An Analysis of the Turkish Translation of Literary and Religious Allusions as a Means of Characterization in *Simpsons Comics*[1]

Simpsonlar Çizgi Romanında Karakter Oluşum Aracı Olarak Kullanılan Edebi ve Dini Göndermelerin Türkçe Çevirisi Üzerine Bir İnceleme

Research / Araştırma

Aslı Özlem TARAKÇIOĞLU*, Müge KALIPCI**

*Assoc. Prof. Dr., Ankara Hacı Bayram Veli University, Faculty of Letters, Translation and Interpreting Studies, asli.tarakcioglu@hbv.edu.tr, ORCID ID: orcid.org/0000-0001-8353- 5526

**Lect., Erciyes University, School of Foreign Languages, mkalibci@erciyes.edu.tr, ORCID ID: orcid.org/0000-0002-9932-5408

ABSTRACT

In translating a text, a translator will have to take several elements into account among which allusions play a significant role. Allusion is a literary device that many authors employ in their writing for various purposes. Usually defined as a brief, indirect reference in text to something that is typically well-known, an allusion can refer to anything from a literary work to a famous person, a significant event in history, famous products, or catchphrases. The interweaving of the allusive meanings and the intended effects with the source culture render the translation of allusions a challenging process as those special effects and implied meanings are not necessarily the same in other cultures or languages. Considering this fact, the present study aims to investigate the literary and religious allusions in five books selected from *Simpsons Comics* series to find out the most common strategies used in their translations into Turkish language. In accordance with this purpose, the study also aims to contribute to the less widely examined aspect of allusion studies in Turkey by addressing the way the above-mentioned allusions are used as a device for characterization. To this end, first the literary and religious allusions in the source text are identified and categorized into PN (Proper-name) and KP (Key-phrase) allusions according to

Leppihalme's (1997) classification for translating allusions, and analyzed to see what specific strategies are used in their Turkish translations. Finally, the allusions used to establish characters through implicit means are examined with selected examples from the data. The analyses reveal that the distribution of the strategies preferred in the translation of PN and KP allusions differ. While there is a more or less balanced distribution among the strategies preferred in translating PN allusions, KP allusions are predominantly rendered through literal translation. The result of the research shows that 41 % of the allusions in the study serve a function in indirect characterization. Thus, it can be suggested that allusion is an important tool employed by the author for building characters implicitly.

Keywords: allusion translation, characterization, religious allusions, literary allusions, *Simpsons Comics.*

ÖZET

Çevirmen bir metni çevirirken arasında göndermelerin de önemli bir rol oynadığı bazı unsurları hesaba katmak durumundadır. Gönderme, birçok yazarın eserinde çeşitli amaçlarla kullandığı edebi bir araçtır. Çoğunlukla, kısa ve dolaylı yoldan yapılan atıf olarak tanımlanan gönderme, edebi bir eserden ünlü bir kişiye, önemli bir tarihi olaya, popüler ürün ve sloganlara kadar her şeye atıfta bulunabilir. Üstü kapalı anlam ve bu yolla amaçlanan etkilerin kaynak kültürle iç içe olması göndermelerin çevirisini zorlu bir süreç haline getirmektedir. Zira söz konusu etkiler ve ima edilen anlamlar bir diğer kültür ve dilde muhakkak aynı değildir. Buradan hareketle, mevcut çalışma *Simpsons Comics* çizgi roman serisinden seçilen beş kitabı inceleyerek, söz konusu eserlerde yer alan edebi ve dini göndermeleri tespit etmek ve Türkçe'ye çevirilerinde kullanılan stratejileri ortaya çıkarmayı hedeflemektedir. Ayrıca, göndermelerin bir karakter oluşum aracı olarak nasıl kullanıldığına değinilerek, Türkiye'de göndermeler üzerine yapılan çalışmaların nispeten daha az incelenen bir yönüne de katkıda bulunmak amaçlanmaktadır. Bu doğrultuda, öncelikli olarak kaynak metinde yer alan edebi ve dini göndermeler tespit edilmiş, Leppihalme'nin (1997) gönderme çevirileri için önerdiği sınıflandırmaya göre PN (özel isim) ve KP (anahtar cümle) göndermeleri olarak kategorize edilmiş ve Türkçe çevirilerinde kullanılan stratejiler incelenmiştir Son olarak, karakterlerin dolaylı yoldan geliştirilmesi sürecinde bir araç olarak kullanılan göndermeler verilerden seçilen örneklerle tartışılmıştır. Analizler, PN ve KP türündeki göndermelerin çevirisinde tercih edilen stratejilerin dağılımında farklılık olduğunu ortaya koymaktadır. PN göndermelerinin çevirisinde tercih edilen stratejiler arasında aşağı yukarı dengeli bir dağılım varken, KP göndermeleri ağırlıklı olarak birebir çeviri yoluyla çevrilmiştir. Araştırmanın sonucu, incelenen göndermelerin %41'inin dolaylı olarak karakter oluşturmada dikkate değer bir işlevi olduğunu göstermektedir. Buradan hareketle, göndermelerin yazar tarafından dolaylı olarak karakter oluşturmada kullanılan önemli bir araç olduğu söylenebilir.

Anahtar Sözcükler: gönderme çevirisi, karakter oluşturma, dini göndermeler, edebi göndermeler, *Simpsonlar.*

1. Introduction

An allusion does not describe in detail what it refers to whether that be a person or a thing. This is because the author expects readers to have sufficient knowledge to identify the allusion and its significance in the text. While some authors may clearly make use of an allusion in their texts by stating it in an obvious way, others choose to be more subtle about their method of employing allusions. Either way when a reader picks up an

allusion in the text, it is like sharing an inside joke or a familiar memory with the author, thus creating an exclusive bond with the author and the reader. What is more magical about such allusive connections is that through a single reference, the author paves the way for a whole range of meaning and depth for his/her story. In a puzzle-like endeavor to decipher the implications or experience the intended effect, which could possibly be multiple depending on what the author has in mind while putting the allusion into that specific frame, the background experiences and personal expectations of the readers come into play. Still, it is crucial to state that there are many incidents when an author's use of allusion may go unnoticed or even misunderstood because a reader does not pick up on the implied details. Even that alone is a reason to regard allusion as a demanding literary concept. On the one hand, the author assumes a shared knowledge with the readers and expects them to infer the overtone embedded in the allusive expressions. Being a member of the same culture with common values and speaking the same language naturally leads to such an expectation or gives the impression that the allusion becomes a problem due to a culture gap only when translated into another language. By contrast with this general view, however, there lies the possibility for an allusion to be missed out by some members of the source culture. This is due in no small part to individual differences among people within the same culture, or even members of the same family, in terms of general knowledge, cultural background, experience and level of intellectuality. Two different readers with disparate cultural capital cannot experience the same level of activation of connotations in the reading process. This foreshadows how demanding the task of the translator will be in identifying the allusion first, grasping the intended meaning next, and finally deciding on the most appropriate strategy to apply in transfer of the allusive effect and implications into another language.

In this research, main focus is placed on analyzing the strategies used in translating the literary and the religious allusions and examining the use of these allusions for the characterization in *Simpsons Comics* as a text abound in allusive meanings. In this regard, the study will illustrate the frequency of the strategies preferred and the function of allusions in representing the characters and mutual relationships established between the characters through allusions within dialogues. This paper claims that allusion is an effective device used to build characters without explicitly describing them and to represent interpersonal relationships between the characters. Considering the fact that allusions differ in form, the strategies employed in their translation also vary.

