Investigating Iranian Translators' Subtitling and Dubbing Strategies in Translation of Allusions in the Animated Movies

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Abstract: The allusions are cultural terms and the translation of them in AVT is a difficult task for translators, especially in distant cultures such as English and Iranian. Because, the translators needed to be analyzed allusions according to the ıts type and the categorization to which they belong. The present study aimed to identify the allusions, in particular PNs and KPs, based on Leppihalme's (1997) classification model in animated movies. It tried to investigate Iranian translators' strategies for subtitling and dubbing the allusions in four animated movies including Mr. Peabody and Sherman (2014), Shrek 2 (2004), Rio (2011), and The Simpsons (2007) based on Leppihalme's (1997) model and to determine the differences between the strategies used in the dubbing and subtitling of the allusions. For this purpose, the researcher adopted a quantitative method with a comparative descriptive approach. Then, the mentioned animated movies were examined to collect and classify allusive elements. After analysis, the results showed that there were found 60 allusions including 30 KP and 30 PN based on Leppihalme's (1997) taxonomy. As well as, the findings of strategies analysis related to subtitling indicated that the Retention Name and Literal Translation were the first and second most frequent strategies with 38.3% and 36.7% respectively. While Omission was the least frequent strategy with 3.3%. Furthermore, the findings of strategies analysis related to dubbing illustrated that the Omission name was the first and most frequent with 21.7% while Recreation was the least frequent strategy with 1.7%. The findings of this study can provide a pedagogical implication for translation students so that they can recognize the translations of allusions with subtitling and dubbing strategies and can be utilized as a guideline for fans in the subtitling and dubbing industry.

Keywords: Audiovisual Translation, Dubbing, Subtitling, Translation Strategies, Allusion

1. Introduction

With the development of media in the 21 century, people are attracted to many media such as the Internet, DVD, television, or cinema and they use them for news, entertainment, education, business, etc. Therefore, the demand increased. Hence more production arrives from foreign countries which have to be translated to reply to these demands. So, the need for Audiovisual Translation (AVT), called multimedia translation, is also getting higher. Audiovisual translation is

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"an act of communication involving not only words, i.e., verbal information, but also non-verbal information" (Zabalbeascoa, 2008, p. 21). AVT makes in fact audiovisual content accessible to the target audiences. So, translators face some challenges and constraints while dealing with an audiovisual product such as a film. For instance, they have to match the words with the picture, the original sound effects, and the overall mood of the film. Chiaro states that "AVT covers the inter-lingual transfer of verbal language when it is transmitted and accessed both visually and acoustically" (2008, p. 141). The products of audiovisual translation consist of TV programs, TV series and serials, films, videos, documentaries, sitcoms, advertisements, and so on. AVT has two most widespread modes such as dubbing and subtitling for translating screen products (Chiaro, 2008). Chaume (2012) provides the typology dividing AVT into re-voicing and subtitling, he subdivides re-voicing into the following categories: dubbing, partial dubbing, voice-over, free commentary, simultaneous interpreting, audio description for the blind and the partially sighted, audio subtitling, fandubbing or fansubbing. Subtitling is subdivided into the following categories: conventional subtitling, intertitling, subtitling, subtitling for the deaf, and the hard-of-hearing SDH, fansubbing (Chaume, 2012). Subtitling and dubbing of verbal humor is an increasingly important field of study due to the widespread circulation of foreign-translated animation in Iran. Foreign comedy animations are much more popular in Iran and almost all of the animations have caught the attention of many researchers studying the translation of humor. Verbal humor includes three kinds such as wordplay, allusion, and verbal irony (Spanakaki, 2007). The allusion is categorized as one of the kinds of verbal humor which are stated by Leppihalme (2007) and he divided the functions of allusion into three such as "creating humor, delineating characters, and carrying themes" (Leppihalme, 1997, p. 10). Cambridge Advanced Dictionary 3rd edition defines allusion as something that is said or written that is intended to make you think of a particular thing or person. While Leppihalme (2007) defines the allusion as related to the humor function. Leppihalme (1997) and Spanakaki (2007) consider allusion as the use of proper names or to particular, well-known performed sentences in either their original or modified form in other texts to convey some implicit meaning or connotations. In addition, allusion forms from "applying slogans from films, advertisements, and political campaigns, various catchphrases, clichés, proverbs, popular beliefs, assumptions, and stories" (Niknasab, 2009, p. 49). The allusion is divided into two main categories: "proper-name and key-phrase allusions" (Leppihalme, 1997, p. 10).

The sources of allusion, such as the name of the most important persons, history, and literature, are only familiar in the source culture, hence, Leppihalme (1994, p. 180) said that "because of the culture-bound knowledge that the allusions require, they lose their humorous effect in translation". So, the allusion is the most difficult text to translate. When the allusions are translated, they should be translated as the source humor function in the target culture. Hence, translators often face some problems that are mostly influenced by different cultures between the source and the target language. In the Persian subtitling and translation of animations allusions, there are several problems and challenges and the translator faces them because the target audience is not familiar with or recognizes them since these allusions consist of humorous culture-specific features of the same source culture. Therefore, in the translation process, specific features of source culture and language can be highly problematic, especially if the translator wishes to preserve the features of the source language material (source-oriented focus). In this regard, Leppihalme states that "translators should know their responsibility as cultural mediators, and it is their obligation to find the best translation strategies for cases of allusions" (1992, p. 185). Given above-mentioned problems and challenges of translation have attracted the researcher to study the translation of humor, especially the translation of allusions. In this regard, four animations entitled Mr. Peabody and Sherman (2014), Rio 1 (2011), Simpson

(2007), and Shrek 2 (2004) were selected as the corpus of the study; and the allusions, specifically the proper names and key phrase names in the mentioned animations were identified based Leppihalme's (1997) model. The researcher also aimed to investigate the strategies used by translators in subtitling and dubbing of allusions, specifically the proper names and key phrase names of the four selected animations from English into the Persian language based on Leppihalme's (1997) model. In the last step of the present study, the different types of translation strategies applied for dubbing and subtitling the allusions in four selected animations were compared statistically to identify any significant differences in the applied translation strategies for translating allusions Leppihalme's (1997) model. Based on the aim of this study the following research questions were posed:

Q1. What types of allusions were used most frequently in the selected cartoons based on Leppihalme's (1997) model?

