Subtitling allusions from English to Turkish: Study of *the Simpsons movie*

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Abstract

Allusion, within the framework of intertextuality, is treated as a special topic in audiovisual translation studies when the restrictions such as technical, linguistic, and cultural constraints specific to audiovisual translation are considered. Allusion as a culture-bound element can pose significant problems in interlingual translations. For this reason, the ability to maintain the functions and connotations of allusions requires the use of appropriate translation strategies. The main purpose of this study is to analyze the strategies used for subtitling allusions from English to Turkish in The Simpsons Movie, which is considerably rich in allusion. Leppihalme's (1997) classification of the various translation strategies will be employed as a framework for the study. A quantitative analysis will be performed and several examples from the film that are included in the corpus will be discussed. More specifically, the ideal goal of this study is to find out whether the use of those strategies has led the translations toward foreignization or domestication.

Keywords: Subtitling; allusion translation; intertextuality; domestication; foreignization

1. Introduction

In any case of transfer from one language into another, translators inevitably face a number of difficulties among which the translation of allusions poses a special challenge. A particularly significant quality of allusions is that they are usually culture-bound and so necessitate culture-specific background information. This increases the pressure on the translator in his/her attempt to make a text understandable for a totally different group of people with their distinct way of thinking, language and culture.

Translating cultural items have been a subject of serious debate within translation studies. As Hatim and Mason (1990) put it, several factors such as the mediator, time, purpose, place, and the circumstances are important to consider in the act of translation. As Kristeva (1969) suggests a text is constructed as a mosaic of quotations, and the total meaning of a text consists in its relationship with other texts. When the fact of intertextuality is considered, it is seen that no text is isolated and exists on its own. All texts are somehow interrelated and make references to one another whether that is explicit or implicit. For this reason, it is highly essential for the translator to grasp the source text well

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and render it comprehensible to the target audience. In such intertextual grid in which there is not a single text which is completely independent and isolated, allusions have a special place to be considered attentively.

1.1. Literature review

According to Montgomery (2000: 161), "allusion is a form of intertexuality that works largely through verbal echoes between texts". Abrams and Harpham (2012: 12) define allusion as "a passing reference without explicit identification, to a literary or historical person, place, or to another literary work or passage". Allusions can be based upon the fact that the meaning it carries and the possible connotations they accommodate is shared commonly by the sender and the receiver as they are the members of the same cultural unity. They can be used simply either as a means to add up to the meaning of a text or in a more complex manner to make an ironic comment by making references to something disparate. Irwin (2002: 521) defines allusion as "a reference which is indirect in the sense that it calls for associations which go beyond mere substitution of a referent. Allusions typically draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature". The unique characteristic of allusive expressions is that they are adhered to the culture in which they are produced, and thus they demand culture-specific knowledge for a full understanding.

Due to the specific implications embedded in the culture they have evolved out of and the language in which they are used, translating allusions is a challenging task. To this end, it is significant to choose appropriate strategies while transferring such connotational meanings into the target culture. Bearing in mind that culture-loaded quality of allusions and the translator's endeavor in creating a similar effect on the target audience, it is a crystal clear fact that translating allusive expressions into another language of another culture is a demanding task on the part of the translator. Depending on the type and significance of the allusion for its implications, translator may choose, in the most general sense, to adopt one of the two major tendencies suggested by Lawrence Venuti: 'foreignization' or 'domestication'.

However, the problem for translators to transfer culture-bound intertextual references embedded in allusions into the target language is further enhanced in audiovisual translation. "Audiovisual language transfer" denotes the process by which a film or television program is made comprehensible to the target audience that is unfamiliar with the original source language" (Luyken, 1991: 11). The most widespread forms of audiovisual translation being subtitling and dubbing, this subject of rendering allusions has been recognized as one of the most problematic issues in subtitling. It is especially relevant in the case of popular movies since they make use of numerous elements of allusions, which are employed to give color and substance to characterization and plot development, and appropriate translation of such elements are necessary to create the intended effect on viewers. Most movies are abundant in allusions derived from diverse areas, such as mythology, history, religion, politics and literature. The impact of source text mostly depends on the target audience's involvement in what they see. Therefore, rendering allusions comprehensible and immediately available for the target audience requires a meticulous work. O'Connell (2000: 169) defines subtitling as "supplementing the original voice soundtrack by adding written text on screen" and dubbing is "replacing the original voice soundtrack with another voice in another language". What makes subtitling different from other types of translation is that it involves both technical and textual constraints. To make it clear, textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factors (a maximum of 2 lines and 35 characters) and the time factor (cited in Spanakaki, 2007).