2. Theoretical Framework and Methodology

The concept of allusion has been studied for long as a device that is extensively employed in various forms and levels of recognizability in literary and non-literary texts. Nonetheless, there is no consensus among researchers as to the exact definition of the term. While scholars agree that allusion in its widest sense may be defined as any brief reference to something, their views on the implicitness of such intertextual links vary. Irwin (2001, p. 288) regards allusion an indirect reference that goes beyond than

replacement of a referent. In Harding's (1962, p. 1) definition, "allusion is a protean device, and may appear now in one guise, now in another, ranging all the way from the borrowed incident or direct quotation to the subtlest variations in old words, cadences, or rhythms." Hamlin (2013, p. 84) describes the distinctive feature of allusion which makes it different from a mere reference as "dynamism, its production of meaning by the continuing back-and-forth resonation" between two texts. According to Baldick (2001), allusion is "an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned. The technique of allusion is an economical means of calling upon the history or the literary tradition that author and reader are assumed to share" (p. 7). Ruokonen (2010) approaches the recognizability of allusions from a different perspective and suggests that the moment allusions are embedded in texts, they integrate with the context and develop their meaning out of that co-text. For this reason, background knowledge of the referents is not the one and only way to decode and interpret an allusion although it predominates all other aspects.

Authors use allusion in their works with intent to "establish a tone, create an implied association, contrast two objects or people, make an unusual juxtaposition of references, or bring the reader into a world of experience outside the limitations of the story itself" (Wheeler, 2020). Allusions are usually hard to identify but add huge depth to the text due to the connections that provide further meaning to a scene, character, theme, or the text itself. Leppihalme (1997) highlights that an author's use of allusions can perform several functions such as making the text more challenging for readers to set out a puzzle-like endeavor to dig out implied connections, providing a thematic importance as a key to interpretation, creating humor or irony, characterization, and indicators of interpersonal relationships.

Most commonly, many authors make extensive use of allusions in diverse forms in the process of characterization both for plot and character driven stories. Simply put, characterization can be explained as the manners in which individual characters are portrayed by the author. This incorporates depictions of the characters' physical appearances, personalities, activities, associations, and discourse. The way an author chooses to convey information about a specific character may take up several forms (Chatman, 1993, p. 61). As Reams (2015, p.4) points out, in principle there are two ways an author will share details about characters with readers. The first is the direct characterization, which is explicit and easy to identify (Patmarinanta and Ernawati, 2016, p.28). Details that are given explicitly, such as a character's appearance which do not change much, are noticeably clear and do not necessarily require the reader to make any guesses. However, indirect characterization does require a reader to make inferences or educated guesses based on not concrete but implied details in the text (Khairunnisa, 2018, p.6). These are more abstract and subtle concepts that can change as a character develops throughout the text. Such details most often reflect how a character thinks, acts, or feels. Regarding to the significance of allusions for characterization, Rowlett (1997) contends that drawing conclusions about a character based on allusions is possible, and revealing about a character implicitly, in fact, what

authors intend to do. Allusion as a device for implicit characterization is a subtle way of introducing the character to the readers, who need to make out what the character is like through the character's thoughts, actions, attitude, interaction with others, appearance, or speeches. A clever use of allusions can add immensely to the characterization and depth of the character in many ways. For instance, an author describing a character as "as much troublesome as Pandora" would set up a simple yet effective puzzle for the readers to solve with the help of their reading background or interest. Through this allusion, the readers who are familiar with the mythological story of Pandora would infer that this character is a curious one and responsible for many bad occurrences due to this quality. For the readers who have never heard of the name, the allusion may go unnoticed and concluding some of the details put forward by the author may not be possible on the part of the readers. Lennon (2004) draws attention to the intersubjectivity on the phenomena of allusions and states that despite all the expected mutual relations on the ground of assumed familiarity references are based on, the individual differences will always affect what readers mark as an allusion:

> Identifying allusions is fundamentally different from identifying grammatical, syntactic and lexical surface-discourse features. Allusion is a rhetorical feature, whose basis is psycholinguistic and depends on implicit writer-reader understanding of what is left largely *unsaid* apart from a vestigial trace of another text on the surface of discourse. Allusion differs from mere echo in that it involves intentionality by the writer, and recognition of his intention by the reader. (p. 15)

Regarding the presumption of the reader participation, Leppihalme (2007, p. 4) maintains that "the meaning can usually be understood only if the receiver can connect the clue with an earlier use of the same or similar words in another source or the use of a name evokes the referent and some characteristic features linked to the name". In her study of cultural and textual properties in the translation of allusions, in which she suggests a model for examining the readers' interpretive possibilities in the source and target texts, Ruokonnen (2010, p. 12) considers allusions a type of "someone else's words" in Bakhtin's (1934) terms:

> As allusions are inserted into the alluding text as stretches of another 'foreign' text, they may appear foreign in two ways. Readers with a different background from that of the author may have difficulties in recognizing allusions, and allusions may still bear traces of their earlier context and stand out from their new textual environment. On the other hand, allusions can also be familiar to reader and merge into their new context. (p. 5)

As regards the interpretation of allusions in a text, Ben-Porat (1976, pp. 110-11) suggests four basic steps to be followed: recognition, identification, modification, and interpretation. In the first step, a reader needs to notice the presence of an allusion. Next, s/he traces back to the source of the referent with the help of markers and linguistic or semantic differences in the text. Third step involves changing the initial meaning drawn from the text as the interpretation of alluding and alluded texts have dissimilar contexts. In the fourth stage, the alluded text is activated as a whole, and a

new interpretation is reached by establishing the relevant links between the two texts. This is done by transferring the relevant elements of the evoked text to the alluding text and giving it a new meaning.

Regarding the functions of allusions, Leppihalme (1997, p. 31) underlines that it is inadvisable to set up comprehensive lists on the grounds that such absolute categories will always be liable to include elements that share common characteristics and the distinction for each case exists only within a particular work. Different functions on a continuum may be attributed to a single allusion. Starting from this point of view, in her study she confines the lists of functions to thematic functions, humor, characterization, and interpersonal relations. According to Leppihalme (1997, p. 44), "Characters who allude are shown to be well educated, literate and quick-witted, and their allusions reflect their interests… Naive or ignorant characters, on the other hand, fail to catch allusions as addressees, and if they use allusions themselves, these are trite and hackneyed." Characters who cannot comprehend the source of the referent for allusion and thus fail to make sense of the message in its new context may respond in various ways which include but not limited to inappropriate response, a moment of silence, requesting clarification, absence of a reply, forced laughter, and grunting (Leppihalme, 1997, p. 48). Among many others, drawing on allusions for characterization has an important place in *The Simpsons Comics* abound in various types of allusions.

2.1. Research Questions

This study sets out to analyze the strategies adopted to translate into Turkish the literary and religious allusions found in the *Simpsons Comics*. Additionally, the function of these allusions in question will be examined to determine the ways they, as a device of characterization, contribute to the representation of several main characters in the texts.

This paper aims to find answers to the following questions:

1. What strategies are used in the Turkish translation of the literary and religious allusions found in *Simpsons Comics?*
2. How do the selected allusions aid to the characterization of the main characters within the text?