Q2. What translation strategies were employed by Iranian translators in subtitling the allusions in the selected cartoons based on Leppihalme's (1997) model?

Q3. What translation strategies were employed by Iranian translators in dubbing the allusions in the selected cartoons based on Leppihalme's (1997) model?

Q4. Is there any significant difference between the strategies used by Iranian translators for subtitling and dubbing the allusions in the selected cartoons?

2. Review of Literature

2.1. Dubbing

Dubbing can be defined as the replacement of an SL voice track by using a TL voice track, which covers lip synchronization (Kulakova, 2020). Dubbing involves replacing the original soundtrack containing the actors with a target language (TL) recording that reproduces the original message while at the same time ensuring that the TL sounds and the actor's lip movements are more or less synchronized (Diaz Cintas & Orero, 2010). Dubbing is also replacing the source language dialogue track with the translated target language dialogue track for non-native speakers and the other tracks, including the music, special effects, and images, are untouched (Chaume, 2012). "Dubbing is a process that involves 'lip-synchronization' or 'lip-sync', where the SL voice track is replaced by a TL voice track" (Sadeghpour, 2013, p. 32). Considering the lip movements, bodily movements, and timing of speaking by translators are so crucial and important in the dubbing process (Zolczer, 2016, p. 78). One goal of dubbing is to make the target dialogue look as if it is uttered by the original actors so that viewers ' enjoyment of the foreign product will be enhanced (Chiaro, 2009).

2.2. Subtitling

There are several meanings and explanations for subtitling. According to Pasaribu et al (2022, p. 31) "subtitles are reduced written translation of the dialogue which is usually put on the screen under and appears and disappears simultaneously with the main dialogue spoken by the actors and the screen image". Subtitles are the addition of written dialogue text to the screen to support the original soundtrack (Remael, 2020). Subtitling is a "process of presenting the transcriptions or translations of the dialogue on the screen simultaneously with the visuals" (Gottlieb, 1997, p. 311). Bannon (2010) suggests that subtitles are produced as translation through new media, that is, what is spoken to what is written. "Subtitles are the production of snippets of written text that are placed near the bottom of the frame on the visual film while the audio-visual text is played, or broadcast"

(Gonzalez, 2009, p. 14). Pedersen (2011) says that subtitles generally consist of either one-liners or two-liners and are often placed at the bottom of the screen. According to Díaz Cintas and Remael (2007), a standard horizontal subtitle can consist of a maximum of two lines so that it will not obscure the image and is approximately 37 characters per line, including spaces and typographical signs. Kapsaskis (2008) states that subtitling is facilitating access to understanding audiovisual products in languages other than dubbing because dubbing costs more than subtitling.

2.3. Definitions and Kinds of Allusions

An allusion is a figure of speech that attaches a reference to popular figures, popular events, popular places, popular music, and so on, thus creating humor. "Allusion is a form of intertextuality that works largely through verbal echoes among texts" (Rubini, 2020, p. 16). The allusion is "a passing reference without express identity, to a literary or historical person, place, or to another literary work or passage" (Abrams & Harpham, 2012, p. 12). The allusion is an indirect reference and it is an association beyond the mere substitution of a referent. Allusions draw on data not easily available to each member of a cultural and linguistic community and can be literary or non-literary" (Zevit, 2017). The allusion is a reference, brief and often casual, for someone, event, or condition probably familiar, but it can be difficult to understand or unknown to the audience (Shaw & Pop, 2022). Proper names or particular and well-known performed sentences can be used in their original forms or modified forms in the allusions to transfer some implicit meaning or connotations (Leppihalme, 1994). Leppihalme (1997) classified allusion as one of the verbal humor kinds which consists of literary terms like proper names to refer to something and to present implicit meaning (Wibawani, 2017). Ruokonen (2010) categorizes allusions as being close to culture-specific items, based on him, allusions are words and combinations of words denoting objects and concepts features of the lifestyle, the culture, the social and historical development of one nation, and alien to another. The allusions are subdivided into two main categories: proper-name and Key-phrase allusions. The proper name is a frame that contains allusion meaning (Leppihalme, 1997). Proper name allusion includes names of people (i.e., real-life and fiction, titles of fictional works, and names of organizations). Key Phrase allusion is all other allusions, which do not contain a proper name, and it refers to song lyrics and well-known literary works.

2.4. Translation Strategies for Allusions

Nord (1990, as cited in Ruokonen, 2010) proposed the procedures for the translation of allusions as follows:

Direct quotation: the ST quotation is inserted into the TT without any change,

Transcription/ Transliteration,

Substitution: the ST quotation is rendered using an existing TL formulation,

Literal translation,

Paraphrase: the meaning of the ST is conveyed in the target text,

Adaptation: the ST quotation is replaced by an original TT quotation,

Expansion (adding of explanation to the context of the quotation) or Reduction (omission of explanation adapted to the background knowledge of the S reader).

