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SUBTITLE TRANSLATION OF ALLUSIONS FROM ENGLISH TO TURKISH: THE CASE OF SHERLOCK SERIES GÖNDERMELERİN İNGİLİZCEDEN TÜRKÇEYE ALTYAZI ÇEVİRİSİ: SHERLOCK DİZİSİ İNCELEMESİ

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Abstract

Intertextuality, by and large, appears in a wide range of fields including literature, arts and audiovisual contents. One of the prominent areas of its existence is in films and TV series where it is often presented as allusions. Subtitle translation of culture-specific items such as allusions has been a significant issue as mass media technologies and contents have started to circulate around the globe in an increasing swiftness. Regarding the spatial and temporal restrictions of subtitling which, to some extent, seem to be problematic especially with the culture-bound sections, it is crucial to render the allusions in the best way possible. In the subtitle translation of allusions, translators mostly tend to retain the original and keep the source text allusions intact. Within the framework of Kristeva's concept of intertextuality, this study aimed at identifying the allusions in the TV series *Sherlock* and categorizing them according to Leppihalme's (1997) classification of allusions based on a quantitative research analysis. Following Leppihalme's suggested strategies, the present study sought to find what strategies were employed for the subtitle translation of these allusions in *Sherlock*. The results indicated that retention was the most frequent and appropriate strategy for the NP (Proper-name) allusions, and literal and standard translations for the KP (Key-phrase) allusions.

Keywords: Allusion Translation, Subtitling, Culture-Specific, Translation Strategy, *Sherlock*

Öz

Metinlerarasılık, genel olarak edebiyat, sanat ve görsel-işitsel içerikler dahil olmak üzere birçok çeşitli alanda ortaya çıkmaktadır. Metinlerarasılığın, genelde gönderme şeklinde en çok karşımıza çıktığı alanlardan birisi de film ve dizilerdir. Kitle iletişim teknolojileri ve içerikleri dünya çapında artan bir hızla yayılmaya başladığından, gönderme gibi kültüre özgü öğelerin altyazı çevirisi önemli bir konu haline gelmiştir. Bir ölçüde, özellikle de kültüre özgü kısımlarda, problemlili görünen altyazının konumsal ve zamansal kısıtlamaları göz önüne alındığında, göndermelerin mümkün olan en iyi şekilde çevrilmesi oldukça önem arz etmektedir. Göndermelerin alt yazı çevirisinde, çevirmenler çoğunlukla orijinali muhafaza etme ve kaynak metindeki göndermeleri olduğu gibi tutma eğilimindedirler. Bu çalışma, nicel araştırma analizine dayalı olarak, Kristeva'nın metinlerarasılık konsepti çerçevesinde, *Sherlock* dizisindeki göndermeleri tespit etmeyi ve Leppihalme'nin (1997) gönderme sınıflandırmasına göre kategorize etmeyi hedeflemiştir. Leppihalme'nin önerdiği stratejiler kapsamında, bu çalışmada *Sherlock* dizisindeki göndermelerin altyazı çevirisinde hangi stratejilerin kullanıldığını bulmayı amaçlanmıştır. Sonuçlar, NP (özel isim) göndermeleri için en sık kullanılan ve uygun olan stratejinin (olduğu gibi) muhafaza etme olduğunu; KP (anahtar cümle/ibare) göndermeleri için de, birebir ve standart çeviri stratejilerinin olduğunu göstermiştir.

Anahtar Kelimeler: Gönderme Çevirisi, Altyazılama, Kültüre Özgü, Çeviri Stratejisi, *Sherlock*

INTRODUCTION

Through enormous advancement in the film sector and internet/technology, a large amount of multimedia items has surrounded people from all over the globe. TV series and films have been so common and accessible that one can reach any sort film, TV show or series in the blink of an eye. All these works need a meticulous touch in order to render the actual sense and meaning into another language as it is still far from reality for the peoples of different geographies to understand each other and communicate in a single specific language. Thus, the task of the subtitle translators is of great significance since there is a huge demand in different TV series, films and other audiovisual programs. Moreover, through proper and careful language use, subtitles represent different cultures and promote literacy within the communities of countries. In the process of subtitling an audiovisual content, perhaps the most problematic and complex section seems to be the transfer of the culture-specific references. In addition to spatial and temporal restrictions of subtitling, cultural items and allusions are adding up to the formidable burden as well. As Koolstra et al. (2002) puts, an audiovisual translator encounters hard decisions regarding what to omit and add during the translation process and s/he is frequently pushed to keep the essence and prevent the loss of any important meaning, message or sense.

