Telegnomics of Phineas and Ferb Inator

Alex Friedrichsen[1, *]

[1]*University of Vermont*
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We examine the telegnomics and ousiometrics of the entire Phineas and Ferb television series transcript. We use lexical instruments to measure meaning from the transcript. We attempt to assess this meaning through time using flat measurements of power-danger-structure. We also construct word shift graphs to inspect the sentiment of the series on the whole, while comparing to specific episodes. Finally, we examine character interactions in the series (expand)
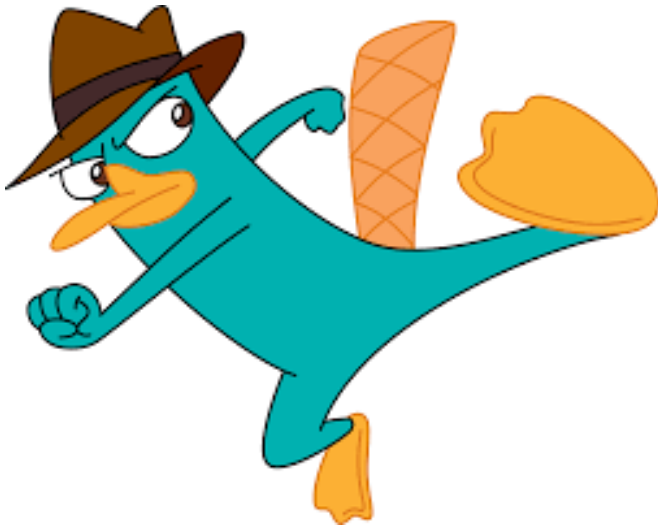
FIG. 1. Perry the Platypus Kickstarts the Paper

I. INTRODUCTION

Phineas and Ferb is a 4 season animated cartoon television series originally aired on Disney Channel. It is widely considered by comedic experts and philosophers alike to be a great accomplishment of modern animated filmography. The show follows the humorous adventures of brothers Phineas and Ferb as they decide the best way to spend each day of their summer vacations. The show is generally considered happy, bright, comedy, and by the authors worthy of further investigation as to the lexical structure of the show, and changes over time.

II. DESCRIPTION OF DATA SETS

Our data set is comprised of 129 episode transcripts. Transcripts are publicly available and open access through the following GitHub repository [1]. The data is contained within 129 .txt files organized by episode and is read in for analysis by season. One episode

transcript file might consist of several lines for various characters each headed by that characters name and a colon. Additional scene information may be included within lines or between lines, parenthesized.

In turn, each season's contents is combined into a full transcript string. When combined, the full transcript consists of 651461 words when split on white space. Punctuation is padded within the full transcript string.

III. MODEL

First we use the Hedonometer labMT_English data set as a source of truth for developing sentiment word shifts and proportion shift graphs. The shifterator package was imported in Python to assist in the creation of these figures. Next, we attempt to utilize the energy-goodness-power-danger-structure framework to graph these values over the duration of our transcript. Episodes are used as temporal markers. Finally, character lines are analyzed to see which character speak the most frequently.

IV. RESULTS

We compare both the first season and the last season 2, and the first episode and full transcript 3, elucidating any perceived differences in lexical sentiment score. A stop lens of four to six was employed in the following word shift graphs in order to filter out extremely frequent word's impact.

Taken from the analysis done in [1], we reiterate the conveniently accessible character level lexical knowledge, and then expand.