The development of audiovisual technologies and the increase in interaction between different cultures have increased the attention paid to multimedia translation since the late 1990s. Baranauskienė and Blaževičienė (2008: 14) highlight that "The situation of audiovisual translation is in its infancy and undergoes the process of formation in the world". Gambier and Gottlieb (2001) maintain that due to lack of systemic theoretical frames and methodological tools, research in subtitling is rather laborious. There are some works that discuss translation for subtitling (Karamitroglou, 1998; Schwarz, 2002; Spanakaki, 2007), but more research is needed in subtitling allusive expressions. In this recpect, the present study aims to investigate the translator's choice of strategies in subtitling allusions from source language into target language to see whether those strategies serve the purpose of domestication or foreignization.

1.2. Research questions

Apparently, there have been many theories applied extensively in the field of translation; but there are very few researchers carried out in subtitling allusion (Bertell, 2014; Liu & Jia, 2014; Jazmawi, 2013; Salehi, 2013; Hellgren, 2007). The area of subtitling allusions is also rarely studied in audiovisual translation in Turkey; therefore this research aims to open up the field, as well as being directly applicable to translation training. This article explores the translation of allusions in subtitling from English into Turkish. This paper focuses on the translation of allusions in film subtitles and aims to answer the following questions:

1. Which strategy/strategies are frequently used in translation of allusions in Turkish subtitles?

2. Do the translation strategies which are used to translate allusive expressions lead the translation toward faithfulness to the source text (foreignization) or the target text reader (domestication)?

2. Method

2.1. Corpus

The corpus of the study consists of a body of allusions taken from a popular animated comedy film The Simpsons Movie, which is the only theatrical movie adaptation based upon the animated sitcom with the same name The Simpsons- the longest running animated series of all time. The Simpsons Movie has attained a big part in film history, and it has become an extraordinary phenomenon around the world with an estimated budget of 75,000,000. The movie, which was produced by Gracie Films for 20th Century Fox, and directed by David Silverman in 2007, was nominated for the Golden Globe Award for Best Animated Film in the same year. The Simpsons Movie characterizes the life of a fictional middle-class American family consisting of two adults and three children. In this fun-filled blockbuster production, Homer, with his usual clumsiness, this time gets the Springfield residents into trouble. Having undertaken the task of saving the world, Homer also has to deal with events that have been going around his family.

The main reason for choosing this film is that animation films are often rich in allusions and The Simpsons Movie contains a number of significant allusions that contribute to the humor and plot development. Biguenet (1998: 132) draws attention to the prevalence and diversity of strategies in using allusions in films; "though one might expect the construction of visual images to serve as the fundamental mechanism of alluding in films, the various forms of literary allusion are frequently employed [like allusions to classic literary works, popular culture, or cinematic allusions like a reference to a well-known character or scene from another film]". Among the many reasons why fans continue to view and review The Simpsons is the show's rich and clever use of allusion" (Irwin,

Conard, & Skoble, 2001). One can find several allusions in any episode of the series that is full of cultural references, and that is also the case with The Simpsons Movie which establishes intertextual connections throughout.

2.2. Theoretical Framework

As a framework for the study, Leppihalme's (1997) proposed strategies for translating allusions, and the notions of foreignization and domestication put forward by Venuti (1995) are used. In the first place, Leppihalme (1997) divides allusions into two major groups: proper name (PN) allusions in which a real or a fictional name is mentioned, and key phrase (KP) allusions which include phrases that refer to a name that is not mentioned explicitly in the given phrase. Leppihalme (1997) suggests that proper name (PN) allusions can be names of real-life or fictional figures, titles of literary works, organizations and so on. Key-phrase (KP) allusions, on the other hand, do not include a name but proverbs, slogans, tales, popular beliefs and stories, songs, and nursery rhymes. According to Leppihalme (1997), although the translation of PN and KP allusions share some common characteristics in general such as keeping the allusion as it is, making some changes, or omitting allusion completely, KP and PN allusions also display certain differences by nature. While it is mostly possible to keep PN unaltered, KP allusions may necessitate changes in phrasing to some extent. The techniques proposed by Leppihalme (1997) in the translation of proper name (PN) allusions and key phrase (KP) allusions are shown respectively in the Figure 1 and Figure 2 below:

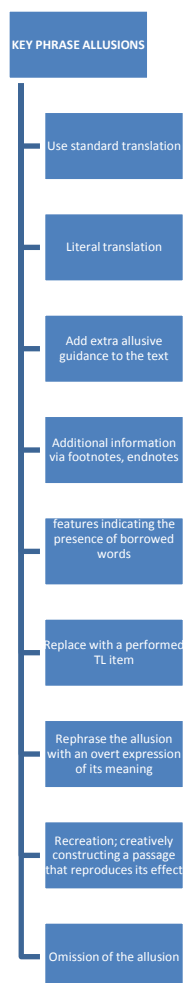**Figure 1**. Strategies for translating PN Allusions

Figure 2. Strategies for translating KP Allusions

The very basis of translation is to transfer a piece of information expressed in one language into another one. However, it may never as easy as it sounds since as long as language is concerned, there arises the issue of culture. Therefore, as an intercultural activity, translation entails choosing proper strategies. The debates over the function and feasibility of translation studies have mainly focused on two major notions: domestication, which aims to bring the translated text as close as possible to the target culture, and foreignization, which means receiving the foreign as foreign.

