** hit takk*
Category: Loanword: Adapted

Example 143:
Context: Julien's reaction when the spotlight shines on Clover
ST: *Oh, now we have a **spot***
TT: *Å ja, nå har vi **spot***
Category: Loanword: Non-adapted

Example 144:
Context: Guest reacting to the wedding ceremony
ST: *Oh yeah*
TT: *Oh yeah*
Category: Loanword: Non-adapted

Indirect borrowings
Example 145:
Context: Julien reacting to Clover
ST: *You're freaking me out, **man***
TT: *Du gjør meg helt gærn, **mann***
Category: Calque: Loan translation

Example 146:
Context: Clover is saying something obvious to Julien
ST: ***Thanks, Sherlock***
TT: ***Takk for det, Sherlock***
Category: Calque: Loan rendition

Example 147:
Context: Grandpa Mort is telling Mort to kill Julien
ST: ***Finish him***, *Mort!*
TT: ***Avslutt han***, *Mort!*
Category: Calque: Loan translation

Example 148:
Context: Julien is saying goodbye to Clover over a phone
ST: ***Do your thing***, *Clo-Clo*
TT: ***Gjør greia de***, *Clo-Clo*
Category: Calque: Loan translation

Example 149:
Context: Clover is interrupting her sister
TT: *Sorry, **søs***
ST: *Sorry, **sis***
Category: Calque: Loan translation

Example 150:
Context: Expressing excitement (English slang)
ST: ***What-what****!*
TT: ***Hva-hva****!*
Category: Calque: Loan translation

Example 151:
Context: Clover receives a gift and shows gratitude
ST: *You shouldn't!*
TT: *Dere skulle ikke!*
Category: Calque: Loan translation

Example 152:
Context: Referring to an unattractive copy of the groom
ST: *Beauty is in the eye of the beholder*
TT: *Skjønnheten ligger i øyet til den som ser*
Category: Calque: Loan rendition

Series 4: Fireman Sam

Non-ST-triggered Anglicisms

Direct borrowings
No direct borrowings found

Indirect borrowings
No indirect borrowings found

ST-triggered Anglicisms

Direct borrowings
Example 153:
Context: A fireman is singing while preparing toast
ST: *Toast with jam*
TT: *Toast med bær*
Category: Loanword: Non-adapted

Example 154:
Context: A mother is explaining what her daughter is talking about
ST: *It's a boyband*
TT: *Det er et boyband*
Category: Loanword: Non-adapted

Example 155:
Context: Request while listening to music on a bus
ST: *Perhaps we can listen to my tape*
TT: *Kanskje vi heller kan høre på tapen min*
Category: Loanword: Adapted

Example 156:
Context: The bus driver suggests changing the music tape
ST: *Greatest ukulele* **hits**
TT: *Store ukulele* **hits**
Category: Loanword: Non-adapted

Example 157:
Context: Title of the episode. Norman Man is Norman's alter ego
ST: *The Return of Norman* **Man**
TT: *Georg**man** vender tilbake*
Category: Loanword: Non-adapted

Example 158:
Context: A nickname for a superhero's phone.
ST: **Cyber space** *communicator*
TT: **Cyber-space** *kommunikator*
Category: Loanword: Non-adapted

Example 159:
Context: Two characters are arguing.
ST: **Alright** *then, fine by me*
TT: **Alright** *da, greit for meg.*
Category: Loanword: Non-adapted

Example 160:
Context: A fireman is discussing the other firefighters
ST: *Sam and* **the team**
TT: *Sam og* **teamet**
Category: Loanword: Adapted

Example 161:
Context: Searching for a lost jet-pack (= an item with which you can fly)
ST: *Where is my* **jet-pack***?*
TT: *Hvor er* **jetpakken***?*
Category: Hybrid loan

Indirect borrowings
Example 162:
Context: The firemen are having difficulties while setting up a pole and the pole is swinging uncontrollably.
TT: **Stødig***! Pass opp!*
ST: **Steady***! Watch it!*
Category: Semantic loan

Example 163:
Context: Trevor is making sausages
TT: *Det tar tid å steke **en god pølse***
ST: *You can't rush **a good sausage***
Category: Calque: Loan translation

Example 164:
Context: A list of safety requirements for a play
TT: *Hva er det neste på **sjekk-lista**?*
ST: *What's next on the **safety check**?*
Category: Calque: Loan translation

Example 165:
Context: Decorating a pirate ship
TT: *Den må jo være **piratete**!*
ST: *It needs to look **piraty**!*
Category: Calque: Loan translation

Example 166:
Context: Discussing a garden hose
TT: ***Super-sprutete***
ST: ***Super squirty***
Category: Calque: Loan translation

Example 167:
Context: A firefighter gives instructions to fill out forms
TT: ***Fylle i** disse skjemaene.*
ST: ***Fill in** all these forms*
Category: Calque: Loan Translation