V. CONCLUDING REMARKS

We see from our word shift graphs that the average happiness of the show is quite high, with the full transcript averaging out to 5.95. This happiness is also consistent throughout the show, with the largest gap in average season happiness being a mere .11 between seasons one and four, as shown. Part of the show's uplifting sentiment is brought about by the lack of words labeled
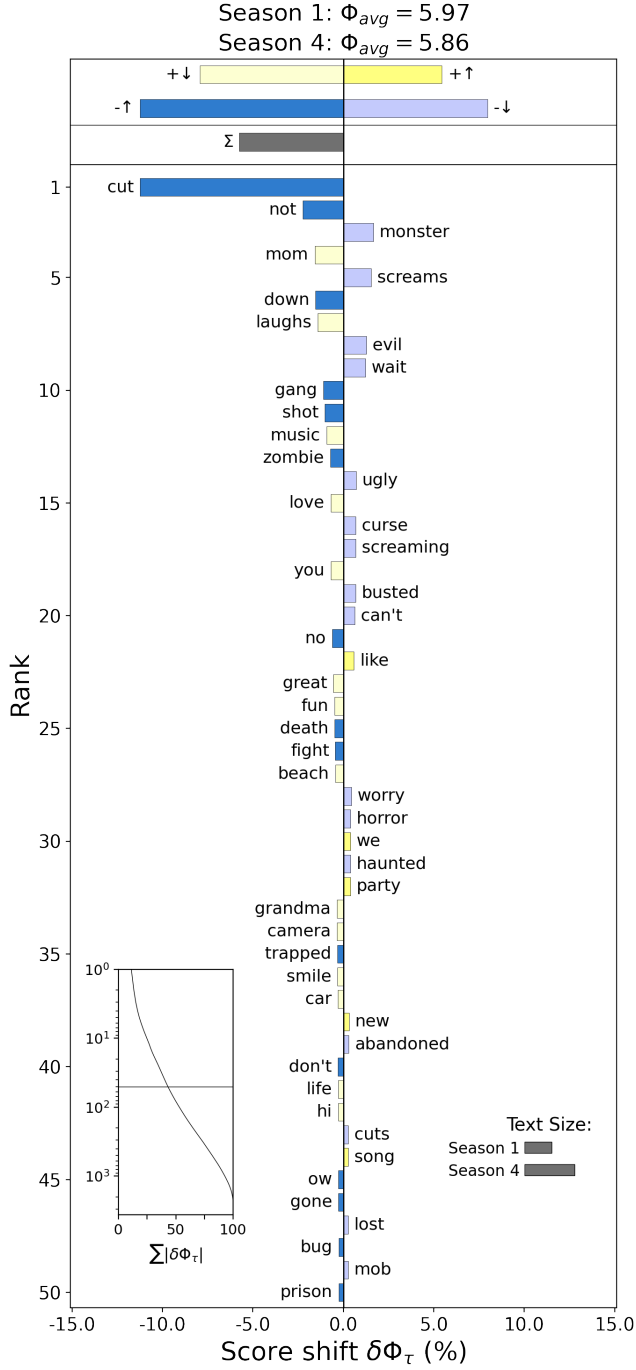
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* alex.p.friedrichsen@gmail.com