As intertextuality performs the duty of forming and enriching the literary works and audiovisual contents, the readers and the audiences inevitably and frequently encounter with them. Accordingly, as it is supported by the following scholars' opinions and studies, intertextual allusions play a substantial role in *Sherlock* as it has allusions from historical, literary and social works, events and figures. The BBC's famous series *Sherlock* (2010-2017) has gained a worldwide attention and it has caught the attention of a large Turkish audience as well. All these allusions constitute the indispensable part of the series and make it more effective and gripping for the audience. Hence, the reason behind choosing *Sherlock* for this study is that it can be regarded as rich in allusions, as "in Sherlock Holmes' case could be the Britishness, of Victorian as well as modern times London culture" (Wendt, 2015, p. 6). Accordingly, Lauridsen also stresses the intertextual aspect of the series: "...as knowing audiences enjoy the privilege of recognising 'the presence of one text in another', they engage in an intertextual reading of the series; and *intertextuality* is a key feature in *Sherlock* as well as in the series' relation to audiences." (Genette, 1981, p. 3, as cited in Luridsen, 2017). Therefore, the issue of the subtitle translation of intertextual allusions in *Sherlock* is an essential topic of investigation.

Although rare, there are several researchers who studied the subject with different approaches and cases (Kalıpcı, 2018; Ruokonen, 2016; Bertell, 2014; Liu & Jia, 2014; Jazmawi, 2013; Salehi, 2013 and Hellgren, 2007). Within this perspective, the present study seeks to reveal the strategies applied in the aforementioned series' subtitle translation in order to contribute to the field of subtitle translation with the specific attention to the translation of allusions.

Thus, the present study aims to identify the allusions and the strategies applied in the Turkish subtitles to draw attention to the importance of appropriate and effective translation of allusions. In order to do that, answers to the following questions were sought: 'What allusion types are predominantly included in the series?' and 'What translation strategies are used to render the allusive items in the Turkish subtitles?'. Therefore, in the light of the findings of the study, the ultimate goal is to display the most widely used strategies for the handling of the thorny issue of allusions in subtitle translations by conducting a case study. This study also intends to increase the attention of both subtitle translators and academics in the field of translation studies to center upon the matter of how to tackle the allusions in subtitles. This study was conducted under quantitative research within the scope of Leppihalme's classification of allusions and subtitle strategies.

There are some limitations to this study. Some visual allusions were also found through some images in the series; however, the main focus of the study was on the written or verbal allusions. Additionally, the whole 4 seasons (13 episodes in total) can be studied in the further researches as this study was conducted on the first 2 seasons (including the special episode, *The Abominable Bride*) (Gatiss, Moffat & Mackinnon, 2016).

1. REVIEW OF LITERATURE

To start with, it would be wise to flash on some related terms to emphasize the interrelation of intertextual allusions with translation and the audiovisual contents in particular. The term intertextuality was first coined by Kristeva (1969) and has been widely used and expanded since then. It was founded on Ferdinand de Saussure's (1959) theories of semiology. In his work, Saussure (1959) points that texts cannot be considered as free of other texts. On the other hand, terms such as dialogism and heteroglossia, proposed by Bakhtin (1984), form the background of Julia Kristeva's theory of intertextuality. Also, in the 1970s, these ideas were expanded further by Barthes (1981). Like Barthes, Kristeva also considers reading a text as "complicated" and "heterogeneous practice" by which the previous texts are put in a dialogue with the new ones