"Omission: the quotation is omitted or replaced by another device" (Ruokonen, 2010, p. 140).

Gambier (2001, p. 136) suggests translation strategies for allusion as follows:

Deliberate omission or transfer of the sense through common sense.

Literal translation or calque: Loan translation.

Adding a definition, paraphrase, or explanatory: this strategy occurs when a translator is not familiar with the ST popular culture.

Cultural or cognitive substitution.

Compensation or conversion ST according to Nida's dynamic equivalence.

Borrowing ST term and using it in the TT (Ruokonen, 2010).

Leppihalme (1997) categorizes allusions into popular culture names and phrases. Leppihalme (1997) suggests translation strategies for allusions and he states that when a translator faces Proper Name (PN) allusions he/she should adopt three strategies as follows:

A: "Retain name: (a) Retain unchanged or in conventional TL form, (b) Retain unchanged with added guidance, (c) Retain unchanged with a detailed explanation

B: Replace name: (a) Replace with a different source language (SL) name, (b) Replace with a different target language (TL) name

C: Omit name: (a) Reduce to sense/meaning of the name, (b) Omit name and allusion completely" (pp. 78-79).

Leppihalme (1997) also presents translation strategies for Key Phrase (KP) allusions such as:

Using standard translation

Literal translation (minimum change): translate without regard to connotations and context

Adding extra-allusive guidance to the text, including the use of typographical means to signal performed material

Providing additional information via footnotes, endnotes, or other explicit explanations that are not included in the text

Introducing textual features that indicate the presence of borrowed words (marked wording or syntax)

Replacing with a preformed TL item

Rephrasing the allusion with an overt expression of its meaning (dispensing with the KP itself)

Re-creating the allusion by creatively constructing a passage that reproduces its effects

Omitting the allusion completely.

One reason for selecting Leppihalme's (1997) translation strategies is that the translator's creativity is considered and it allows the ST's translator to recreate allusive guidance that helps retain the original effect.

Minna Ruokonen (2010) proposes a new classification of allusions translation strategies as follows:

Retentive Strategies: (a) Replication, (b) Minimum change, (c) Exiting translation

Modifying Strategies: (a) Adding guidance, (b) Reducing guidance, (c) Replacement

Omission

Her classification is a revision of Gambier's (2001) Nord's (1990) and Leppihalme's (1997) translation strategies.

3. Method

3.1. Corpus of the Study

In the present study, four famous American comedy animations called The Simpsons (2007), Shrek 2 (2004), Rio (2011), and Mr. Peabody and Sherman (2014) were chosen as the corpus of the study. The first animation entitled The Simpsons (2007) was an American comedy adventure animation directed by David Silverman it was distributed by 20th Century Fox and released on July 21, 2007, in Springfield and on July 27, 2007, in the United States. The running time duration of it was 87 minutes. The second animation was Shrek 2 (2004), an American 3D computer-animated fantasy comedy film directed by Andrew Adamson, Kelly Asbury, and Conrad Vernon and distributed by DreamWorks Pictures it was released on May 15, 2004, in Cannes and on May 19, 2004, in the United States. The running time duration was 93 minutes. The third animation called Rio (2011) was an American 3D computer-animated musical adventure-comedy film produced by Sky Studios and directed by Carlos Saldanha distributed by 20th century Fox and released on March 22, 2011, in Brazil and on April 15, 2011, in the United States. The running time duration was 96 minutes. The fourth animation named Mr. Peabody and Sherman (2014) was an American computer-animated science-fiction comedy Adventure film directed by Rob Minkoff and distributed by 20th Century Fox it was released on February 7, 2014, in the United Kingdom, and on March 7, 2014, in the United States. The running time duration was 92 minutes. In this study, the dubbed and subtitled versions of these four animations were analyzed. In this regard, the Persian subtitles of these four selected animations were downloaded from the "Subscene" website as an acceptable subtitle version for further analysis. In addition, the Persian dubbed version of the above-mentioned animations was downloaded from "Soren" (The Simpsons (2007)), "Glory Entertainment" (Mr. Peabody & Sherman (2014), and Shrek 2 (2004)), and "Avazhe" (Rio (2011)) as a more acceptable dubbed version for further analysis.

3.2. Procedure

To get the goals of this study, the four animations as mentioned before were selected for analysis. First, the researcher watched four selected animations with patience and care. Second, 60 allusions cases (30 cases of Key Phrase Names & 30 cases of Proper Names) were identified and extracted from the source language (English) based on Leppihalme's (1997) model for more analysis. Third, the Persian subtitled and dubbed versions of the animations were analyzed with patience and care, after that compared to the Persian equivalent of English allusions in the subtitled and dubbed versions of animations. Then, the translation strategies used by translators for subtitling and dubbing the identified allusions were determined based on Leppihalme's (1997) model. According to Leppihalme`s (1997) categorization, the allusions were classified into two main groups:

(a) Proper name (PN) allusions in which a real or a fictional name is mentioned,

(b) Key phrase (KP) allusions which include phrases that refer to a name that is not mentioned explicitly in the given phrase.

Based on Leppihalme's (1997) model, translation strategies for subtitling or dubbing the allusions (PN) are:

Retention of name: (a) Retention unchanged or in TL form, (b) Retention unchanged with added guidance, (c) Retention unchanged with a detailed explanation

Replacement of name by another: (a) Replacing the name with another SL name, (b) Replacing the name w a TL name.

Omission of name: (a) Omission of the name but transfer the sense, (b) Omission of name and the allusion altogether.