2.2. Corpus

Materials used in this study consist of five paperbacks of the *Simpsons Comics* (published by Bongo Comics), namely *Simpsons Comics Extravaganza, Simpsons Comics Spectacular, Simpsons Comics Simpsorama, Simpsons Comics Strike Back and Simpsons Comics Madness*, and their Turkish translations, *Simpsonlar Makara Kukara*, *Simpsonlar Hava Binbeşyüz*, *Simpsonlar Simpsonistan*, *Simpsonlar Hücum Vakti*, and *Simpsonlar*

Delirdi (published by Aylak Kitap)[2]. The foremost reason for choosing these books is that in *Simpsons Comics,* based on the popular animated TV show *The Simpsons,* Matt Groening and fellow content creators employ a great number of creatively constructed allusions which give a novel touch to the characters and the stories. As a hallmark of American culture, the characters of the series take up a large place in people's lives. Even Homer's well-known catchphrase D'oh, after being used frequently among the public, was included in the *Oxford English Dictionary* as an exclamation of angry grunt. The secret that lies behind the worldwide popularity and success of the *Simpsons* series that triumphed in every media platform possible from TV show and films to comic books, cartoons and popular culture is what ensures its continuity over years. The reasons that make the series so well-received may be attributed to many factors, but most probably what comes into prominence among all is the intertextual brilliance of the show which enables the selected audience to relate and enjoy the complex narratives that connects to other texts and characters. Rich in allusions, the series present the fans with ample opportunities to enjoy the maze of hidden meanings at time mocking other texts, or loaded with cultural criticism, sometimes just to create laughter for all, at others to form a sense of bond with inner group who manage to go beyond the surface meaning just to grasp the intended use of connection to previously known texts, people, or stories. The authors make use of diverse selection of characters, each of whom are presented to the reader with various means of characterization. Allusion is one of those means that is frequently used in the series to establish connections and interpersonal relations in the story. The general view holds that many of the allusions used in western literature traditionally come from the Bible or literary classics because authors know many of their readers are familiar with these stories. Most often the author uses literary figures Biblical passages to deepen the meaning of their text. For this reason, literary and religious allusions in *Simpsons Comics* are selected for this study from among several others, to examine the strategies used in their Turkish translations.

2.3. Procedure

This is a descriptive study with a view to finding out the strategies deployed in translating the literary and religious allusions in the *Simpsons Comics,* and discussing the contribution of the allusions on characterization. In order to collect and analyze data, the following steps were taken. Firstly, the books under study were read carefully several times to identify and note down all meaningful stretches of language alluding to literature and religion. Second, the allusions in question were grouped into Proper Names (PN) and Key Phrases (KP) based on their type according to classifications proposed by Leppihalme (1997) to make the analyses more practical; and by using her list of suggested strategies for each category, all allusions were examined to see the frequency of the strategies applied by the translators. Finally, the function these allusions playing a role in the characterization within the texts are discussed. The main

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[2] These five books translated into Turkish by Sertaç Canbolat, Füsun Canbolat and Işıl Kocabay collectively between 2013 and 2015 are the first and only Turkish translations to date. No further information about the translators could be found.

strategies proposed by Leppihalme (1997; 79-84) for the translation of PN and KP allusions are listed respectively below:

Potential strategies for PN allusions

    i.   Retention of the name:
        a.   using the name as such, or in conventional TL form
        b.   using the name, adding some guidance
        c.   using the name, adding a detailed explanation, for instance, a footnote
    ii.   Replacement of the name by another (beyond the changes required by convention):
        a.   replacing the name by another SL name
        b.   replacing the name by a TL name
    iii.   Omission of the name:
        a.   omitting the name, but transferring the sense by other names, for instance by a common noun
        b.   omitting the name and the allusion together

Potential strategies for KP allusions

A. use of a standard translation,

B. minimum change, that is, a literal translation, without regard to connotative or contextual meaning, there is thus no change that would aim specifically at the transfer of connotations,

C. extra allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT readers by adding information (on sources etc.), which the author, with his / her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed,

D. the use of footnotes, endnotes, translator's notes and other explicit explanations not supplied in the text but explicitly given as additional information;

E. simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words;

F. replacement by a TL item;

G. reduction of the allusion to sense by rephrasing, in other words, making its meaning overt and dispensing with the allusive KP itself;

H. re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it;

I. omission of the allusion.

Despite the fact that each list contains slightly different types of strategies, abovementioned strategies can still be combined under three broad groups namely, retention, replacement, and omission to study the translator's overall approach.

Categorization of the allusions

Allusions under study are sorted into two thematic group as the literary allusions and the religious allusions.[3] The literary allusions in the corpus encompass any written works of artistic and intellectual value, title of or quotations from such works, catchphrases, and the names of the fictional or real life characters. The religious allusions include but are not limited to religious practices, holy texts, set of stories or beliefs, key figures, and institutions. Further classification employed in categorization of the allusions under study is based on that of Leppihalme's (1997), in which she draws a distinction between proper name allusions and key-phrase allusions on the ground that these two may require somewhat different list of strategies. The frames that contain a proper name to communicate the allusive meaning are classified as PN allusions while the ones without a name in which case the references are established by the help of a key-word are classified as KP allusions.

In *Simpsons Comics* allusions are one of the principal building blocks of characterization. They are utilized to provide readers with an understanding of the characters' thoughts, give insight into their identity, and delineate their most distinct personal qualities. The allusions that several characters make are varied in terms of depth, style, subject matter and source, but they all contribute to the development of the characters and the construction of interpersonal relationships among them. Before proceeding to examine a number of sample allusions from this study, a brief introduction is given respectively about the characters these allusions relate to.

Lisa Simpson. The middle child and eldest daughter of the Simpson family, Lisa is far and away the smartest in the family. She considers herself as an incompatible member in the family due to her intellectuality and liberal beliefs. Despite her age, Lisa is so knowledgeable that she can speak critically and harshly about many topics ranging from medicine to astronomy, classics to politics. She seems to be more concerned with world affairs rather than her daily life within the limits of Springfield. Being the most intellectual member of the Simpson family, Lisa is often used as the main character in parts of the story that deals with a moral and philosophical matter.

Homer Simpson. Homer, the father of the family, is supposed to be portrayed as the stereotype of American working class: rough, ignorant, inept, overweight, dull, but a loving homebody devoted to his family. Homer's personality is reflected through his

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[3] This study focuses only on literary and religious references and examined these allusions in terms of their impact on characterization and the strategies used in their translations into Turkish. Several other categorizations based on different criteria such as type, form, and theme are discussed more extensively with wide range of examples in the dissertation.

stupid jokes, laziness, foolishness, heavy drinking, extraordinary experiences, explosions of rage, self-indulgence, and his jealousy of his neighbors- especially of Flanders.

Bart Simpson. The son and the eldest child of the Simpson family, Bart is notorious for his rebelliousness, disrespect for authority and improper actions. He is not very successful at school life and prides himself on it. He is regarded as a potential troublemaker and danger by people around. His hobbies include watching TV, reading comic books, skating, and playing video games. Whenever he gets into mischief and there arises a problem, he often asks Lisa for advice as he believes that she is superior to him in many ways.

Ned Flanders & Flanders kids. Ned Flanders, the next-door neighbor of the Simpson family, is a devout Christian who fulfills religious practices studiously and raises his children Rod and Todd in this manner. Ned is known for his exorable, kind, strictly religious, and self-disciplined nature.

3. Results & Discussions

3.1. Allusion as a means of characterization

41 % of the allusions in this study are found to be employed by the author mainly for characterization purpose (n=16) while the remaining 59 % holds some other functions such as creating irony, humor, sarcasm, or establishing themes. (n=23). When the numerosity of major and minor characters of the series are taken into account, the ratio clearly shows that allusions with literary and religious sources function as an efficient tool for building characters and revealing the basic characteristics of their nature. Selected examples presented below along with explanatory notes illustrate the instances an allusion can be used as a practical means for characterization.