(Becker-Leckrone, 2005, p. 13). As for Graham Allen, “intertextuality is an attempt to understand literature and culture in general” (Allen, 2000, p. 7) and it “foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life” (Allen, 2000, p. 5). Kristeva basically claims that texts do not simply come out of the authors’ mind, instead they assemble the texts from the pre-existing ones. As Kristeva suggests, texts are constituted through “mosaic of quotations” and they are the transformation or absorption of another text or texts (Kristeva, 1986, p. 37). In fact, quotations and allusions are indispensable infiltrations existing in the embodiment of intertextually created texts. Through the use of parody, allusion, pastiche, quotation, translation, irony, calque and plagiarism (Genette, 1997, p. 37) understanding of the text is facilitated. It is a literary discourse strategy which writers, speakers and/or audiovisual media make use of. Intertextuality can be regarded as a passage or transition from a sign system into another one, which contains alteration and destruction of the previous (old) position and constitution of a new one (Kristeva, 1984, p. 60). As for allusion in particular, it is a kind of intertextual reference which is rich in culture-bound, social, political, literary and historical aspects and requires an attentive effort in the process of translation. Allusion is “a reference which is indirect in the sense that it calls for associations which go beyond mere substitution of a referent” (Irwin, 2002, p. 521). Allusion is usually illustrated by a ‘frame’. A frame is a ‘combination of words that is accepted in the language community as an example of preformed linguistic material’ (Leppihalme, 1997, p. 41). According to Burr (2003), allusions have the function of displaying intertextual situations which embellish the works and boost the readers’/audiences’ engagement in the text. Accordingly, Thomas (1986, as cited in Bamman & Crane, 2008) asserts that allusions perform two vital functions: “to express similarity between two passages, so that the latter can be interpreted in light of the former; and to simultaneously express their dissimilarity as well, in that the tradition they recall is revisited”. It is obvious that the existence and use of allusions help the series and films convey their messages and contents in a more effective way. Thereupon, it becomes a serious and important mission to tackle and render these units in an equally effective way as in the source text/language. Since it is an arduous subject and only few scholars dealt with the allusion issue in Turkish subtitles, it becomes even more essential to amplify such studies in this area through identifying, classifying and explaining the strategies in the translation processes.

Beginning from the late 1970s and early 1980s, domination of source text has lost its central position and target text and the functional effect on the receptors have started to be the focal point of the researchers. Hence, as Cintas and Remael (2007) put it, we cannot evaluate it

as a mere linguistic process and/or activity without regarding the culture phenomenon. With the involvement of its intercultural aspect and mass demand, contemporary/audiovisual translation has been unavoidable as many countries need these contents in their own languages either through subtitles and/or dubbings. Parallely, mass globalization and advancement in technology have made subtitled films and series quite common and popular all over the world.

In a basic sense, subtitling is “the process of providing synchronized captions for film and television dialogue” (Shuttleworth & Cowie, 1997, p. 161). According to O’Connell (2007) subtitling is “supplementing the original voice sound track by adding written text on the screen” (p. 169). Although a proper and effective rendering of the ST messages is an expected duty from the subtitle translators, obvious temporal and spatial constraints of subtitling appear as laborious hurdles as well. Technically, according to Cintas and Remael (2007), the average (subtitle) is supposed to be based on ‘6-second rule’ where 2 full lines with approximately 35 characters are displayed on the screen. Considering all these factors, subtitle translation requires a delicate effort and an adequate linguistic, cultural and technical background especially with the rendering of allusions.

Overall, intertextuality encapsulates the concept of allusion and all these intertextuality terms and allusion definitions drive us to their intertwined relationship and show us the importance of these items in *Sherlock* series. In order to identify and categorize these allusions, Leppihalme’s (1997) categorization and list of strategies to translate the allusions were applied in the study. Leppihalme divides the allusions into two main categories as Proper Name allusions (PN) and Key Phrase allusions (KP). PN allusions are translated under three main strategies and their sub-strategies: “retention of the name” of which subcategories are using the name as such; using the name, adding some guidance; using the name, adding a detailed explanation, i.e. footnote; “replacement of the name by another” subcategorized with the replacing the name by another SL name and replacing the name by a TL name; and “omission of the name” divided into subcategories as omitting the name, but transferring the sense by other means and omitting the name and the allusion altogether. On the other hand, Leppihalme proposes nine strategies for the translation of KP allusions: use standard translation; literal translation; add extra allusive guidance to the text; additional information via footnotes, endnotes; features indicating the presence of borrowed words; replace with a performed TL item; rephrase the allusion with an overt expression of its meaning; recreation: creatively constructing a passage that reproduces its effect; omission of the allusion. All these categories and subcategories are utilized in the categorization of the allusions in this study.

Since intertextuality ties various textual, historical, literary, social, political and cultural aspects together, allusion, as a branch of intertextuality, is flashed in *Sherlock* and makes it an attention-grabbing work which creates a substantial effect on the contemporary audience. Therefore, subtitle translation of the allusions becomes an essential issue and all the findings in this study aim to show the strategies used in the translation of allusions in the light of Leppihalme's categories. Most importantly, this study also aims to display the appropriate strategies in the rendering of the allusions.