These two strategies, suggested by Venuti (1995) as possible approaches to deal with culture-specific elements in translation, are mainly concerned with the extent to which translators render the text correspond to the source culture. According to Venuti (1995), while domestication is "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home", foregnization refers to "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (p. 20) Schleiermacher (1813) defines the procedures under discussion as the choice of the translator; "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him". (in Venuti, 1995; p.19)

2.3. Procedure and Data Analysis

This study is a descriptive research that aims to find out the strategies used in subtitling allusions in The Simpsons Movie. Firstly, the film under study has been watched carefully to find out utterances that include allusions. The meaningful units of language that were considered allusive and intertextual in nature were marked in the source language, English, and then extracted in the Turkish subtitles. In accordance with Leppihalme (1997)'s categorization, the allusions were classified as proper name (PN) allusions and key phrase (KP) allusions. Those allusions in the source text are then compared with their translated forms in Turkish subtitles in order to see what kinds of strategies are used in the transference of allusive expressions. Furthermore, the most and the least frequent strategies in dealing with allusions are listed. As a final step, it is discussed whether the indentified strategies reflect domestication or foreignization – two concepts postulated by Venuti (1995).

To put it in a nutshell, the steps taken in the analysis include the identification of allusive utterances in the source text (ST); classifying ST allusions in terms of KP and PN; determining translated allusions in the target text (TT); identifying translation strategies employed; making quantitative and qualitative analysis; and drawing conclusions.

3. Results & Discussions

This section presents the quantitative data of the research collected and classified into a table based on Leppihalme's KP and PN allusions. In the movie that was analyzed, a total of 49 allusions were found. Not only the verbal allusions but also the non-verbal allusions in the forms of symbols, signs, emblems, music without lyrics present in the movie plays a significant role in viewers' grasping the story and enjoying the fun elements conveyed through several scenes that include close intertextual connections. Below are the percentages of KP and PN allusions as well as non-verbal allusions derived from The Simpsons Movie.
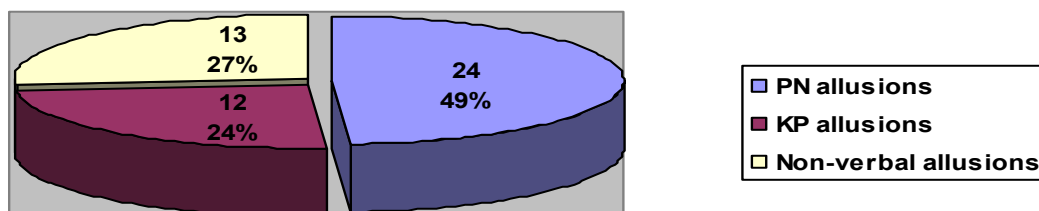

Figure 3. Number & percentage of the allusions in the corpus

As it is seen above, 49 % of the data are PN allusions (n=24), while 24 % are KP allusions (n=12), and 27 % are non-verbal allusions (n=13). While 85,7 % of these allusions depend on verbal /auditory channel (n=42), 14,3 % of them are related to visual channel (n=7).

3.1. Use of translation strategies

Most of the translation strategies proposed by Leppihalme was used in subtitling of the allusions in The Simpsons Movie. Following the sections PN and KP allusions are presented, a separate section on non-verbal allusions is also added. The analysis does not take repeated allusions, which sometimes appear simultaneously in the forms of verbal/visual and verbal/auditory channels, into account. In such cases, priority is given to verbal/auditory allusions as they are subtitled. Figure 4 & 5 below present the number of times and percentage of each strategy used in subtitling PN and KP allusions.
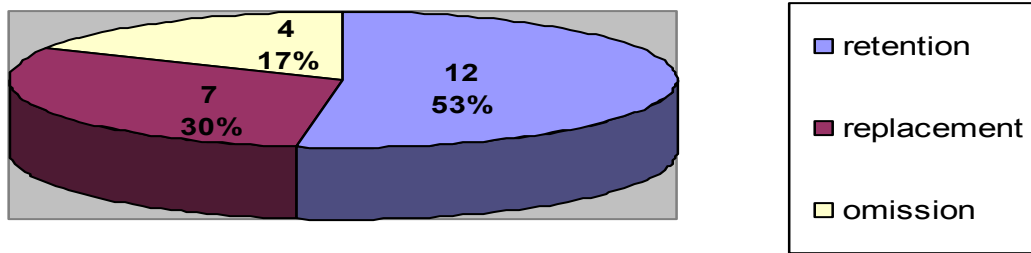
Figure 4. Translation strategies used for PN allusions in the corpus