5 of the 13 literary allusions identified in the source texts were either made by Lisa or in reference to Lisa by other characters in the series. Lisa, one of the most intelligent and sensible Springfieldian, is comparable to adults by virtue of her reasoning and deep understanding. Other characters for the most part fail to spot the allusions made by Lisa and rare situations in which her smart references are seized and appreciated happen to be by intellectual characters like herself. This also offers quite a few clues in terms of interpersonal relationships among the characters. To illustrate, carefree and crude characters such as Bart and Homer remain unresponsive to Lisa's allusions, putting it plainly that they miss the point, and even asks her to explain what she means. At this point, the allusion performs the function of the characterization coupled with an indication of interpersonal relations in order to provide readers with an understanding of Lisa's world and ensure recognition of the most distinctive features of her character.

Example 1.

ST: "Okay, Bart! Come on, **the game is afoot!"**

TT: "Tamam, Bart, gel bakalım, **hodri meydan!"**

The first example presents Lisa as an alluder in a dialogue with her brother Bart. Concerning a mysterious incident that takes place at school, Bart yet again finds himself in trouble and thinks of Lisa as undoubtedly the right person to ask for help. To come up with a solution to a theft case taken place at Springfield Elementary School, Lisa gets down to work just like a private detective would do. On crime scene investigation or identifying the suspects, she refers to Sherlock Holmes, the famous fictional detective character created by Sir Arthur Conan Doyle. Use of literary allusions by a child of her age serves as a strong device for characterization by disclosing a dominant feature of her personality: her interest in books for which she is viewed as a bookish and a nerd by peers at school. The following example presents another literary key phrase allusion made by Lisa. It includes lines attributed to Sir Arthur Conan Doyle's fictional consulting detective, Sherlock Holmes. By playing on the much-quoted catchphrase spoken by Sherlock, Lisa exhibits her verbal wit and ability to set up a thematic relationship between two disparate contexts.

Example 2.

ST: Bart: That was great detective work!

Lisa: **It was elementary**, my dear Bart – Springfield Elementary! Hee hee!

Bart: Heh, heh… I don't get it.

TT: Bart: Şahane bir hafiyesin sen!

Lisa: **Bunlar işin alfabesi** Sevgili Bart, burası da Springfield İlköğretim, heh he…

Bart: Heh he, anlamadım.

The second example includes a literary catchphrase from Sherlock Holmes. The original quotation is used by Sherlock in explaining Watson how easy it is for Sherlock himself to make deductions that his friend and assistant Watson finds impossible. Lisa alludes to the stories of Sherlock created by Doyle by employing a modified version of his signature phrase. While Lisa, incredibly pleased to solve the puzzle at school that intrigues many, enjoys this creative witty humor of hers in a moment of glory, Bart responds with an uncomfortable smile and put his failed understanding plainly. A fake smile following an utterance of allusion when an alluding character is actually in expectation of an answer may signify the puzzlement or naiveness of the other. In this case, Bart's not catching the allusion to one of the most famous fictional detectives bespeaks Lisa's intellectual superiority. The superiority of Lisa's literary intelligence over Bart and Bart's disinterest in anything school-related is emphasized through this allusion.

Example 3:

ST: **The Prime of Miss Lisa Simpson**

TT: **Lisa Simpson, Bir Küçük Çalıkuşu**

A complete story in one issue is titled after Lisa inasmuch as she is an appropriate character to act as the embodiment of the thematic significance of the text. The allusive

title informs the readers to establish a connection between two characters from two dissimilar contexts: a passionate, idealistic booklover Lisa Simpson in the role of a substitute teacher for Springfield Elementary School and the idealistic but unorthodox teacher Miss Brodie in her prime, a character from Muriel Spark's novel *The Prime of Miss Jean Brodie*. Similar to Miss Jean Brodie, who displays discontent for the standardized curriculum and favors arts over science, Lisa, known for her love of reading, is seen to depart from the school curriculum and promotes among her students reading literary classics like *Jane Eyre*. The title is symbolic in that it implies the conflicting relationship portrayed in the comic story between Lisa as a substitute teacher and her mischevious students.

Example 4.

ST: "**All's well that ends well!** Eh, boy?"

TT: "**Neyse her şey güzel bitti** değil mi oğlum?"

Example 5.

ST: "**Well, All is well that ends well,** and Bart got his just desserts. Hmmmm…Dessert."

TT: "Eee, **iyi şeylerin sonu da iyi olur.** Bart da hak ettiği o şeker gibi sonucu aldı…Hıımm, şekeer…

Characters' use of hackneyed allusions that have become a cliché mirrors a lot about their personalities. As indicated above, the corpus presents two instances of using a stereotyped KP allusion to a play by William Shakespeare. Originally the title of a comedy written by Shakespeare, the expression is commonly used to talk about an initially hard or risky situation turning out well. The author's choice of a trite phrase to be used by a dim-witted and ignorant character like Homer, and by Bart, whom despite his social intelligence and ability is labeled as a failure by the teachers due to his bad grades and disinterest in school, is by no chance a coincidence. It sheds a light on the sociocultural inferiority of the two characters known for their lack of interest in reading. Contrary to this, more complex and well-read characters such as Lisa uses creatively modified quotes from works of Shakespeare as discussed in previous examples. The author makes use of two distinct forms of alluding, cliché and creative modification, to reflect the differrence between the cultural literacy and interests of the main characters.

5 out of 11 religious allusions examined in this study are used by the members of Flanders family. Ned Flanders, the father of the family, are known for being devoutly religious, adhering strictly to the Biblical doctrines, and raising his kids Rod and Todd along the same line. Flanders kids display astonishingly obedient nature and put the Church at the center of their lives.

Example 6.

ST: "- Can I carry a box for the downtrodden?"

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- Of course, little soldier. Just remember: **His yoke is easy, and his burden is light"**

TT: -Ezilenler için ben de bir kutu taşıyabilir miyim?"

-Elbette küçük asker ama sakın unutma, **"Boyunduruğumu taşımak kolay, yüküm hafiftir"**

Example 7.