Leppihalme (1997) also provides translation strategies for subtitling or dubbing the allusions (KP) as follows:

(a) use of a standard translation

(b) minimum change, that is a literal translation

(c) adding extra-allusive guidance in the text

(d) use of footnotes, endnotes, translator's prefaces, and other explicit explanations not exist in the text but are overtly given as additional information

(e) simulated familiarity or internal marking, that is, the addition of intra-allusive, allusion-signaling features (marked wording or syntax)

(f) replacement by a performed TL item

(g) reduction of the allusion sense by rephrasing

(h) re-creation, using a fusion of techniques: creative construction of a passage that hints at the connotations of the allusion or other special effects created by it.

(i) omission of the allusion

3.3. Data Analysis Method

In the present study, the quantitative method with a comparative descriptive approach was used to answer the four proposed research questions. For this purpose, to answer the first, second, and third research questions, the data were put in SPSS, version 24, and the descriptive statistical analysis was used to analyze the frequency and percentage of the strategies used by Iranian translators in dubbing and subtitling the allusions. In the last step, to answer the fourth research question, the obtained frequencies were statistically compared by employing a chi-square test to explore any probable differences between different translation strategies adopted in subtitling and dubbing the allusions of selected animations from English into Persian.

4. Results

4.1. Results of the First Research Question

To answer the first research question, which aimed to find the types of allusions, particularly key-phrase names, and proper names, in the four selected animated movies based on Leppihalme's (1997) model, descriptive statistics (i.e., frequency and percentage) were applied. In this regard, Table 1 showed that in these animated movies, based on Leppihalme's (1997) model 60 allusions including 30 key-phrase names and 30 Proper Names were found (See Appendix A). It describes that among the two types of allusions under study, both were used equally with 50%.

Table 1. Frequencies of Allusions in the Selected Animated Movies

		Frequency	Percent
	Key Phrase Name	30	50.0
Allusions	Proper Name	30	50.0
	Total	60	100.0

4.1.1 Key Phrase Names

.   All of the names, such as those in nursery rhymes and children's stories, songs, well-known films, topical television programs, political slogans, commercial product slogans, various catch-phrases, clichés, proverbs, etc., may function as sources of Key Phrase (KP) allusions. In KP allusions no name is mentioned but instead, there's a phrase that refers to that name (Leppihalme, 1997). For example, Bible is the source of key phrase allusions. In addition, in Persian, KP allusions are borrowed from Mathnawi and Koran or what the prophets have said. Specifically, in the four selected animated movies, the Key Phrase Names with a frequency of 30 and a percentage of (50.0 %) were used by the cartoon's author as an allusion.

Table 2. Samples of Key Phrase Names in the Selected Four Animated Movies

Movie Name	Source Text	Time	Allusions
Mr. Peabody and Sherman	**Kibbles or bits?** Actually, I've got baby carrots, organic apple juice, and a tuna sandwich.	00:13:52	Key Phrase Name
Shrek 2	How do you explain **Sergeant Pompous and the Fancy Pants Club Band**?	00:08:07	Key Phrase Name
The Simpsons	The police: "Well, **they are China's problem now.**"	00:37:39	Key Phrase Names
Rio 2011	Pedro: **Don't forget, love hawk!** (Pedro squeaks and flies away with Nico)	00:14:41	Key Phrase Name

4.1.2 Proper Names

Proper names can be generally real-life and fictional characters or figures, well-known historical personalities, authors or writers, painters, politicians, worldwide celebrities, organization names, the international names of entertainers, or, the famous names of past generations. According to Leppihalme (1997), proper names (PN) designate a particular person, place, or object, such as George Washington, Valley Forge, and the Washington Monument, so, in PN allusions a name is mentioned. PN allusions are proper names, nouns, or noun phrases that carry the allusive meaning, and they have various instances. These kinds of names are sometimes borrowed from Holy Scriptures or myths. For example, in Mathnawi most of the religious PN are names of prophets which are mentioned in the Holy Koran. Specifically, in the four selected animated movies, the Proper Names with a frequency of 30 and a percentage of (50.0 %) were used by the cartoon's author as an allusion.

Table 3. Samples of Proper Names in the Selected Four Animated Movies

Movie Name	Source Text	Time	Allusions
Mr. Peabody and Sherman	And rather uncharacteristic, given how you feel about **Mr. Gandhi**.	00:17:38	Proper Name

Shrek 2	The bush is shaped like **Shirley Bassey!**	00:32:54	Proper Name
The Simpsons	Homer: He's not Spider-Pig anymore, he's **Harry Plopper.**	00:23:13	Proper Names
Rio 2011	Rafael: You guys were like fire and ice Nico: **Thunder and lightning!**	00:57:22	Proper Name

4.2. Result for the Second Question

The second research question aims to find the Iranian translators' strategies for subtitling the allusions (i.e., PN and KP) from English to Persian in the selected animated movies based on Leppihalme's (1997) model. For this purpose, Table 4 showed that the "Retention Name" and "Literal Translation" strategies with a frequency of 23 (38.3 %) and 22 (36.7%), respectively were the first and second frequently used strategy for subtitling the allusions (i.e., PN & KP) from English into Persian. Additionally, the Omission Name strategy was used with a frequency of 4 and 6.7%, which had more occurrences after the Retention Name and Literal Translation strategies. In addition, the "Omission KP" with a frequency of 2 cases and 3.3% was the least used strategy. The Replacement Name, Replacement KP, and Rephrase KP strategies were used equally with a frequency of 3 cases and 5.0%.

Noteworthy, in the subtitling version, five strategies were not used for subtitling allusions (PN & KP) in the four selected animated movies including; the Standard Translation, Addition of Extra-Allusive Guidance to the Text, Introducing Textual Features with the Presence of Borrowed Words, Re-Creation, and Providing Additional Information via Footnotes, Endnotes, or other Explicit Explanations strategies.