Series 5: Peppa Pig

Non-ST-triggered Anglicisms

Direct borrowings
No examples found

Indirect borrowings
No examples found

ST-triggered Anglicisms

Direct borrowings

Example 168:

Context: A character offers to put the autopilot on a helicopter

ST: *I'll just put the **autopilot** on*

TT: *Jeg skal slå på **autopiloten***

Category: Loanword: Adapted

Example 169:

Context: This is the title of the episode, which is read out loud at the beginning of the episode

ST: *Pedro the **cowboy***

TT: ***Cowboyen** Pedro*

Category: Loanword: Adapted

Example 170:

Context: Pedro is greeting his friends while pretending to be a cowboy

ST: ***Howdy** everyone*

TT: ***Howdy,** alle sammen*

Category: Loanword: Non-adapted

Example 171:

Context: Pedro is talking to his mother while pretending to be a cowboy

ST: *I sure am **Ma***

TT: *Det kan du vedde på, **Ma'am***

Category: Loanword: Adapted

Example 172:

Context: Pedro's mother brings food

ST: *Beans on **toast***

TT: ***Toast** med bønner*

Category: Loanword: Non-adapted

Example 173:

Context: Mr. Kangaroo offers to make lunch

ST: *We'll make **lunch***

TT: *Vi lager **lunch***

Category: Loanword: Non-adapted

Example 174:

Context: Peppa Pig reacts to Kylie's jumping skills

ST: ***Wow***

TT: ***Wow***

Category: Loanword: Non-adapted

Example 175:

Context: A character answering a question
ST: *Okeydokey*
TT: *Okeydokey*
Category: Loanword: Non-adapted

Example 176:
Context: This is the title of the episode, which is read out loud at the beginning of the episode
ST: *Mr. Potato's **Christmas show***
TT: *Herr Potets **juleshow***
Category: Hybrid loan

Example 177:
Context: The voiceover is announcing that Emily and Wendy are decorating cupcakes
ST: *Decorating **cupcakes***
TT: *Pynter **cupcakes***
Category: Loanword: Non-adapted

Example 178:
Context: Reaction to a rock group performance
ST: *The **rocking** gazelles*
TT: *Åh, **rocke**gasellene*
Category: Loanword: Adapted

Example 179:
Context: Repeated word in a music performance
ST: *Yeah*
TT: *Yeah*
Category: Loanword: Non-adapted

Indirect borrowings
Example 180:
Context: Pedro and his friends are pretending to be cowboys
ST: *This is **the** wild west*
TT: *Dette er **det** Ville Vesten*
Category: Semantic loan

Example 181:
Context: Peppa's mother is calling for her kids
ST: *Bath time!*
TT: *Badetid!*
Category: Calque: Loan translation

APPENDIX 2

Relevance of work in the teacher profession:

This thesis marks the end of my time as a student in the master's teaching programme at NTNU, where I have majored in English linguistics. A master's thesis is often considered to be the 'climax' and the biggest achievement of an education. In many ways it has been: The amount of reading and research required has been more than ever imagined, and my fingers are constantly sore from typing, but at the same time it has been difficult to keep the teaching-aspect of my education in mind when writing this thesis. I ended up existing in my own master's bubble, and the teacher profession could not have seemed further away (yet so close). Writing this reflection on my thesis' relevance to the teacher profession is therefore more difficult than I initially imagined.

In this master's thesis I investigated Anglicisation in audiovisual translation for children in Norway. I investigated the amount of Anglicisms, the types, and their frequency. I have analysed one way in which the English language could potentially make its way into the Norwegian language, namely through translated audiovisual material. As an English teacher, one should always be up to date on how both the English language is changing and developing, but also on the contact situation between English and Norwegian. This thesis gives an indication of which types of borrowings are most common in this particular type of material, but the comparison of this work and similar work shows that my results seems to be somewhat representative of other areas than audiovisual translation as well. The phenomenon of Anglicisation seems to be growing in Norway, and as a teacher in language it is important to be up to date with current language trends and language discussions. I believe this topic can spark some very interesting discussions and research in my future classroom, which my work on this thesis has made me really excited about. The English subject curriculum consists of different parts, one of which specifically deals with reflecting on the culture and society of English around the world, and another deals with the growth of English as a lingua Franca. I believe the topic of Anglicisation and language influx are definitely relevant aspects to both of these topics. Anglicisation is also a topic in which both teachers and students can reflect on their own experiences as well as doing relevant research using multiple different sources, hopefully resulting in insightful classroom discussions and reflections. Another aspect of why this thesis is relevant for the teacher profession lies in the work of the thesis. I believe working on a thesis such as this promotes critical thinking and thorough planning. A master's student constantly has to evaluate his/her own work and take responsibility of his/her own time and priorities, which I believe are important experiences to have when stepping into the teacher profession.