ST: "**When Flanders was in Simpson land / Let my people go"**

TT: "**Flanders bir zamanlar Simpson ülkesindeyken / Halkımı bırak gitsin"**

Two instances of religious allusions seen above exemplify the way the author uses allusion to display that Christianity and ethical values form the most dominant part of Flanders' identity. Ned Flanders is a sensitive, responsible character committed to social norms and religious doctrines. He has a deep concern for the needs of the others and does his best to support them whenever custom prescribes. As he encourages cooperation and teamwork among his kids, he uses religious references. Example 6 contains a modified version of the saying of Jesus addressed to those feeling overwhelmed by the heavy burdens of their duties. Jesus offers them rest by reminding that the path of Lord is easy as long as repentance, love and faith is embraced. Flanders uses this reference to assure his kids to follow the Commandment and find the comfort they need in the fulfilment of being righteous and benevolent in their service for the needy. The way Ned educates his kids through referring to religious sources is a salient feature of the text that works as a means of indirect characterization for him and his family. Example 7 is taken from a panel in which, Bart forces naïve Flanders kids to do his chores for him. With his excellent persuasive skills, he gets them clean out the storm gutters on the roof as acts of piety and charity while action-loving Bart goes to the circus to amuse himself. Feeling like slaving away, the evangelical Christians Todd and Rod quotes the opening verse of *Go Down Moses,* which narrates the story of Egyptian slavery in the Old Testament, Bible. The way they try to endure the challenges of the labor Bart talks them into doing is an example of developing characters implicitly and leading readers to make inferences about the key traits of the characters through allusions. It could be construed that the religious and obedient nature of the kids are reflected through this indirect reference slightly modified to fit in the context. As the story unfolds, readers may judge from such recurring implications the religious commitment of the family that shapes their motivations and moral conduct.
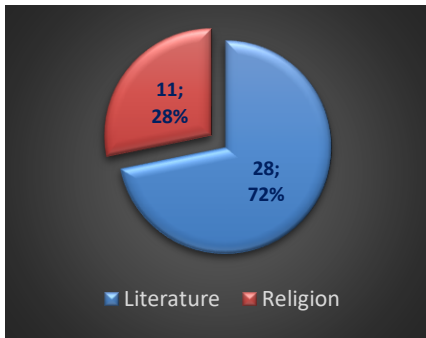
3.2. Use of Translation Strategies

To summarize the findings, a total of 39 allusions were identified and analyzed. The allusions with a religious source (n=11) constitutes the 18 % of the data while 72 % comprise the allusions to literature (n=28). 38 % of the data are PN allusions (n=15), with % 13 of them alluding to religion (n=2) and %87 referring to literary sources (n=13). 62 % of the whole data are KP allusions (n=24), with 62 % of them being the literary

allusions (n=15) and 38 % alluding to religious sources (n=9). Below are the percentages
of the abovementioned allusions derived from the materials in the study.
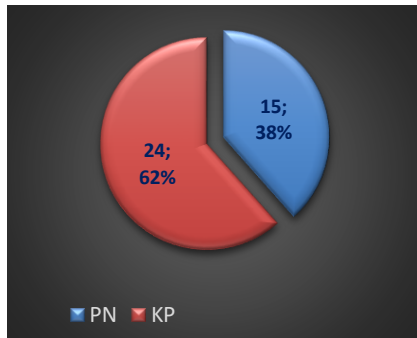
Figure 1

Distribution of allusions based on source
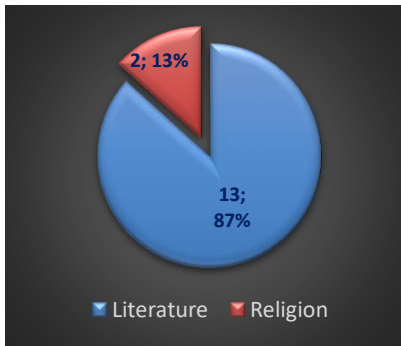

Figure 2

Distribution of allusions based on form
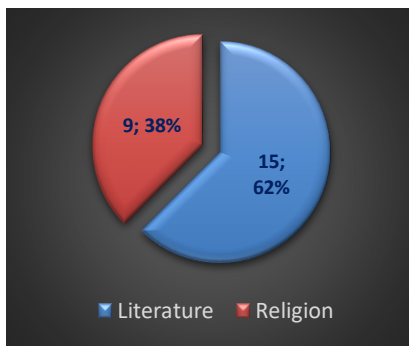

Figure 3

PN allusions

Figure 4

KP allusions

The frequency of the preferred strategies for each category is presented in the
following figures below.

Figure 5

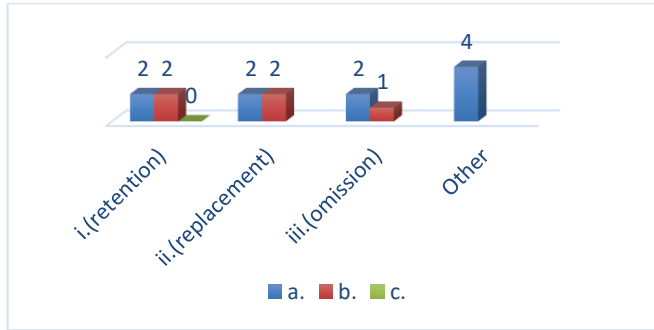*Strategies used for translating PN allusions*

Figure 5 shows that there is a more or less equivalent distribution among the translation strategies used in the translation of PN allusions. PN allusions are translated with retentive strategies in 26 % of instances (n=4) either by keeping the allusion in the same target language form or using the name and adding some guidance. While 26 % are replaced by another SL or TL name (n=4), 20 % are rendered through partial omission or complete deletion (n=3), and another 27 % are translated with strategies such as literal translation and combination of procedures that are not indicated in the PN list suggested by Leppihalme (1997).

Figure 6

Strategies used for translating literary PN allusions
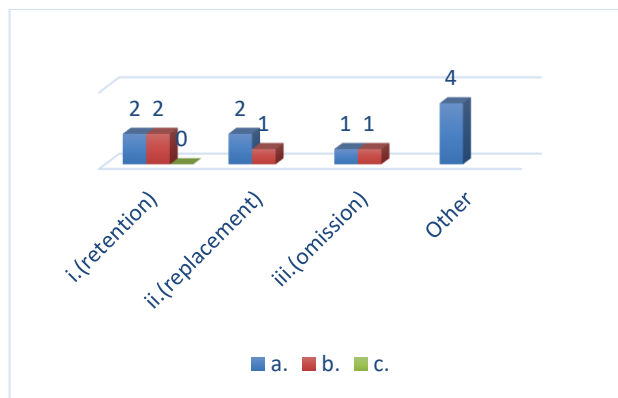
As illustrated in Figure 6, 45 % of allusions with a literary source of reference are rendered through retentive strategies (n=4), 22 % are replaced by another source language or target language name (n=3), 11 % are either partially deleted only or completely omitted (n=2). The strategies labeled as Other (n=4) are seen to be used only

with PN allusions referring to literary sources and constitute % 45 of the strategies altogether.

Figure 7

*Strategies used for translating religious PN allusions*

As indicated in the Figure 7 above, retentive options are not preferred in the translation of 2 allusions with a religious source. 1 of these allusions is substituted by a SL name in the target text, and partial omission is used in the translation of the other.

Figure 8

Strategies used for translating KP allusions

Religion / Literature
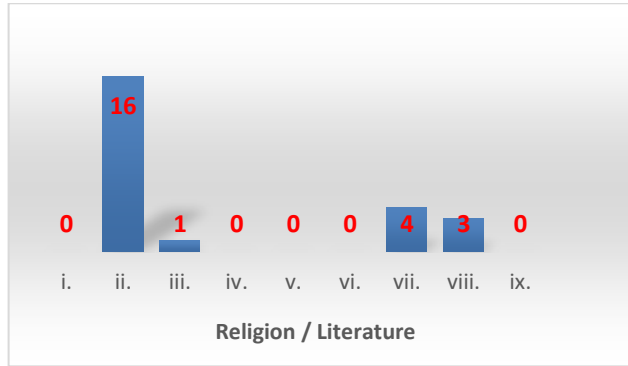
As seen above in Figure 8, some strategies listed by Leppihalme (1997) are not used at all in the translation of KP literary and religious allusions. 67 % of KP allusions are translated with minimum change (n=16), 17 % with the reduction of allusion to sense by rephrasing (n=4), 12 % with re-creation (n=3), and only 4 % with extra allusive guidance added in the text (n=1).