2. METHODOLOGY

2.1. Methodological Design

The present study is based on a quantitative analysis in the framework of Leppihalme's (1997) classification and subtitle translation strategies for allusions. According to Leppihalme (1997), proper allusive names (PN) refer to real life or fictional figures, politicians and historical persons, international names or names of famous works that are known by a lot of people around the world; on the other hand, KP allusions involve phrases, quotations or explanations from any sort of literary, historical and political work or phenomenon that holds a referential aspect. The scope of the study covers the first 2 seasons (6 episodes and one special episode entitled *The Abominable Bride*) of the BBC's *Sherlock* series and the allusions included in the episodes. Each episode has a running time of approximately 90 minutes. The series were obtained and watched through official technology and media services company Netflix. At the same time, the original scripts of the related series were downloaded from the internet. The allusive units were detected during watching process and checked through the scripts by the researchers (experts). Through a careful effort, the PN allusions were found to be 20 whereas only 6 KP allusions were identified in the corpus. Out of the 20 PN allusions, 10 items were chosen by using simple random sampling. After the allusive units were identified and categorized by the researchers, they were evaluated and interratered by 2 experts from the field of translation studies and English literature. In accordance with ratings and evaluations of the experts, the allusions were grouped under proper noun (PN) allusions, key phrase allusions (KP). Then, the strategies used to render the allusive subtitles were also determined and tabled by the researchers and evaluated by the experts to be analyzed.

2.2. Data Analysis

During the data analysis process, two main tables were used to display the PN and KP allusions. After identifying the allusions, their English (original) versions, reference information,

Turkish subtitles and translation strategies were demonstrated in the subsequent columns on the tables. All the allusions (10 NP and 6 KP) were included in the tables. The allusions were typed in bold. The categories and the translation strategies of the allusions were displayed in the pie charts with their percentages.

2.1.1. Proper name allusions.

As a historically and literally dense work, *Sherlock* is rich in allusions and proper name allusions in the series were mainly translated through Leppihalme's (predominantly) retention, replacement and omission strategies as shown in the below table. Table 1 shows the NP allusions with their reference information, explanations, target language (Turkish) translations and the strategies used in the subtitle translation process. It is obviously seen that retention is the dominant strategy with the percentage of 80 %. It is also observed that the professional translator resorted to replacement and omission strategies only one time.

Table 1: List of PN (proper name) allusions in *Sherlock* series

Source Language (English)	Allusion	Target Language (Turkish)	Translation Strategy
-Not exactly Fort Knox .	Fort Knox is a military base in America where a large portion of the United States' official gold reserves is kept.	- Fort Knox değil herhalde.	Retention of the name (using the name as such)
-I suppose it's never going to trouble Egon Ronay , is it?	Egon Ronay was a well-known food critic in the United Kingdom.	-Sanırım Egon Ronay 'ın hiç böyle sorunları olmayacak.	Retention of the name (using the name as such)
- Janus Cars. -The clue is in the name	It is an ancient Roman God with two faces, representing the god of beginnings, gates	- Janus Cars. -İpucu isimde -İki yüzlü olan tanrı	Retention of the name (using the name as such)

Subtitle Translation of Allusions from English to Turkish: The Case of Sherlock Series

-The God with two faces? -Exactly.	transitions, time duality etc.	mi? -Evet.	
-Oh, who's this? - Sekhmet . Named after the Egyptian goddess.	Rooting from the word 'sekhem' and meaning 'power of might', it is the name of an ancient Egyptian goddess.	-Bu da kim? - Sekhmet . Bir Mısır tanrıçasının ismini verdik.	Retention of the name (using the name as such)
-You are like Laurel and Hardy , you two! What's going on?	They were a comedy duo in Classical Hollywood era of American Cinema. One is tall and the other is short (depicting Sherlock and Dr. Watson)	- Laurel ile Hardy gibisiniz, neler oluyor?	Retention of the name (using the name as such)
-Have you ever heard of the Golem ?	A gigantic Jewish folk story figure/man (assassin) made of clay.	-Hiç Golem 'i duydun mu?	Retention of the name (using the name as such)
-Nicked all his Smurfs ?	<i>The Smurfs</i> is a comic/cartoon with a group of blue, manlike creatures.	- Şirinlerini mi arakladın?	Replacement of the name by another (replacing the name by a TL name)
-Broke his Action Man ?	It is originally an action figure toy taking part in various media forms such as cartoons, games and animations.	- Action-Man 'ini mi kırdın?	Retention (using the name as such)
-...This is an	This is an obvious	-...Bu eşi benzeri	Omission of the name