Table 4. Frequencies of Used Strategies in the Subtitling of Four Selected Animated Movies

	Strategies	Frequency	Percent
Key Phrase Name	Retention Name	1	3.3
	Omission KP	2	6.7
	Replacement KP	3	10.0
	Rephrase KP	3	10.0
	Literal Translation	21	70.0
	Total	30	100.0
Proper Name	Retention Name	22	73.3
	Replacement Name	3	10.0
	Omission Name	4	13.3
	Literal Translation	1	3.3
	Total	30	100.0
Total	Retention Name	23	38.3
	Replacement Name	3	5.0
	Omission Name	4	6.7
	Omission KP	2	3.3
	Replacement KP	3	5.0
	Rephrase KP	3	5.0
	Literal Translation	22	36.7
	Total	60	100.0

4.2.1 Retention Name Strategy

. According to Leppihalme (1997), this strategy is used when the proper names refer to a famous and popular person in the source language and culture and these names are almost known to the target audience. So, the subtitlers retain the proper name as allusion and in some cases, the subtitlers employ some lexical and orthographical changes to remove obscurity. In this regard, in the subtitled version of four selected animated movies, the "Retention Name" strategy with a frequency of 23 and a percentage of 38.3% was the first most used strategy by the Iranian subtitlers for subtitling allusions (KP & PN) (Table 5).

Table 5. Examples of Retention Name Strategy in the Subtitled Version of Animated Movies

Animated Movies Name	Source Text	Persian Sub Version	Type of Allusion
Mr. Peabody and Sherman	And rather uncharacteristic, given how you feel about **Mr. Gandhi.**	و اینجور بی شخصیتی احساس آقای گاندی رو بهت نمیده ؟	PN
Shrek 2	Give him the **Bob Barker** treatment.	باهاش مثل باب بارکر رفتار کن	PN
The Simpsons	Hello, I'm **Tom Hanks**!	سلام! من تام هنکس هستم.	PN

4.2.2 Literal Translation Strategy

. According to Leppihalme (1997), this is a word-by-word strategy accompanied by little changes. The translator can translate ST without considering the connotation meaning and context. This strategy is used when the translators intended to convey the literal meaning of the source allusions (i.e., key phrase name) and keep ST allusions without changes. In this regard, in the subtitled version of four selected animated movies, the "Literal Translation" strategy with a frequency of 22 and a percentage of 36.7% was the second most used strategy by the Iranian subtitlers for subtitling allusions (KP & PN) (Table 6).

Table 6. Examples of Literal Translation Strategy in the Subtitled of Selected Animated Movies

Animated Movies Name	Source Text	Sub version	Type of Allusion
Mr. Peabody and Sherman	**Every dog should have a boy.**	هر سگی باید یه پسر داشته باشه	KP
Shrek 2	And what does he find? **A gender-confused wolf** telling him that his princess is already married!	و چی پیدا می کنه؟ یه گرگ دو جنسیتی که بهش می گه که پرنسس اون قبلاً ازدواج کرده.	KP
The Simpsons	Let's discuss **Tuesdays with Morrie**	خوب , بیایید درباره "سه شنبه ها با موری" بحث کنیم	KP

4.3. Research Question Three

The third research question aims to find the Iranian translators' strategies for dubbing the allusions (i.e., PN and KP) from English to Persian in the selected animated movies based on Leppihalme's (1997) model. For this purpose, Table 7 showed that the "Omission Name" strategy with a frequency of 13 (21.7 %) was the first frequently used strategy for dubbing the allusions (i.e., PN & KP) from English into Persian. Additionally, the "Literal Translation" strategy was the least used with a frequency of 5 and 8.3%. In addition, the "Replacement Name" and "Replacement KP" with a frequency of 9 cases and 15.0% were the second most commonly used strategies. Then, the Retention Name and Rephrase KP were the third most commonly used strategy with a frequency of 8 cases and 13.3.

Table 7. Frequencies of Used Strategies in the Dubbing of Four Selected Animated Movies

Strategies		Frequency	Percent
Key Phrase Name	Omission KP	7	23.3
	Replacement KP	9	30.0
	Rephrase KP	8	26.7
	Recreation	1	3.3
	Literal Translation	5	16.7
	Total	30	100.0
Proper Name	Retention Name	8	26.7
	Replacement Name	9	30.0
	Omission Name	13	43.3
	Total	30	100.0
Total	Retention Name	8	13.3
	Replacement Name	9	15.0
	Omission Name	13	21.7
	Omission KP	7	11.7
	Replacement KP	9	15.0
	Rephrase KP	8	13.3
	Recreation	1	1.7
	Literal Translation	5	8.3
	Total	60	100.0

It is worth stating that Iranian dubbers did not use four strategies consisting of Standard Translation, Addition of Extra-Allusive Guidance to the Text, Providing Additional Information via Footnotes, Endnotes, or other Explicit Explanations, and Introducing Textual Features with the Presence of Borrowed Words strategies for dubbing of allusions in the four selected animated movies.

4.3.1 Omission Name Strategy

According to Leppihalme (1997), this strategy is used when translators prefer to omit names and allusions altogether. In this regard, in the subtitled version of four selected animated movies, the "Omission Name " strategy with a frequency of 13 and a percentage of 21.7% was

the first most used strategy by the Iranian dubbers for translating allusions (KP & PN) (Table 8).