Figure 4 shows that PN allusions are retained in 53 % of instances (n=12) while 30 % are replaced by another SL name or TL name (n=7), and 17 % of them are omitted either completely or partially.
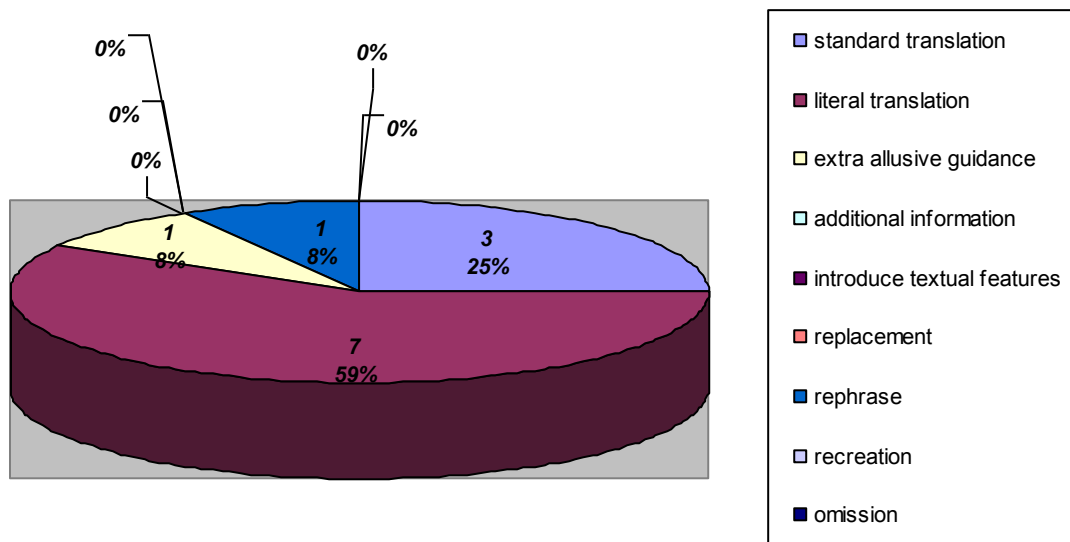

Figure 5. Translation strategies used for KP allusions in the corpus

As it is seen in Figure 5, some of the translation strategies listed by Leppihalme are not used in subtitling The Simpsons Movie at all. The most popular strategy in translating KP allusions is literal translation in 59 % of the instances (n=7), and it is followed by standard translation in 25 % instances (n=3), extra allusive guidance (8 %; n=1), and rephrasing the allusion (8 %; n=1).

3.1.1. Proper Name Allusions

When the highly political and cultural essence of the movie is considered, it can be said that nearly every character in *The Simpsons Movie* is a kind of reference to someone. According to Leppihalme, translator has basically three choices in translating PN allusions: keep the name unchanged, change it, or omit it completely. The proper name allusions from the movie under study are listed in Table 1. It is clear that various translation strategies are employed in order to render the allusions in the subtitles.

Table 1. Proper name allusions in *The Simpsons Movie*

Source language (English)	Allusion	Target language (Turkish)	Translation strategy
President Schwarzenegger	Between the years 2003-2011, Arnold Schwarzenegger, who has been a famous Hollywood actor, served as a mayor in California. His being the president in the movie is a clear reference to this fact.	**Başkan Schwarzenegger**	retention of the name (using the name as such)
Trappuccino (the name of a crisis in Springfield as reported by Kent Brockman –news reporter)	This may be a spoof on the coffee drink Frappuccino. This metaphor is further enhanced by the scene which depicts Springfield under a dome upon a huge typical frappucino coffee cup.	**Tuzakpuçino**	replacement of the name by another (replacing the name by a TL name)
Tom Hanks: Hello, I'm **Tom Hanks**! The U.S. government has lost its credibility, so it borrows some of mine. "This is **Tom Hanks**, saying: If you see me in person, please, leave me be."	As one of the most famous Hollywood actors, Tom Hanks, who is well-known among many cinemagoers, appears here as satirical remark on the lack of confidence that citizens hold for the government. According to a poll that was published by an American magazine, Reader's Digest, Tom Hanks was voted the United State's most trusted person mostly by virtue of embodying American values in many films.	Merhaba, ben Tom Hanks! ABD hükümeti güvenirliğini kaybetti, bu yüzden benimkini ödünç alıyor. "Ben Tom Hanks, şunu söylüyorum: Beni şahsen görürseniz, rahat bırakın."	retention of the name (using the name as such) retention of the name (using the name as such)
Itchty! Itchy!	Returning to his country after having defeated the cat, the mouse Itchy is welcomed by his supporters by acclamation "Itchy! Itchy!".The *Itchy & Scratchy Show* is an animated TV show featured in the TV series *The Simpsons.* It tells the violent war between the cat *Scratchy* and the mouse *Itchy.*	**Itchty! Itchy!**	retention of the name (using the name as such)
EPA	EPA is the abbreviated form of U.S. Environmental Protection Agency which is in charge or protecting the environment and human health.	The first time EPA is uttered by the grandpa in the church, it is left untranslated. Only in the later scenes, it is translated as **ÇKT.**	replacement of the name by another (replacing the name by a TL name)
"And so nobody else gets out. I want	Death squad is a term used for describing an unofficial armed group that look for and kill	Başka kaçan olmasın diye	omission of the name