<i>Orwellian</i> measure on a scale unprecedented...	reference to George Orwell's novel <i>1984</i> .	görülmemiş...	(omitting the name and the allusion altogether)
-My Boswell is learning.	Boswell is a Scottish biography writer, he wrote <i>The Life of Samuel Johnson</i> .	- Boswell 'im öğreniyor.	Retention of the name (using the name as such)

As seen in the table, all three main strategies were used in the subtitle translation whereas from these main strategies, only 'using the name as such', 'replacing the name by a TL name' and 'omitting the name and the allusion altogether' were used. However, other four subcategories (using the name, adding some guidance; using the name, adding a detailed explanation, i.e. footnote; omitting the name, but transferring the sense by other means and replacing the name by another SL name) were not resorted.

2.1.2. Key phrase allusions

Key phrase allusions were found to be less than PN allusions, there are 6 KP allusions detected in the corpus. The findings in the KP allusions table show that standard and literal translation were the leading strategies, while rephrasing was used only once.

Table 2: List of KP (key phrase) allusions in *Sherlock* series

Source Language (English)	Allusion	Target Language (Turkish)	Translation Strategy
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Subtitle Translation of Allusions from English to Turkish: The Case of Sherlock Series

<p>-Impossible to sustain a smoking habit in London these days.</p>	<p>Sherlock’s this utterance is a reference to original Sherlock’s drug habit and a possible reference to the smoking ban in the UK as well.</p>	<p>-Bugünlerde Londra’da sigara alışkanlığını sürdürmek imkansız.</p>	<p>Literal translation</p>
<p>-Everything in the West has its price.</p>	<p>This is a reference to the clash and difference of the East and the West. It represents the justice in the West as opposed to the East and Sir Arthur Conan Doyle’s views on the Eastern countries in his original works.</p>	<p>-Batıda her şeyin bir değeri vardır.</p>	<p>Literal translation</p>
<p>-Gottle o’ gear, gottle o’ gear,</p>	<p>It’s a famous phrase of a ventriloquist’s attempt to say “bottle of beer” which is normally difficult for them to say. To treat Watson like a ‘puppet’ in a mocking way and show his power to Sherlock, Moriarty uses this utterance.</p>	<p>-Gir şişe giya, gir şişe giya.</p>	<p>Rephrase the allusion</p>

-A little trace of bread crumbs , hardback copy of fairy tales .	This is an allusion to German Grimm Brothers' fairy tale <i>Hansel and Gratel</i> .	-Ekmek kırıntularından bir yol Ciltli bir masal kitabı...	Standard translation
- Sir Boast-A-Lot was the bravest and cleverest knight at the round table .	An allusion to the famous 14 th century chivalric romance <i>Sir Gawain and the Green Knight</i>	-Sör çok övünen, yuvarlak masanın en cesur ve en zeki şövalyesiymiş .	Standard translation
-I'm part of a campaign , you know. -Huh? Campaign? - Votes for women .	This is an allusion to the 'Women's Rights Movement' obviously referring to the 'Suffregette Movement' in the late 19 th century.	-Ben kampanyanın bir parçasıyım -Kampanya mı? - "Kadınlar için oy."	Standard translation

As it can be observed in the above table, 'literal translation', 'standard translation' and 'rephrasing the allusion' strategies were used in the translation of the KP allusions. The other six strategies (add extra allusive guidance to the text; additional information via footnotes, endnotes; features indicating the presence of borrowed words; replace with a performed TL item; recreation: creatively constructing a passage that reproduces its effect; omission of the allusion) were not used by the subtitle translator.

3. RESULTS AND DISCUSSIONS

In this section, the quantitative data of the research is displayed through a figure where it is divided into Leppihalme's NP and KP allusions. Although there were some non-verbal or visual references, the PN and KP allusions with their subtitle translations were given the utmost attention. These allusive units are considered to be substantial parts in the series which keep the receptors' interest vivid and, to some extent, perform the duty of connecting historical, social, ideological and literal points with the audiences' background knowledge and/or introducing them with new information through subtitles.