FIG. 2. Word Shift for Season 1 vs. Season 4

FIG. 3. Word Shift for Episode 1 vs. Full Transcript

overly negative contributing in the labMT_English lexicon. No swearing, cussing, or adult themes contribute to the sentiment score resulting in only (relative to the lexicon) moderately negatively associated words like "cut" and "down" decreasing the score. Even in these cases, it may be questioned whether words like down are used in a negative context within the show, but there are limitations to the analysis we are able to perform with the tools at hand. In specific instances, such as the hal-
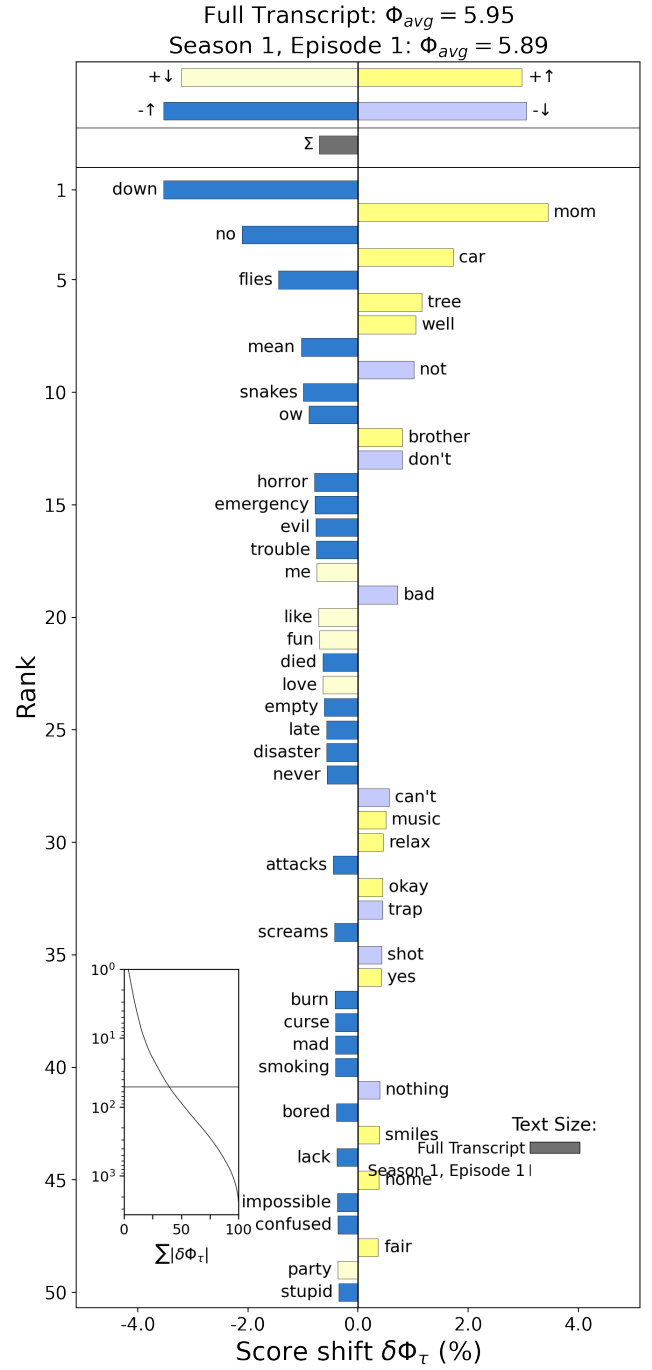
loween episode, the relative frequency of general negative words like "monster" increases, causing such an episode to appear an outlier in terms of overall sentiment.
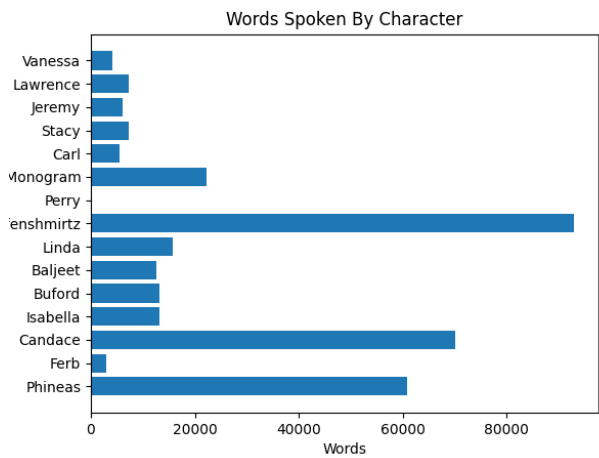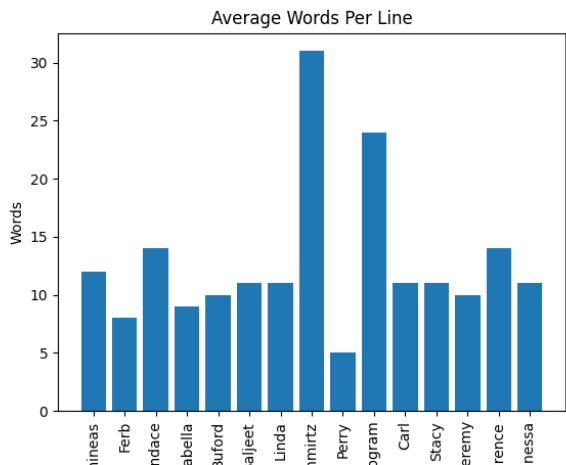
FIG. 4.   Words Spoken By Character

FIG. 5.   Average Words per Line

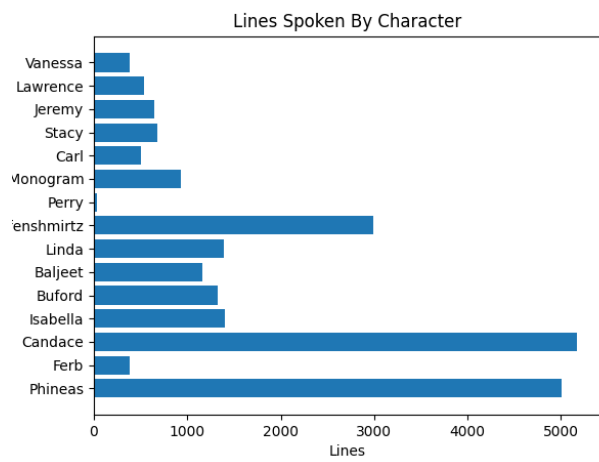[1] S. Nutulapati, Phineas and ferb analysis, original-date: 2017-08-05T15:38:47Z.

FIG. 6.   Lines Spoken By Character