Source language (English)	Allusion	Target language (Turkish)	Translation strategy
roving death squads around the perimeter 24/7."	certain people, especially the ones who are opposed to a political party.	**devriyeler** 7 gün 24 saat nöbet tutacak.	(omitting the name and allusion altogether)
Homer: He's not Spider-Pig anymore, he's Harry Plopper.	By naming his pet-pig Harry Plopper and dressing him in round glasses and with a scar in the shape of a lightning bolt, Homer alludes to *Harry Potter.*	Artık Örümcek-Domuz değil o… **Harry Plopper.**	retention of the name (using the name as such)
"Hey, hey! It's your old pal Krusty, for my new pork sandwich, the **Klogger**."	Krusty Burger publicizes a new product called 'Klogger', which is a reference to Burger King's 'Whopper'.	"Hey! Ben eski dostunuz Krusty, bu da yeni domuzlu sandviçim **Kalp Durduran.**"	omission of the name (transferring the sense by other means)
Dome Depot	This commercial name can be seen as a mocking of the store Home Depot.	**Kubbe Kur**	replacement of the name by another (replacing the name by a TL name)
"How you doing? Peace be with you. Praise **Jebus**!"	Wordplay on the phrase 'Jesus Christ' to express anger, disappointment, surprise to a person or event.	"Nasılsınız? Barış sizinle olsun. **Misa**'ya şükürler olsun!"	omission of the name (omitting the name, but transferring the sense by other means)
"Homer, I don't mean to be a **Nervous Pervis** but if he falls, couldn't that make your boy a paraplege-arino?"	This allusion refers to a former professional NBA player, Pervis Ellison who was given the nickname " Never Nervous Pervis".	"Homer, **felaket tellallığı** olmasın ama oğlun oradan düşerse felç felan olup, yatalak olmaz mı acaba?"	omission of the name (omitting the name, but transferring the sense by other means)
Colin: Moved from Ireland. My dad's a musician. Lisa: Is he...? Colin: He's not **Bono**. Lisa: I just thought, because you're Irish	This allusion reminds the viewers of Bono, the lead singer of the famous Irish rock band U2. Having been a humanitarian and an activist, he is known for campaigning with GREENPEACE against nuclear power plant.	Colin: İrlanda'dan geldim. Babam müzisyen. Lisa: Yoksa o…? Colin: Ama **Bono** değil. Lisa: İrlanda'dan dediğine göre	retention of the name (using the name as such)

Source language (English)	Allusion	Target language (Turkish)	Translation strategy
and... Colin: He's not **Bono.**		belki… Colin: **Bono** değil.	
"I believe it's the sound the **Green Lantern** made when **Sinestro** threw him into a vat of acid."	This allusion apparently recalls the 2011 movie Green Lantern in which Sinestro, a fictional character, appears as the nemesis of the green lantern.	"**Sinestro**, asit dolu fıçıya attığında **Yeşil Fener**'den çıkan ses sanırım."	retention of the name (using the name as such) replacement of the name by another (replacing the name by a TL name)
"**Are you smarter than a celebrity?**" Wednesdays on FOX	This game show is a parody of "Are you smarter than a fifth grader?"	"**Bir ünlüden daha mı akıllısın?**" Çarşamba FOX TV'de	replacement of the name by another (replacing the name by a TL name)
Cleitus	There is a reference to Cleitus, also known as 'the Black', who was a Macedonian officer who saved the life of Alexander the Great at the battle of the Granicus in 334 BC.	**Cleitus**	retention of the name (using the name as such)
Russ Cargill, head of the EPA, here to see the president.	It is possible to make such an inference that Russ Cargill alludes to Al Gore, Bill Clinton's Vice President, since both Russ Cargill and Al Gore are environmentalists.	**Russ Cargill**, ÇKT Müdürü, sayın Başkan'ı görmeye geldim.	retention of the name (using the name as such)
The President: I hate this job. Everything's "crisis" this and "end of the world" that. The President: Nobody opens with a joke. I miss **Danny De Vito.**	This shout-out to Danny De Vito, an American actor and producer, is a reference to Schwarzenegger's background as an actor who, together with Danny De Vito, starred in comedy films such as Twins, Triplets, Junior.	Bu görevden nefret ediyorum. Her şey "kriz" ve "dünyanın sonu". Şaka yapan yok. **Danny De Vito**'yu özledim.	retention of the name (using the name as such)
Bart: **Geronimo!** Lisa: **Sacajawea!**	The names of two famous Native Americans who played a significant role in the history of the United States. GERONIMO meaning "the one who yawns" SACAJAWEA meaning "Bird-woman"	- **Geronimo!** - **Sacajawea!**	retention of the name (using the name as such)