Figure 9

Strategies used for translating religious KP allusions
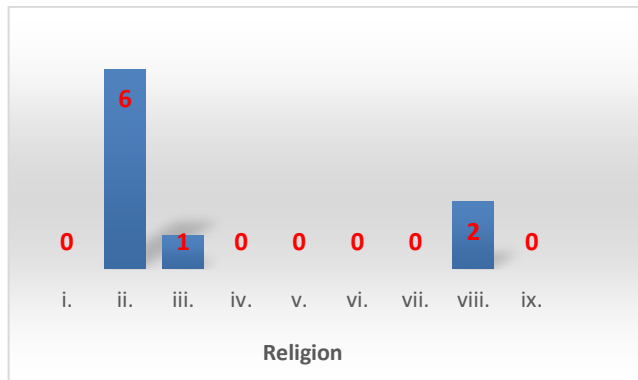
Religion

As shown in Figure 9, for a total number of 9 KP allusions referring to religious sources, only 3 strategies out of 9 were used. 67 % of KP allusions are translated with minimum change (n=6), 22 % with re-creation (n=2), and 11 % with extra allusive guidance added in the text (n=1).

Figure 10

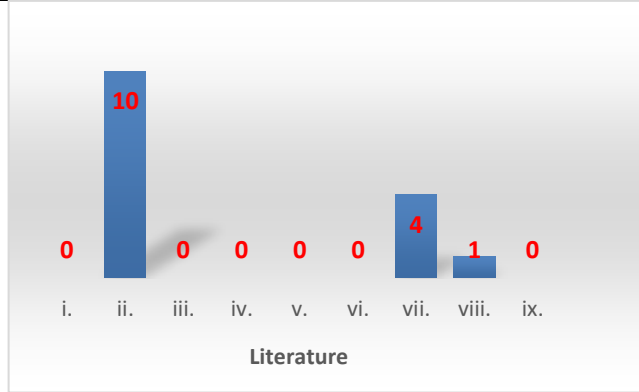*Strategies used for translating literary KP allusions*

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Figure 10 illustrates that for a total number of 15 KP allusions with a literary source, only 3 strategies out of 9 were adopted. While 67 % of them are translated with minimum change (n=10), 27 % are rendered with rephrasing of the allusion with an overt expression of its meaning (n=4), and 6 % with re-creation (n=1).

As explained before, the literary and religious allusions identified in this study are further grouped into PN and KP depending on whether they contain a proper name or not. Listed below on Table 1 and Table 2 are the PN and KP allusions that make up the corpus of the study, along with the translation strategies applied by the translators.

Table 1

Translation of PN Allusions[4]

	SOURCE TEXT	STRATEGY	ALLUSION	BOOK
	TARGET TEXT			
LITERATURE	**1.** Well thank you, **Little Miss Sunshine.** Your ability to find a silver lining in the darkest cloud never ceases to irritate me.	ii.a	Miss Sunshine (*Little Miss Series*)	*Simpsons Comics Extravaganza (#1: The Amazing Colossal Homer) p.15*
	Eksik olma, **Küçük Polyanna.** En iç karartıcı anlarda bile olumlu bir şey bulman beni benden alıyor.			
	2.Now where would **Miss Marple** look first?	ii.a	Miss Marple	*Simpsons Comics Extravaganza*

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[4] The following examples in Table 1 are observed to serve as a means of indirect characterization: #1, #2, #3, #6, #7, #8.

Sherlock Holmes olsa ilk nereye bakardı acaba?			*(#3: The Perplexing Puzzle of Springfield Puma) p.84*
3. We do what Inspector **Poirot** would do-- we round up all the suspects and grill 'em. Müfettiş **Poirot** ne yapacaksa onu yapacağız. Hepsini bir araya toplayıp ızgara yapacağız.	i.a	Hercule Poirot	*Simpsons Comics Extravaganza (#3: The Perplexing Puzzle of Springfield Puma) p.85*
4. Well, dingle my alarm clock, friends! I feel like I've been sleeping for a **Rip-Van-Week or Two!!** Çalar saatimin gözü kör olsun! **Rip Van Winkle** tarzında bir-iki hafta uyudum sanki!!	i.b	*Rip Van Winkle*	*Simpsons Comics Simpsorama (#11: Fallen Flanders) p.28*
5. Journey to the Cellar of the **Kwik-E-Mart** **Kwik-E-Mart'ın Mahzenine Yolculuk**	literal translation	*Journey to the Center of the Earth*	Simpsons Comics Madness (#43: *Journey to the Cellar of the Kwik-E-Mart) p.23*
6. The Prime of Miss Lisa Simpson **Lisa Simpson, Bir Küçük Çalıkuşu**	ii.b	*The Prime of Miss Jean Brodie*	Simpsons Comics Madness (#44: *The Prime of Miss Lisa Simpson) p.32*
7. The tell all bio **Chaucer** doesn't want you to read Bilmeniz İstenmeyen Skandal bir Hayat Öyküsü	iii.b	Geoffrey Chaucer / *The Canterbury Tales*	Simpsons Comics Madness (#46: *Angels With Yellow Faces) p.87*
8. You sure are a peppy **Pollyanna** today. What gives? Bugün seni pek **Pollyanna** gördüm, hayrola?	i.a	*Pollyanna*	Simpsons Comics Madness (#46: *Angels With Yellow Faces) p.96*
9. - Excuse me, mister Burns. Can I have a little money to buy some food? - Not on your life, **Tiny Tim!** - Affedersiniz Bay Burns, yiyecek için biraz para verir misiniz? - Ne münasebet **Tenekeci Tim!**	comb. of procedures	*A Christmas Carol*	Simpsons Comics Madness (#46: *Angels With Yellow Faces) p.102*
10. Good Crocky-wock! **Seni şirin timsahçık!**	iii.a	*Dirty Beasts*	Simpsons Comics Madness (#48: *Tic Tac D'Oh) p.144*
11. A Trip To Simpsons Mountain	literal translation	*Spencer's Mountain*	Simpsons Comics Strike Back

	Simpson Dağı'na Bir Yolculuk		(by Earl Hamner Jr.)	(#15: *A Trip to Simpsons Mountain*) p.12
	12. "… my new book **I'm OKAY, you're sick and twisted**…"	literal translation	*I'm OK, you're OK*	*Simpsons Comics Extravaganza (#1: The Amazing Colossal Homer) p.22*
	"...yeni kitabım **Ben iyiyim ama sen hasta ve bitkinsin**…"			
	13.To Scar With Love	i.b	*To Sir, with Love*	Simpsons Comics Madness (#44: *The Prime of Miss Lisa Simpson*) p.37
	Sevgili Öğretmenim Tırmık			
RELIGION	**14.**Mayor Quimby has put the police on full alert, promising to do "whatever it takes" to protect the city from this menacing **Behemoth**…	ii.b	Bible, Job 40:15	Simpsons Comics Extravaganza *(#1: The Amazing Colossal Homer)* p.19
	Belediye başkanı Quimby, polis güçlerini alarma geçirdi ve şehri bu **gulyabaniden** korumak için "ne gerekiyorsa" yapacağına yemin etti.			
	15. Mark my words, we'll have **Beelzebub** to pay for this…	iii.a	lord of the flies, New Testament	Simpsons Comics Strike Back (#15: *A Trip to Simpsons Mountain*) p.11
	Dedem demişti dersiniz, **burnumuzdan fitil fitil gelecek.**			

Table 2

Translation of KP Allusions[5]

	SOURCE TEXT	STRATEGY	ALLUSION	BOOK
	TARGET TEXT			
LITERATURE	**1.The cheaper the crook, the gaudier the patter --** whatever that means	B.	*Maltese Falcon*	*Simpsons Comics Extravaganza (#3: The Perplexing Puzzle of Springfield Puma) p.80*
	Madrabaz ne kadar ucuzsa çenesi o kadar süslü çalışır bu da ne demekse artık.			
	2.Egad, sir, you are a remarkable character!	B.	*Maltese Falcon*	*Simpsons Comics Extravaganza*

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[5] The following examples in Table 2 are observed to serve as a means of indirect characterization: #3, #4, #12, #13, #14, #16, #17, #18, #19, #23.