Table 8. Examples of Omission Name Strategy in the Dubbed Version of Four Animated Movies

Animated Movies Name	Source Text	Dub version	Type of Allusion
Mr. Peabody and Sherman	**Zeus on three! One!**	وقتی گفتم سه شروع می کنیم ، یک	PN
Shrek 2	Give him the **Bob Barker** treatment.	بکش به سیخ ضمنا پوستشم بکن	PN
Rio 2011	it's a **Minnesota thing** (they all laugh)	ـ ما هم مثل دارا و سارا بودیم. عه اینو طرف ما میگن.	PN

4.3.2 Replacement Name Strategy

. According to Leppihalme (1997), the replacement name strategy is divided into two categorizations (a) Replacement with a different source language (SL) name, and (b) Replacement with a different target language (TL) name, this strategy is used when the translators prefer to replace names and allusions with a different source and target language (SL & TL) name, altogether. In this regard, in the dubbed version of four selected animated movies, the "Replacement Name" strategy with a frequency of 9 and a percentage of 15.0% was the most used strategy by the Iranian dubbers for dubbing allusions (KP & PN) (Table 9).

Table 9. Examples of Replacement Name Strategy in the Dubbed Version of Four Animated Movies

Animated Movies Name	Source Text	Dub version	Type of Allusion
The Simpsons	"And so, nobody else gets out. I want roving **death squads** around the perimeter 24/7."	برای اینکه مطمئن باشیم کس دیگه ای بیرون نمیاد ، گروه های گشتی هفت روز هفته و 24 ساعته باید مراقب باشن.	PN
The Simpsons	"Homer, I don't mean to be a **Nervous Pervis** but if he falls, couldn't that make your boy paraplegia?"	هومرجان من تو مسائل پدر و پسری دخالت نمی کنم به هر حال صمیمین ولی اگرخدایی نکرده بی افته، شل و کور و معیوب میشه خب.	PN
Rio 2011	Rafael: You guys were like **fire and ice.** Nico: Thunder and lightning!	ـ شما دوتا مثل تیر و تبر بودین. ـ ماهم مثل بولک و لولک بودیم.	PN

4.3.3 Replacement KP Strategy

. According to Leppihalme (1997), this strategy is used when the translator intends to replace an SL allusion with a pre-formed allusion in TL, thus, the dubbers as translators prefer to replace key-phrase name allusions in the source language with pre-formed key-phrase name allusions in the target language. In this regard, in the dubbed version of four selected animated movies, the "Replacement KP" strategy with a frequency of 9 and a percentage of 15.0% was the most used strategy by the Iranian dubbers for dubbing allusions (KP & PN) (Table 10).

Table 10. Examples of Replacement KP Strategy in the Dubbed Version of Four Animated Movies

Animated Movies Name	Source Text	Dub version	Type of Allusion
Rio 2011	Blu: **Hi, my name is Blu Like the cheese with the mold on it You know, that smells really bad**	سلام، اسم من آبی هستش درست مثله آسمان یا اینکه چ، دریا یا مثلا لجن زار چ،چرا چرت میگی آبی. نادون ، نادون، نادون.	KP
Shrek 2	How do you explain **Sergeant Pompous and the Fancy Pants Club Band**?	آره از اون دسته ی ارازل اوباش و سردسته ی گامبو معلومه.	KP
Rio 2011	Chloe: **Hey, pet! Where are you migrating to this year? The breakfast nook?**	آهای میگم برنامه ی امسال تو چیه؟ سفر دور خونه؟	KP

4.4. Research Question Four

To answer the fourth research question which aimed to examine whether there is any significant similarity between the strategies employed by translators for subtitling and dubbing allusions in the four selected animated movies, a Chi-square test was used. The results indicated that the chi-square statistic value reported for Key Phrase Name and Proper Name was 16.521, and 7.766, respectively, and the significance value associated with them was Sig = 0.417, and 0.256, respectively. It showed that the p-values were not lower than the significance level of .05. Therefore, it can be concluded that there was a significant difference between the strategies used by Iranian translators for subtitling and dubbing the allusions (i.e., KP and PN) in the selected animated movies. In this regard, the null hypothesis of the research was accepted.

Table 11. Results of the Chi-Square Test

			Value	Asymp. Sig. (2-sided)
Chi-Square Tests	Key Phrase Name	Pearson Chi-Square	16.521	.417
	Proper Name	Pearson Chi-Square	7.766	.256

Table 12 presents in detail the eight strategies used in dubbing and subtitling allusion (KP & PN). The "Recreation" strategy with a frequency of 1 and a percentage of 1.7% was the eighth used strategy in the Persian dubbed version of allusion (KP & PN) while this strategy was not used in the subtitled version of four selected animated movies (Table 12).

Table 12. Results of Cross-Tabulation of the Fourth Question

	Translation Strategies	Frequency	Percent
Dubbing Strategies	Retention Name	8	13.3
	Replacement Name	9	15.0
	Omission Name	13	21.7
	Omission KP	7	11.7

Replacement KP	9	15.0
Rephrase KP	8	13.3
Recreation	1	1.7
Literal Translation	5	8.3
Total	60	100.0
Retention Name	23	38.3
Replacement Name	3	5.0
Omission Name	4	6.7
Subtitling Omission KP	2	3.3
Strategies Replacement KP	3	5.0
Rephrase KP	3	5.0
Literal Translation	22	36.7
Total	60	100.0

The following table showed that in the first example, the "Re-creation" strategy was used in dubbing allusion but in subtitling, the " Literal translation" strategy was used (Table 13).