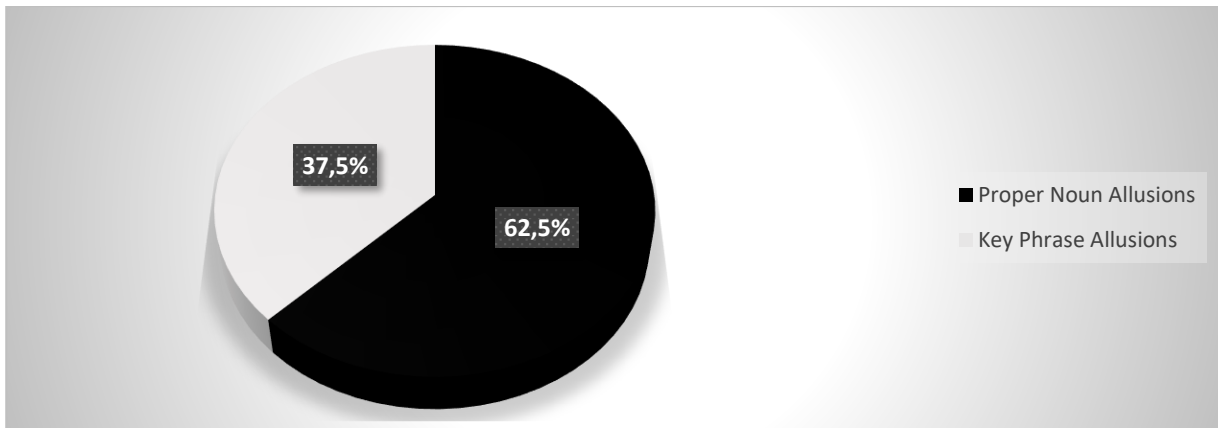


Figure 1. Percentages of PN and KP allusions in the corpus

As it is shown in the above figure, 62,5 % of the data is PN allusions (n=10) and 37,5 % is KP allusions (n=6). The PN allusions were found to be 20, however through random selection 10 of them were included in the study.

Throughout the related episodes of the series, it was observed that Leppihalme's certain strategies suggested for the translation of allusions were used in varying frequencies. Figures 2 & 3 below display the number of times and percentages of each strategy used in the subtitling of PN and KP allusions.

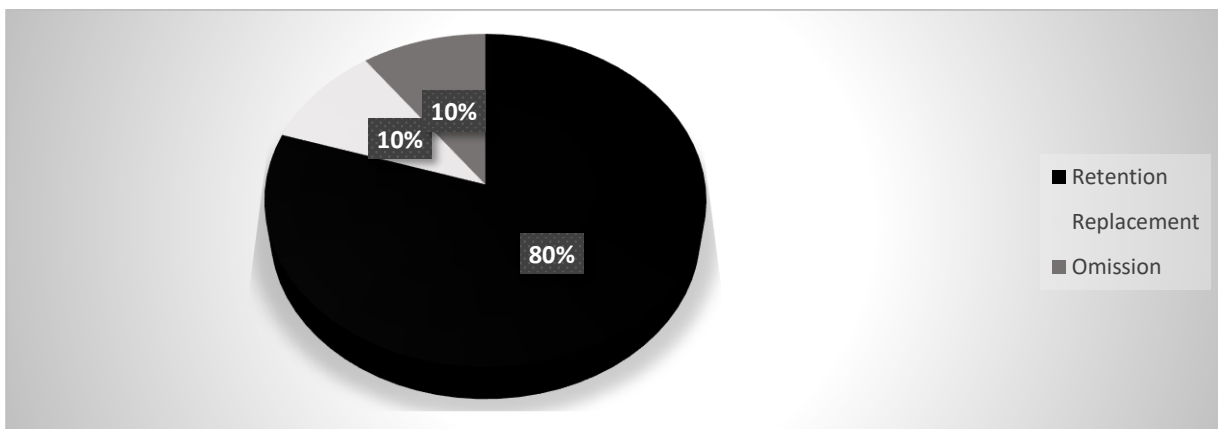


Figure 2. Percentages of translation strategies used for PN allusions in the corpus

Figure 2 displays that retention was the most used strategy with the percentage of 80 % (n=8), while replacement and omission strategies were 10 % (n=1) each.