Source language (English)	Allusion	Target language (Turkish)	Translation strategy
Let's discuss **Tuesdays with Morrie.**	In Springfield Book Club, a reference is made to a cult book named *Tuesdays with Morrie* written by an American writer Mitch Albom in which a journalist questions his own life and gets some advice from his close friend for handling relationships and society.	*Morrie ile Salılar*'ı tartışalım.	replacement of the name by another (replacing the name by a TL name)
"Are you tired of the same old **Grand Canyon**? " … -"Here we are, kids, the **Grand Canyon**."	'Grand Canyon' is mentioned so as to hint at the possible future of the town of Springfield. As Russ Cargill plans to explode the town under dome, the final state of Springfield would mostly look like a large hollow similar to Grand Canyon.	"Hep aynı eski **Grand Canyon**'u görmekten bıktınız mı?" … - "İşte geldik çocuklar. **Grand Canyon**."	retention of the name (using the name as such)
Homer: It was during **Access Hollywood.**	*Access Hollywood* is an American TV program on celebrity news, gossips, and behind the scenes stories from Hollywood.	*Access Hollywood* sırasında.	retention of the name (using the name as such)
Russ Cargill: There's two things they don't teach you at **Harvard Business School.**	Harvard Business School, in Boston, United States, is one of the most prestigious graduate business schools in the world.	**Harvard**'da öğretilmeyen iki şey var.	replacement of the name by another (replacing the name by another SL name)

3.1.2. Key Phrase Allusions

KP allusions can be said to encompass all other allusions which do not include a proper name such as the name of a real life or fictional characters, names of organizations, and titles of works etc. In *The Simpsons Movie*, a careful and a well-versed viewer can also identify several key phrase allusions significant to the plot. Some of those key phrase allusions from the movie under study are listed in Table 2. It is clear that various translation strategies are employed in order to render the allusions in the subtitles.

Table 2. Key phrase allusions in *The Simpsons Movie*

Source language (English)	Allusion	Target language (Turkish)	Translation strategy
The police: "Well, **they are China's problem now**."	There is a common belief among children in North America that if they keep digging a hole on the ground, they can reach the other side of the world, which is believed to be China.	"**Artık onlarla Çinliler uğraşsın**."	standard translation
Milhouse: "It's a myth! **Further study is needed**!"	This stereotyped expression is a reference to scientific researches and projects.	"Palavra. **Daha çok araştırma gerekli**."	literal tranlation
"**Spider-Pig, Spider-Pig, / Does whatever a Spider-Pig does. / Can he swing from a web? / No, he can't, he's a pig, / Look out, he is a Spider-Pig!**"	The Spider-Pig song that Homer recites for his pig makes an intertextual connection to the theme song of Spider Man cartoon on a mocking level.	"**Örümcek-Domuz, Örümcek-Domuz,/Bir örümceğin yaptığı her şeyi yapar./ Uçar mı, kaçar mı?/ Hayır, yapamaz; o bir domuz,/Dikkat, o bir Örümcek- Domuz!**"	literal translation
"**Gentlemen, It's been an honor playing with you tonight.**"	Titanic allusion	"**Beyler, bu gece sizlerle çalmak bir onurdu**."	literal translation
- **Black? That's the worst color there is**. No offense there, Carl. - I get it all the time.	Lenny utters an apparent racist remark when the Mayor declares a state of emergency with the code black. The wordplay on 'black' here alludes to the discrimination Black people have faced in the States for many years due to racism in America.	-**Siyah mı? Bu en berbat renk**. Alınma Carl. -Alıştık artık.	literal translation
President Schwarzenneger: "**Ja**,that is me."	The use of a German word instead of saying 'yes' could be a reference to Austrian origin of Schwarzenegger.	*Ja, o ben oluyorum.*	extra allusive guidance added
"If I stay, I'm trapped. If I leave, I'm alone. Oh, God. In, out, in, out! **I never saw Venice.**"	This line of a dialogue about seeing Venice is an allusion to Deatch to Smoochy, a dark comedy about a former child's television host.	"Kalırsam tuzağa düşerim. Gidersem yalnızım. İçeri, dışarı, içeri, dışarı. **Venediği bile görmedim daha.**"	standard translation
Homer: " Maggie! **What a great accident you turned out to be.**"	This statement of Homer's to Maggie following her overpowering Russ Cargill by throwing a rock onto him is a reference to the thirteenth episode of *The Simpsons'* sixth season, *And Maggie Makes Three*, which includes	Maggie! **Kaza olmuştur diyordum ama iyi ki doğmuşsun.**	standard translation