Table 13. Examples of Recreation Strategy in Dubbed Versions of 'The Simpsons' Movie

Source Text	Sub Version	Dub Version
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!"	خوک عنکبوتی, خوک عنکبوتی همیشه کاری میکنه , که خوک عنکبوتی میکنه آیا میتونه آویزون بشه، از تار عنکبوت؟ نه نمیتونه, چون اون خوکه. مواضب باشین ...! اون یه خوک عنکبوتیه!	دم گاراژ بودم شیمبا سوار شد، دل مسافرا واسم کباب شد، حالا شیمباسگا روی من شد اسپایدرمن. حالا بیا....

The findings indicated that according to Leppihalme's (1997) model, in the dubbing of the allusion in the four selected animated movies, "Omission Name" was the most frequently used strategy. In this regard, after analyzing the data, the results indicated that the translator used the "Omission Name" strategy in 21% of cases, "Replacement Name" and "Replacement KP" strategies in 15.0% of cases equally, "Retention Name" and "Rephrase KP" strategies in 13.3% of cases equally, "Omission KP" strategy in 11.7% of cases, "Literal Translation" strategy in 8.3% of cases, and "Re-creation" strategy in 1.7% of casein dubbing allusions.

5. Discussion

In the present study, the allusions (KP & PN) with the same frequency of 30 were used equally in the selected under-study animated movies. Other researchers such as Boyunkara and Tarakıoğlu (2021), Delnavaz and Khoshsaligheh (2019), Dweikat (2018), Jazmawi (2013), Pirnajmuddin and Niknasab (2011) have found a different number of allusions in their corpus of the study. For instance, Boyunkara and Tarakıoğlu (2021) explored that in the selected TV series Sherlock from English to Turkish based on Leppihalme's (1997) classification were PN allusions with a frequency of 10 cases and 62.5% as the most used, and KP allusions were identified with a frequency of 6 cases and 37.5% as the least used in the corpus. Additionally, Delnavaz and Khoshsaligheh (2019) found 321 instances of verbal allusions in the Persian dubbing of Tarantino's films based on Leppihalme's (1997) classification and proper name allusions had the highest frequency (59.8%), eponymous

adjectives were the least frequent type (1.2%). Jazmawi (2013) also extracted four main forms of allusions including PN allusion as the most frequently used allusion, KP, stereotyped, and historical allusions in the subtitled form of various episodes of the three comic TV shows named Friends, The Flintstones, and The Simpsons from English into Arabic based on Leppihalme's (1997) classification. Salehi (2013) explored the translation of allusions as a culture-specific item in the four selected English movies based on Leppihalme's (1997) model for subtitling from English into Persian. By analyzing the corpus, 100 verbal allusions were found, including 42 cases of key phrase allusions (74%) as the most frequently used allusion, 40 cases of proper name allusions (88%), 17 cases of semi-allusive comparisons (65%), and 1 case of stereotyped allusion.

In this study, the "Retention Name" was the most used strategy in the subtitling of Proper Name allusion, it seems that Iranian translators preferred to keep the proper names in their translations. By using this technique, an ST element may be transferred into a TT without undergoing any significant textual modifications other than small ones to do with spelling and pronunciation (Leppihalme 2001). The majority of translators maintain the proper names and convert them into the TT in the same format. By using this strategy, they maintained the originality of the English language or the descriptive power of these specific names. Additionally, it revealed that they wanted to keep their loyalty to the source language and culture. Furthermore, the Literal Translation strategy was the second strategy that had highly used cases in Persian subtitled versions of the Key Phrase Name allusions. It means that the subtitlers succeed to find an equivalence for the SL allusion in the TT (i.e., Persian language). When a translator uses the literal translation for translating allusions, in particular key phrase names, it may lead to not conveying connotations and the allusive part of the source text. Since the target audience is unfamiliar with these key phrase names. In other words, by use of this strategy, the Persian audience is not able to understand the meaning and message of the allusions. As well as, the Literal translation strategy is only applicable if the source and target culture overlap. As well as, the Omission Name strategy took the third place of occurrence in the subtitling of allusions. It means that the translators have deleted the proper names from the source text during the subtitling process. Utilizing the Omission Name strategy also indicated that the Iranian subtitlers were not able to find equivalence for some allusions, in particular Proper Names, and they were forced to omit intended allusions. Those who are familiar with these allusions (i.e., Proper Names) and their implications will fully understand an allusive dialogue that contains a PN. The findings of this study are in line with the findings of Boyunkara and Tarakıoğlu (2021). Their results indicated that Retention Names and Literal Translations were the most frequently used strategy for subtitling the NP and KP as allusions. They suggested that for proper translation of KPs, it is better to apply the Literal and Standard Translation strategies. Besides, the Retention Name strategy can be used for PNs translation. The findings of this research were not in line with the findings of Al-Kharabsheh and Brahmeh (2021). Because they concluded that the literal translation is not workable at all for dealing with allusive wordplay meaning. On the other hand, when a translator uses the literal translation for translating allusive names and phrases, the meaning, sense, and taste of allusions would be lost, so this strategy is not appropriate for translating allusions.