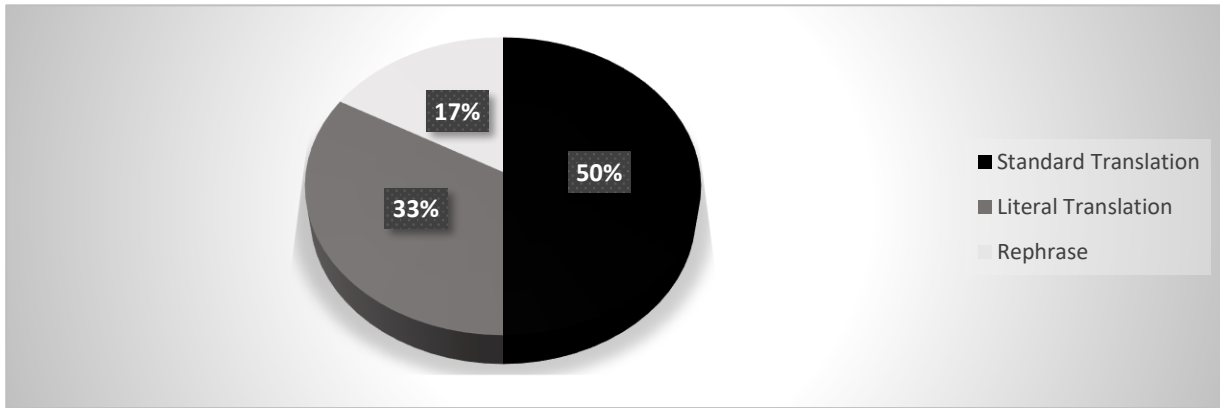


Figure 3. Percentages of translation strategies used for KP allusions in the corpus

Figure 3 shows that standard translation strategy was the most used one with the percentage of 50 % (n=3), whereas literal translation strategy was 33 % (n=2), and rephrase was the least used strategy with 17 % (n=1).

4. CONCLUSION

The purpose of this study was to carry out a quantitative analysis of the Turkish subtitles of allusions in the BBC's *Sherlock* within the framework of Leppihalme's (1997) classification and suggested strategies for the translation of allusions. In the subtitle translation of allusions, translators mostly tend to retain the original and keep the source text allusions as intact as possible. The analysis was conducted on the first 2 seasons (6 episodes and one special episode called *The Abominable Bride*). The allusions in the corpus were categorized mainly into proper name and key phrase allusions. Although a contemporary series, *Sherlock* is originated from a combination of historical, literary and social background, and substantial function of allusions is one of the inevitable aspects of such works. Hence, the present study attempted to display the allusions with the applied translation strategies. To this end, through a careful effort, the PN allusions were found to be 20, however through random selection 10 of them were included in the study and 6 KP allusions were identified in the corpus. 62,5 % of the data is PN allusions (n=10) and 37,5 % is KP allusions (n=6). Of the 10 NP allusions, 8 were rendered through retention strategy, 1 through replacement strategy and 1 of them were handled with omission strategy. Retention was the most used strategy with the percentage of 80 % (n=8), while replacement and omission strategies were 10 % (n=1) each. It is obviously seen that the subtitle translator tried to convey the sense of the proper name allusions mainly by retention strategy. As for the key phrase part, which is scarce in number compared to NP and found to be 6, 3 of them

were translated through standard translation, 2 of them were translated by literal translation while 1 one of them was rendered through rephrasing strategy. Standard translation strategy was the most used one with the percentage of 50 % (n=3), whereas literal translation strategy was 33 % (n=2), and rephrase was the least used strategy with 17 % (n=1).

As it is witnessed, with the translation of the PN allusions, four subcategories of the strategies were not used. An important reason for this situation is that the retention strategy dominates a substantial part of the allusion translation. Another possible reason could be the fact that wider sampling would probably lead to the use of all these aforementioned subcategories. On the other hand, with the translation of the KP allusions, six strategies were not resorted. The potential reasons for this situation could be the limited number of the KP allusions and the predominant idea of the translator to retain the original sense allusions basically through standard and literal translation strategies.

Overall, it can be said that the subtitle translations of the NP allusions in the corpus were handled predominantly by keeping the allusions as such and then replacing them by appropriate TL names while with the KP allusions, standard and literal translation were preferred in subsequently descending frequency. Omission was not resorted much and that seems to repeat and show us the fact that the allusions are essential elements in the audiovisual works/contents that are rich in historical, social and literal aspects.