Vay canına, kayda değer birisiniz.			*(#3: The Perplexing Puzzle of Springfield Puma) p.81*
3.Okay, Bart! Come on, **the game is afoot!** Tamam, Bart, gel bakalım, **hodri meydan!**	G.	*Sherlock Holmes*	*Simpsons Comics Extravaganza* *(#3: The Perplexing Puzzle of Springfield Puma) p.82*
4.-That was great detective work! -**It was elementary**, my dear Bart - Springfield Elementary! Hee hee! -Heh, heh… I don't get it. - Şahane bir hafiyesin sen! -**Bunlar işin alfabesi** Sevgili Bart, burası da Springfield İlköğretim, heh he… -Heh he, anlamadım.	H.	Sherlock Holmes	*Simpsons Comics Extravaganza* *(#3: The Perplexing Puzzle of Springfield Puma) p.90*
5.Oh, what a tangled web we weave **Öyle karmaşık bir ağ örmüşüz ki**	B.	*Marmion*	Simpsons Comics Strike Back (#17: *What's the Frequency, Simpson?*) p.84
6.It is a tale told by an idiot, full of sound and fury, signifying nothing. **Hayat, bir aptalın anlattığı, gürültülü patırtılı anlamsız bir hikayedir.**	B.	*Macbeth*	Simpsons Comics Strike Back (#17: *What's the Frequency, Simpson?*) p.87
7.How doth the little busy bee / Improve each shining hour, /And gather honey all the day / From every opening flower! **Küçük meşgul arı nasıl da her geçen saat geliştiriyor kendini ve her açan çiçekten gün boyunca bal topluyor**	B.	*Against Idleness and Mischief*	Simpsons Comics Strike Back (#17: *Bumblebee Man in Ay, Que Lastima*) p.91
8.Men must endure their going hence, even as their coming hither **İnsanlar bu dünyadan göçmeye de katlanmalıdır, bu diyara gelmeye katlandıkları gibi**	B.	*King Lear*	Simpsons Comics Strike Back (#17: *Bumblebee Man in Ay, Que Lastima*) p.91
9.Oh! For a horse with wings! **Ah, kanatlı bir at için!**	B.	*The Tragedie of Cymbeline*	Simpsons Comics Strike Back (#17: *Bumblebee Man in Ay, Que Lastima*) p.92

10.Oh, how full of briars is this working day world! **Ah, bu iş günü dikenli çalılarla dolu!**	B.	*As You Like It*	Simpsons Comics Strike Back (#17: *Bumblebee Man in Ay, Que Lastima*) *p.92*
11.Abandon hope all ye who enter hear **Ey buraya giren kişi, bütün umutlarını bırak ardında**	B.	*Divine Comedy*	Simpsons Comics Madness (#44: *The Prime of Miss Lisa Simpson*) *p.40*
12.All's well that ends well! Eh, boy? **Neyse her şey güzel bitti** değil mi oğlum?	G.	*All's Well That Ends Well*	Simpsons Comics Madness (#45: *Hamburger's Little Helper*) p.78
13.Well, All is well that ends well, and Bart got his just desserts. Hmmmm…Dessert. Eee, **iyi şeylerin sonu da iyi olur.** Bart da hak ettiği o şeker gibi sonucu aldı. Hımm,şekeer…	G.	*All's Well That Ends Well*	Simpsons Comics Madness (#47: *The Rise and Fall of Bartholomew J. Simpson*) p.126
14.If it were done when 'tis done, then 'twere well it were done quickly **Yapmakla olup bitseydi bu işi bir an önce yapardım**	G.	*Macbeth*	Simpsons Comics Madness (#46: *Angels With Yellow Faces*) p.87
15.Badges? We don't need no stinkin' badges!" **Rozet mi? Bizim lanet olası rozetlere ihtiyacımız yok.**	B.	*The Treasure of the Sierra Madre*	Simpsons Comics Madness (#45: *Hamburger's Little Helper*) p.77
16.This little light of mine / I'm gonna let it shine **Bir alev gönlümde parlar her günümde**	H.	a gospel song written for children	*Simpsons Comics Spectacular* (#7: *The Greatest D'oh On Earth*) p.41
17.When Flanders was in Simpson land / Let my people go **Flanders bir zamanlar Simpson ülkesindeyken / Halkımı bırak gitsin**	B.	*Go Down Moses (Old Testament, Bible)*	*Simpsons Comics Spectacular* (#7: *The Greatest D'oh On Earth*) p.47
18.All night, all day---Angels are watching over me, my lord **Tüm gün ve tüm gece meleklere emanetim Tanrım**	B.	*All Night, All Day,* hymn	*Simpsons Comics Spectacular* (#7: *The Greatest D'oh On Earth*) p.58
19. Remember when the church had that fundraiser, "get gritty for God?" He went for **Forty days and Forty Nights** without taking a	B.	*Bible*	*Simpsons Comics Simpsorama* (#11: *Fallen Flanders*) *p.13*

RELIGION

bath, and still smelled daisy fresh!			
Hatırlıyor musun, kilisenin "Tanrı için metanet" etkinliğinde **40 gün 40 gece** banyo yapmamıştı yine de misler gibi kokuyordu!			
20. Behold – **The mighty lamb.** Soon to be our bountiful feast.	B.	*Bible*	*Simpsons Comics Simpsorama (#12: Survival of the Fattest) p.47*
Hey gidi **kutsal koyunlar.** Yakında ziyafetimizi süsleyecekler.			
21.I did it! Let there be fire and there was fire, and it was good.	B.	Genesis 1:1-4	*Simpsons Comics Simpsorama (#12: Survival of the Fattest) p.50*
Başardım! Ateş olsun dedim ateş oldu. Çok da iyi oldu.			
22.They're not heavy, they're my brethern	H.	"He ain't heavy Father, he's my brother"	Simpsons Comics Strike Back (#18: *Get Fatty*) p.107
Bir gram et bin ayıp örtmez			
23. Of course, little soldier. Just remember: **His yoke is easy, and his burden is light**	C.	Matthew 11:28–30	Simpsons Comics Madness (#44: *Batman in Identity Crisis*) p.54
Elbette küçük asker ama sakın unutma,**"Boyunduruğumu taşımak kolay, yüküm hafiftir"**			
24. Whoever this Mr. B is, **I want his head on a platter…**With, eh, tartar sauce!	B.	Biblical story of the beheading of John the Baptist 14.8	Simpsons Comics Madness (#47: *The Rise and Fall of Bartholomew J. Simpson*) p.113
Bu Bay B her kimse, **onun kellesini altın tepside istiyorum.**			