Source language (English)	Allusion	Target language (Turkish)	Translation strategy
	the story of Maggie's unplanned conception.		
Lisa Simpson Presents: **An Irritating Truth**	The name of the lecture Lisa gives at Springfield Town Hall brings Al Gore's documentary, An Inconvenient Truth, to the minds.	Lisa Simpson Sunuyor: **Gıcık Edici Bir Gerçek**	literal translation
Nome sweet nome	This simple wordplay acts as a reference to the common saying 'Home sweet home". As Simpsons have moved to Alaska / Nome where they repeatedly talk about being happy and feel home, Marge knits the words as such – using Nome instead of Home.	**Evim, güzel evim**	rephrase the allusion
I'll have to go back to **making family comedies.** **Diaper Genie**	This statement refers to the acting career of Mr. Schwarzenegger. His background in family movies is further enhanced by his casting a glance over a poser on his office wall that advertises 'Diaper Genie', a baby diaper disposal system.	**Komedi filmlerine** geri dönmem gerekecek. **Bebek Bezi Cini**	literal translation literal translation

3.2. Non-verbal allusions

As stated earlier, there are also a number of non-verbal allusions present in The Simpsons movie. Some of them are displayed as the background music, a glimpse of a sign, or an imitation or a reproduction of another movie scene in a new context. Unveiling such intertextual connections, or stated in other words, the allusive meanings depends mostly on viewers' extensive world knowledge - or rather familiarity with American culture within this context, as these non-verbal allusions emain untranslated, and there is no footnote or assistance is provided for viewers who are not familiar with the source culture.

In the first place, music is one of the most common techniques to create a non-verbal allusion in movies. For example, at the beginning of the movie, the band Green Day play "Nearer, My God, to Thee" on violins while their barge is sinking due to pollution in the lake Springfield, a reference to the film Titanic and to the last song that was played on the real ship. At the funeral of the Green Day in Springfield church, a funeral version of the rock band's song American Idiot is played. In a similar vein, another non-verbal allusion created through background music is the one that is seen when Itchy is in thoughts. The music that plays then creates an intertextual link to the movie Halloween (1987) in which the same melody is heard in the scene that the character massacres people with a chainsaw. The Springfield anthem played during the end credits of the movie is a parodic allusion to French national anthem, La Marseillaise, since it shares the same music with it. Yet as a matter of course, the lyrics are totally fictitious.

Secondly, imitating well-known scenes, or the use of objects or signs in the background like posters, banners which mostly remain untranslated, can be rendered as non-verbal allusions. In the scene where Bart is riding his skateboard naked around the city, several passing objects are used to cover the private part of his body. This makes an analogy with the film Austin Powers: International

Man of Mystery, which uses identical techniques. Towards the end of this scene, Bart comes into sight with a piece of leaf covering his genital is a direct Biblical reference to Adam.

It is seen that Homer plays Grand Theft Walrus, which is an allusion to a popular video game Grand Theft Auto. In the same video game, the shooting of a dancing penguin by a walrus is an allusion to the Australian-American computer-animated movie Happy Feet.

On the posters supporters hold in their welcoming the hero Itchy, the name Hillary as the vice-president is seen. This is a direct reference to Hillary Clinton who used to be a U.S. Democratic Presidential candidate.
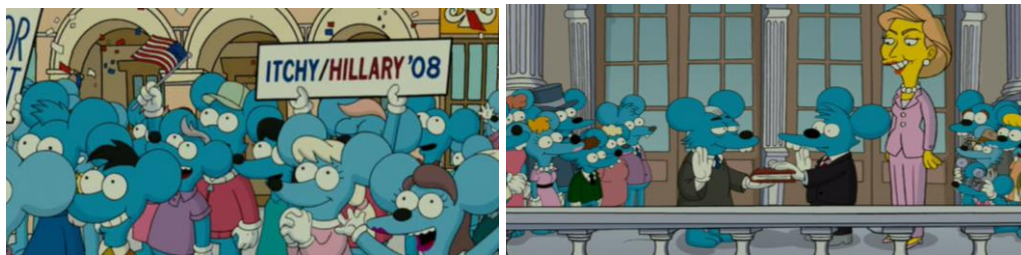
The love scene between Marge and Homer in the cottage where several animals in Disney style in a Disney style ambience help the couple undress could be interpreted as a spoof on Disney films.


The appearance of the orc with an axe in the angry mob scene in which the people of Springfield approach the Simpsons' house with an intention to kill Homer who has been reported to be guilty of the pig waste silo found in the lake is an allusion to The Lord of the Rings.

There is also an allusion to Mickey Mouse in the scene where Bart puts on a black bra onto his head and claims himself to be "the mascot of an evil corporation".