The results indicate that retention strategy was dominantly applied in the translation of the NP allusions, while for the KP allusions standard and literal translation strategies were the leading ones. The reason behind this retention preference probably stems from the fact that the allusions are special, eye-catching, effective and sometimes culture-bound parts that hold distinctive aspects and thus the translators do not tend to lose their original effect and try to convey them as similar as possible mainly through retention strategy.

As allusions are indispensable part of series, through the present study and in the light of these findings, it can be asserted that the subtitle translators should pay regard to the results and translate the NP allusions mainly by applying retention strategy, and standard and literal translation strategies for the KP allusions.

Regarding the limitations and future suggestions, a full 13 episodes of the series can be studied in terms of allusions. Additionally, the dubbing and visual versions of the allusions may be examined as well. This study also embarked on a possible duty to direct, inform and urge the translation students, translators, educators and researchers to evaluate the allusions as a crucial

dimension of translation and translation studies and deal with them in a rigorous way in the light of above-mentioned findings and strategies.

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EXPANDED SUMMARY

Along with the enormous advancement in the film sector and the internet, a large amount of multimedia items has surrounded the lives of people from all over the globe. Nowadays, TV series and films have been so frequent and accessible that one can reach any sort films, TV shows or series with a petty effort. Regarding proper translation, all these works require a meticulous work in order to render the actual sense and meaning into another language as it is still far from reality for the peoples of different geographies to understand each other and communicate in a single specific language. That being said, subtitle translation has gained a substantial role in exchanging cultures. In accordance with culture, some of the multimedia contents are embedded with intertextual items or references and allusion is a common aspect the audiences come across. Transfer of such items might be formidable during subtitling as it is spatio-temporally restricted.

This study aimed to search and display the general tendencies and strategies of the subtitle translators in the translation of the allusions. The research questions were: ‘What allusion types are predominantly included in the series?’ and ‘What translation strategies are used to render the allusive items in the Turkish subtitles?’.

In the literature section, numerous scholars such as Kristeva (1969), Bakhtin (1984) and Graham Allen (2000) were mentioned as they are the leading figures in the introduction and elaboration of the concept of intertextuality. Some of the key terms and specifically the definition and the types of allusion were touched upon. As for the exemplary case studies, although rare, several researchers' studies in the similar subject were referred. All these researchers studied the cases with a slightly different or similar approaches (Kalıpcı, 2018; Ruokonen, 2016; Bertell, 2014; Liu & Jia, 2014; Jazmawi, 2013; Salehi, 2013 and Hellgren, 2007).

Regarding the methodology, the present study is based on a quantitative analysis with a case study in the framework of Leppihalme's (1997) classification and subtitle translation strategies for allusions. The scope of the study covers the first 2 seasons (6 episodes and one special episode entitled *The Abominable Bride*) of the BBC's *Sherlock* series and the allusions included in the episodes. Each episode has a running time of approximately 90 minutes. The series were obtained and watched (under official subscription) through official technology and media services company Netflix. The allusive units were detected during watching process and checked through the scripts by the researchers (experts). During the data analysis process, two main tables were used to display the PN (Proper-name) and KP (Key-phrase) allusions. After identifying the allusions, their English (original) versions, reference information, Turkish subtitles and translation strategies were demonstrated in the subsequent columns on the tables.

In the findings, the PN allusions were found to be 20, however through random selection 10 of them were included in the study and 6 KP allusions were identified in the corpus. 62,5 % of the data was PN allusions (n=10) and 37,5 % is KP allusions (n=6). Of the 10 NP allusions, 8 were rendered through retention strategy, 1 through replacement strategy and 1 of them were handled with omission strategy. Retention was the most used strategy with the percentage of 80 % (n=8), while replacement and omission strategies were 10 % (n=1) each. As for the key-phrase (KP) part, which is scarce in number compared to NP and found to be 6, 3 of them were translated through standard translation, 2 of them were translated by literal translation while 1 one of them was rendered through rephrasing strategy. Standard translation strategy was the most used one with the percentage of 50 % (n=3), whereas literal translation strategy was 33 % (n=2), and rephrase was the least used strategy with 17 % (n=1).

Overall, the results indicated that retention strategy was dominantly resorted and applied in the translation of the NP allusions, while for the KP allusions standard and literal translation strategies were the leading ones.