In the translation of PN allusions, there is not a single strategy that stands out from the rest in terms of frequency. The only strategy which is not used is i.c (using the name but adding a detailed explanation). Apart from that, all the strategies in the list were used more or less equally. It is also seen that some allusions are transferred through strategies such as literal translation and combination of procedures, which not included in Leppihalme's (1997) proposed list (see Table 1, #5, #9, #11, #12). Whether the references in the PN class are modified or regular in terms of fidelity to the target text, or other variables such as markedness of the allusive language, and recognizability of the source of referent can be expected to influence the choice of strategies implemented. In the translation of a modified PN allusion which was creatively formed by making use of the sound similarity between words and thus additionally providing an aesthetic and fun effect to the text, the translators retain the name but change the modified allusion into a regular one by dispensing with the wordplay. It may be argued

that the translators' preference is motivated by the difficulty in rendering the modified allusion in a similar way with the intended meaning and effect in Turkish. Still, this preference to keep a possibly familiar name for competent readers with sufficient background knowledge offers guidance by easing the recognition of the allusive name (see Table 1, #2). There are two instances of using a TL name in translation of proper-name allusions. To give an example, the strategy of replacing the source text allusion "Beelzebub" with a SL name "gulyabani" can be attributed to the assumption that target text readers would fail to recognize the original alluding name which evokes biblical sources they are possibly unfamiliar with. (see Table 1, #14)

Regarding the strategies deployed in the translation of KP allusions, the most prevalent strategy is seen to be minimum change, that is literal translation. Literal translation of two quotes from *Maltese Falcon*, for instance, causes these allusive remarks to inevitably lose their connotations in the target language (Table 1, #1, #2). While the first example could result in incomprehensibility for readers who are unfamiliar with the source of referent, the second would integrate well with the text and offer a smooth reading yet gain a non-allusive quality that would not raise any sort of response in the reader. The translators disregarding the contextual and connotational meaning may be expected to result in a text that does not convey the overtones of the original allusion. Be that as it may, as the surface meaning is transferred directly, the text conceivably provides an opportunity for competent readers with adequate background knowledge or cultural familiarity to grasp specific implications intended in the original text. Adding extra allusive guidance in the text can be indicative of the translator's concern for addressing the needs of the target readers. To illustrate, in an instance of translating a religious allusion, the translators provide guidance through external marking that signals allusion to draw readers' attention to the fact that the content is borrowed and thus requires interpretation beyond the text. (see Table 2, #23). Putting the allusion into quotation marks is an example of such translatorial assistance that may help the recognizability of the keyphrase. Moreover, changing the subject from third person singular into first person singular is another way the translators emphasize that the key-phrase is a preformed material since the modified allusion is transformed into a regular one, thus giving a marked quality to the phrase which could possibly ease the identification of the allusion for the target audience. It appears that the translator can ease the recognizability of allusion for readers while at the same time preserving the connotational meaning. The rest of the preferred strategies result in reduction of allusion to sense or re-construction of allusive passage to recapture the special effects intended in the source text.

4. Conclusion

The present study identifies the literary and religious allusions in the *Simpsons Comics*, analyze the strategies adopted in their Turkish translations, and examine the utilization of these allusions by the author as a device for characterization in the series. The findings of this research suggest that allusions play a significant role in indirect characterization in the *Simpsons Comics*. The key traits of the characters are revealed through the

frequency of allusions either used by them or addressed to them. Also, the interpersonal relationships are reflected through the verbal interaction between the alluder and the alludee. As stated before, the challenges allusions as culture-bound elements pose in a text do not only stem from the fact that the meaning and connotations evoked are strongly embedded in the language or culture they arise from but also the success of translating allusions is closely linked to translator's familiarity with the allusive reference and its significance for the context. Rendering allusions from one language to another is as demanding as constructing allusion itself and making a clever use of it to enrich the content and style of any text. Translating an allusion that has strong evocations which are not necessarily but mostly built on common culture, and special effects elaborated to serve several linguistic, aesthetic, stylistic and literary functions within the text will be a concern on the part of any translator willing to embark on this creative task.

Based on the findings of this study, it is seen that there is a balanced distribution among strategies preferred for translating PN allusions. It can be claimed that translators make use of all retentive and modifying options to ensure a text in which target readers enjoy the foreign flavor without getting caught up in puzzlement. Nonetheless, it is worthy of note that omitting strategies such as the deletion of a PN that carries the allusive meaning and using a common name instead would cast away the allusion even if other effects are kept in the target text. Such losses, on the other hand, are inevitable, or perhaps even more likely, in allusion translations as in all translations. A text laden with allusions will direct the translator to a selection that requires minimal effort but maximum effect to transfer the allusive information as much as the textual, linguistic, and cultural constraints allow. Out of all PN allusions examined in this paper, some were translated with strategies that are not traditionally included in the relevant list proposed by Leppihalme (1997). Among these, PN allusions in the form of a title of a work are translated literally, and one reference to a fictional literary character was translated with a combination of procedures that sounds similar to what Leppihalme (1997) names 're-creation' in her list for KP allusions, but also differs in the degree to which the special effect or link to the source of referent is kept. Based on the above observations, it may be suggested that the possibility of a need to revise existing strategies for each group according to the text type and form of allusions under study should be considered.

As to KP allusions, the analysis has revealed that the translators have opted for retentive or omitting alternatives, but not used replacement options at all. It is seen that the highest frequency is associated with the strategy 'minimum' change. The predominant use of literal translation may partly be attributed to the fact that literary and religious KP allusion examined in the study include quotations with stylistic features or tone that diverge from the style of the context. Creating a simulated familiarity in another language to convey the same allusive tone without disrupting the integrity of the story, flow of events, and characterization is a time-consuming and highly challenging if not impossible. In line with these findings, two options are envisaged for allusions translated thus: firstly, allusion can integrate with co-text and gain a non-allusive quality; second, despite the lost allusiveness, the surface meaning transferred in literal translation can in some way evoke connotations for competent readers who

may identify the source of referent and re-form their interpretation of the text. KP allusions contain longer stretches of language than that of PN. For this reason alone, replacing the SL allusion with TL item as the translators have done in two cases may not be the optimal solution for KP allusions.

When the examples analyzed in this study are taken into account, it is seen that allusions hold a significant place in the representations of the characters. The characters alluding to the classical literary works are portrayed as well-read and learned while alluding to religious texts can highlight their devoutness and religious affiliation. The role that the authors attribute to the allusions in the text varies, and this diversity may not always come true in the reader's experience. The accumulation of knowledge and cultural familiarity assumed by the author does not ensure that the references will be recognized equally by each reader and interpreted in the desired level or direction. In texts like the *Simpsons Comics* brim with allusions, there may be cases where multiple functions overlap, but one function often outweighs another. In the view of such information, it is seen that the type of source characters allude to, their frequency of alluding, and the context in which such implicit meanings are constructed not only reflect the most important aspects of their personality, they also provide an additional function closely related to the characterization, establishing the balance of power relations between the characters.

To conclude, allusions can be found in all kinds of texts in many different forms and with significant functions. Not only a device used by the author for establishing interpersonal relationships between characters, reflecting power balances and drawing on shared knowledge, they are also unique tools that form a similar bond between the writer, the translator, and the reader in the creation, re-creation, and interpretation of meanings- just like the exclusive bond established between fictional characters in dialogue when one catches the allusion the other makes and responds accordingly.

It should be noted that this study is limited to five books of the *Simpsons Comics* that compile twenty-two issues in total, and the first and only Turkish translations available at market. Additional studies need to be carried out on the use and translation of different forms of allusions in similar text types to expand on the generalizations to be drawn. It is hoped that this study will provide some insights into the multidimensional nature of allusions and stimulate the interest of future researchers that concern themselves with the field of allusion studies.

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