In this study, the results revealed that the Omission Name was the most used strategy in the dubbing of PN allusions. It seems that Iranian translators preferred to omit the proper names in the dubbing process. By using this technique, an ST allusion may be omitted from a TT completely (Leppihalme 2001). The Iranian translators omitted names and allusions completely in the target text and did not utter these names in the target text. It seems that not only the translators were not familiar with the source language and culture sufficiently but also, they were not able to find an appropriate equivalent for these proper names as allusions in TT. Because, these names refer to public figures,

famous and popular persons, known places, historical events, fictional characters, cultural concepts or aspects, legends, fair tales, or proverbial clichés. Consequently, they were forced to omit the intended allusions. However, it makes the target audiences misunderstand the original language and culture. Using the Omission Name strategy for dubbing allusion is a kind of unfaithfulness to the ST by a translator. Maybe the translators did not understand the correct meaning of the allusions or inferred another meaning from allusions which lead them to omit the ST allusions. The findings of this study are in line with the findings of Kümbül and Söylemez (2021). They investigated allusions in translations of John Fowles's novel from English into Turkish based on Leppihalme's (1997) model. The findings showed that Omission strategies were the most used strategy for translating allusions. In another research, Swear, (2016) investigated the sociocultural differences in translating Euphemistic expressions from English into Arabic. The results showed that translators employed the Omission strategy frequently. It is noted that the findings of this research were not in line with the findings of Pirnajmuddin and Niknasab (2011). They conduct a comparative study on translating allusions (i.e., PNs and KPs) as elements of intercultural intertextuality in an English novel into Persian. Their adopted translation strategies were based on Leppihalme's (1997) model. The results exhibited that, the most frequently employed strategy was the Retention of Names and the last one was Omission.

After analyzing the data regarding translation strategies of allusions, it was determined that all Iranian subtitlers and dubbers did not use the same strategies in the subtitling and dubbing of allusions in particular PNs and KPs. As resulted before, in the analysis of subtitling strategies, the Retention of Name was the most frequently used strategy in subtitling PN allusions. It showed that Iranian subtitlers preferred to retain the PNs allusion in the target language and culture. Furthermore, the results of the present study showed that Literal Translation was the second most frequently used strategy after retention of name. It shows that the subtitlers could not find an appropriate equivalent for PNs in ST. Adopting this strategy presents loyalty of subtitlers to ST. Although these allusions may be unfamiliar to Persian audiences, the subtitlers were not able to convey the connotations and the alluding part and used the literal translation of allusions. Subtitlers preferred literal translation without inclining to vary the structures to allude. It may be because of a lack of sufficient knowledge and not the familiarity of translators with the source and target language and culture. Based on the results of the present study, the Omission Name strategy was the more used strategy in dubbing allusions, and this strategy takes place when dealing with religious and profane expressions that are unacceptable in Persian Culture. In addition, it is indicated that Iranian dubbers were not able to find equivalence for the allusions (PNs & KPs) in the target language; so, they were forced to omit the allusions. By applying the Omission strategy, the meaning of the allusive parts has been changed, and it can be concluded that probably, dubbers had been unfamiliar with those allusive parts, then they preferred to omit source allusions in the target text. The dubbers inferred another meaning from allusions and omitted them. Moreover, the dubbers may probably omit elements that they perceive as too difficult to translate which are to some extent culture-bound and depend on translation norms in the target culture. Furthermore, dubbers used the "Recreation" strategy for dubbing allusions while this strategy was not used by subtitlers for subtitling allusions in the selected animated movies. The results of the present study are in line with the findings of Ibrahim Ad-Dahle (2012). He found that the subtitlers and dubbers used translation strategies to opt for translating American culture-bound elements into Arabic. It was found that Retention and Omission are the major two strategies adopted based on Leppihalme's (1997) model. One reason for using these strategies was the Retention of the Name which shows loyalty to ST. Furthermore, Jazmavi (2013) investigated that the Literal Translation was the most frequently used for subtitling allusions in three episodes of comic shows

from English into Arabic based on Leppihalme's (1997) model. Additionally, Delnavaz and Khoshsaligheh (2019) concluded that the most frequently used strategy for dubbing key verbal allusions was the literal translation, employed in 62.3% of the cases based on Leppihalme's (1997) model in the Persian dubbing of Tarantino's films.

6. Conclusion

In summary, it can result that Iranian subtitlers and dubbers used different strategies in the subtitling and dubbing process of allusion (KP & PN) from English into Persian. Based on the study findings, among the twelve strategies proposed by Leppihalme (1997), the Retention Name and the Literal Translation strategies have been used more frequently in the Persian subtitled version and the Omission Name strategy has been used more frequently in the Persian dubbed version of allusions in four selected animated movies. As well as, the "Recreation" strategy was the least used in the dubbing while it was not used in the subtitling version. The allusions as popular culture references are difficult to translate due to either their specificity or the TC audience's unfamiliarity. The high use of the Retention Name strategy, in this study, showed that Iranian subtitlers preferred to keep source proper names. It shows that the subtitlers are more faithful to the ST when they use retention names (38.3% cases) for PN allusions. However, the use of this strategy can keep the original effect of ST allusion in the TT. The subtitles used Literal Translation for translating KP allusions (36.7% cases), in other words, KP allusions were translated literally into Persian subtitles, which often resulted in the loss and blocking of both the connotation and humorous expected effect. The results illustrated that the high frequency of the Literal Translation strategy for translating allusions in the TL resulted in inevitable losses of the impacts of ST allusions. The loss is caused by the lack of familiarity of the target Iranian audiences with connotations and cultural meanings of allusions in the ST. In audiovisual translation, the Literal Translation of cultural references and allusions results in comprehension errors or misconceptions. It is worth mentioning that the use of literal translation does not ensure an understanding of the allusion, that is, this strategy highlights cultural bumps between SL and TL for target receivers (viewers). Subsequently, the number of omissions shows that the dubber has not found equivalence for the words in the ST with a word-for-word procedure and they failed to elaborate at length upon the allusions. When the dubbers omit ST allusions, it may cause to prevent TT audiences from spotting and enjoying allusions, thus, this issue leads to failure in transferring the connotation the original author intended to evoke in his/her audience. Hence, the translator should carefully search for strategies to cope with these problems.

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