The scene in which Homer on a wrecking ball repeatedly swings between and crashes onto a building called 'A hard place" and a rock is a reference to the idiom 'between a rock and a hard place' which means 'to make a difficult decision between two unpleasant options.'
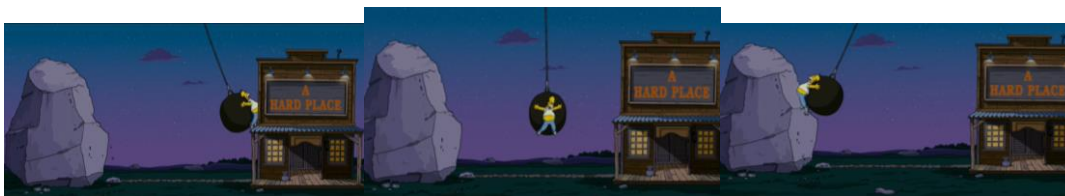
While it is possible to take this example as a KP allusion, still it is more appropriate to interpret it as a non-verbal allusion as the scene does not include any verbal translation. In addition to that, the only verbal sign is the name of the building itself.

4. Conclusions

The purpose of this study was to carry out a quantitative analysis of Turkish translation of allusions in The Simpsons Movie, by taking Leppihalme (1997)'s classification as a reference point. This paper focusing on the translation of allusions in the animation movie The Simpsons has examined two things in principle. Firstly, the strategies that are frequently used in translation of allusions in Turkish subtitling of the movie under study are identified. Then, the data is analyzed in order to find out whether those translation strategies which are used to translate allusive expressions lead the translation toward faithfulness to the source text (foreignization) or to the target text reader (domestication).

In the first place, the allusions in the corpus of the study were grouped into categories such as proper name, key phrase, and non-verbal allusions. It was found out that retention strategy was favored over replacement and omission in translation of proper name allusions. In other words, most of the proper name allusions were kept intact. With regard to key phrase allusions which are less in number in comparison to proper name allusions are dealt mostly with strategies of literal and standard translation. In each case, it can be said that the translator chose to leave the allusions unchanged, and stay faithful to the source language.

To get to the next issue at hand, it is obviously seen that from the analysis that the translator adopted 'foreignization' in subtitling the allusions in the Simpsons Movie. Considering the fact that this movie is heavily loaded with cultural, political and historical elements specific to American context, it might be difficult for some viewers who are foreign to the source culture to catch such references and relate. Understanding intertextual connections the movie establishes plays a crucial role in increasing the degree and quality of enjoyment one would get out of watching it. In this sense, foreign viewers who watches The Simpsons Movie may have to struggle with several cases of 'culture bumps', which (Leppihalme 1997: 3-5) explains as the failure on the part of viewers in catching the allusive meaning intended and thus ending up feeling perplexed, especially if they are no well versed. But still and all, employing foreignization instead of domestication makes sense to a great extent as too much interference with the original might possibly render the movie dull and tasteless.

This study certainly has some limitations. Firstly, understanding of the allusions and their referent could vary from one person to another, which makes the study subjective to some extent. Next, even though great care was taken in not missing out any allusion in the material, it is probable that a few might be left unnoticed. Also there might be instances that some allusions overlap in categorization as some few fit into more than one category.

It is hoped that the present study which explores Turkish subtitling of allusions in a world-wide famous and highly culture-specific animated film The Simpsons Movie serves as a useful data for researchers who are interested in audiovisual translation strategies, specifically those with a special interest in translating allusions.

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İngilizce'den Türkçeye altyazı çevirilerinde anıştırma: *The Simpsons movie* üzerine bir çalışma

Öz

Görsel-işitsel çeviriye özgü teknik, dilsel ve kültürel kısıtlamalar gibi koşullar dikkate alındığında, metinlerarasılık kapsamındaki anıştırma (allusion), görsel-işitsel çeviri çalışmalarında özel bir başlık olarak ele alınmaktadır. Kültüre bağlı bir öğe olan anıştırma dillerarası çeviri için önemli sorunlar teşkil edebilmektedir. Bu sebeple, yapılan göndermelerin işlev ve çağrışımlarını muhafaza edebilmek uygun çeviri stratejilerinin kullanımını gerektirmektedir. Bu çalışmanın amacı, anıştırma bakımından oldukça zengin olan *The Simpsons Movie*'de İngilizce'den Türkçe'ye aktatrılan anıştırmaların çevirisinde kullanılan altyazı çeviri stratejilerini incelemektir. Bu doğrultuda Leppihalme (1997)'in çeviri stratejileri çerçevesinde nicel bir analiz yapılmış olup çalışmaya konu olan filmden çeşitli örnekler tartışılmıştır. Çalışmanın asıl amacı, kullanılan çeviri stratejilerinin yabancılaştırma veya yerelleştirmeye yol açıp açmadığını tespit etmektir.

Anahtar sözcükler: altyazı; anıştırma çevirisi; metinlerarasılık; yerelleştirme; yabancılaştırma

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