

## Proper-Name Allusions in Audiovisual Translation: A Comparative Analysis of Human and ChatGPT Translation Strategies

Ava Yazdchi 

MA in Translation Studies, Department of English Language and Literature, Faculty of Foreign Languages, University of Isfahan, Isfahan, Iran

Mahmoud Afrouz\* 

Associate Professor, Department of English Language and Literature, Faculty of Foreign Languages, University of Isfahan, University of Isfahan, Isfahan, Iran

### Abstract

Allusions are culture-specific references that are able to create important challenges in audiovisual translation, particularly in subtitling. This study investigates the translation of proper-name allusions in Persian subtitles produced by a human translator and by ChatGPT using both simple and detailed prompts. Leppihalme's (1997) model of allusion translation served as the analytical framework. The corpus comprised nine English-language films and one episode of *Fargo* (2014), with proper-name allusions identified, classified, and analyzed to determine the strategies used by the human translator and ChatGPT. The findings showed that retention-based strategies predominated across all three datasets. The researchers proposed a specific retention type, which was the most frequently used strategy. Human translations employed it more often than ChatGPT, indicating greater attention to audience comprehension. Detailed prompts produced only minor variations, suggesting limited influence of prompt engineering on ChatGPT's translation strategies. These findings contribute to providing insights into the translation of culture-bound allusions by both human translators and AI systems.

**Keywords:** Allusion translation, audiovisual translation, translation strategies, human translation, ChatGPT translation

\*Corresponding author: [afrouz300@gmail.com](mailto:afrouz300@gmail.com)

**Cite this article:** Yazdchi, A., & Afrouz, M. (2026). Proper-name allusions in audiovisual translation: A comparative analysis of human and ChatGPT translation strategies. *Translation and Interpreting Research*, 3(11), 13-25. <https://doi.org/10.22054/tir.2026.94489.1072>



© 2026 – Allameh Tabataba'i University Press

Print ISSN: 3092-6599

Online ISSN: 3060-7019

Publisher: Allameh Tabataba'i University Press

Published: 30.09.2026

Accepted: 05.08.2026

Received: 02.07.2026

## 1. Introduction

Allusion is a passing reference to a historical person, event or place or to another person or literary work (Abrams, 1993; Harpham, 2014). As Irwin (2002, p. 521) states, “allusion is a reference which is indirect in the sense that it calls for associations which go beyond mere substitution of a referent. Allusions typically draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature.” One of the cultural-bound elements in a text is allusion. Allusions are expected to convey meanings that are beyond the words used (Leppihalme, 1997). Allusions can establish tone, create implied associations, contrast two objects or events, and bring readers outside the story’s limitations into a new world of experience. Due to their brevity and indirectness allusions are different from other forms of reference.

The function of allusions in Persian subtitles may change because of different ways allusions could be translated. As Burr (2003) believes, the function of allusions could be as instances of the intertextuality that is expected in the genre, and this can enrich the involvement of the audience in the text. Leppihalme (1997) notes that allusions often have literal translations and their connotative and pragmatic meaning is ignored to a great extent. Cultural bumps are created due to these translations. In his book, Leppihalme (1997) proposes a model that includes strategies for translating allusions. He notes that, because of the cultural function of allusions, translators must take responsibility for translating them.

It is of great importance to take into consideration that the allusions of the source text and their sources are only familiar in the source culture and to the viewers of the source language. As Leppihalme (1997) points out,

allusions presuppose a particular kind of receiver participation. The words of the allusion function as a clue to the meaning, but 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 feature linked to the name. Some allusions have developed into clichés or been lexicalized so that they are no longer necessarily popularly linked with their original sources; others presuppose familiarity with esoteric sources and are recognized by a small minority of receivers only. (p. 4)

This makes translating allusions challenging, as it requires translators to be bicultural so the meaning can be understood across a cultural barrier (Leppihalme, 1997). In AVT, the challenge of translating allusions also exists, since some cultures are distant from each other. A careful analysis is therefore needed in translating AVT products. This study focuses on allusion in AVT and its translation by human translators. Another important focus of this study is understanding the importance of AI prompt engineering in translations produced by ChatGPT. As mentioned by Jiao et al. (2023, p. 1), “ChatGPT is essentially a large language model, which needs prompts as guidance to trigger its translation ability”.

This study intends to investigate the extent to which allusive references are rendered in Persian subtitles of some English movies. This study also seeks to explore the strategies used to translate allusions based on Leppihalme’s (1997) model.

Therefore, this study tries to find the answers to the following questions:

1. What are the strategies used to translate proper-name allusions based on Leppihalme’s (1997) model?
2. To what extent does Leppihalme’s (1997) model cover strategies of translating allusions by subtitlers?

3. To what extent do the outputs of ChatGPT with a simple prompt differ from ChatGPT with a detailed prompt?

## 2. Literature Review

Salehi (2013) studied the translation of 100 verbal allusions, including proper-name allusions (PN), key phrase allusions (KP), semi-allusive comparisons (SACs), and stereotyped allusions in four English films, namely *Kill Bill Vol. 1*, *Kill Bill Vol. 2*, *O Brother, Where Art Thou?*, and *Pulp Fiction*, and their Persian subtitles. It used the framework of intertextuality and Leppihalme's (1997) classification for analysis. The researcher intended to identify common translation strategies and observe any functional changes in allusions at macro and micro levels. The study came to the conclusion that the most frequently used translation strategies were minimal change and keeping the names unaltered. Furthermore, the study indicated that in most cases, the functions of these allusions tend to weaken or change during the translation process in Persian subtitles. The researcher could have used films from different genres to make the results more generalizable.

Jazmawi (2013) explores the translatability of post-modern cultural allusions in comedy TV shows. This study analyses episodes from *Friends*, *The Flintstones*, and *The Simpsons*. It aims to provide practical solutions for translators to preserve the humor and allusive effects of the original texts in AVT. The results indicated that literal translation, though commonly used, often loses humor impact due to cultural differences for Arab viewers. The study categorizes different types of allusions—proper names, key allusions, and historical references—and offers strategies such as substitution, explanation, and simplification to minimize the loss of the humor's effect. It highlights the fact that the translator's ability to identify and understand these allusions is crucial for effective and culturally appropriate translation. Overall, the research concludes that while a complete transfer of all allusions may be challenging, careful application of the proposed strategies can significantly reduce the loss of the original humor impact. This study could be criticized for its limited focus on only a few television shows, which may limit the generalizability of the findings.

The Master's Thesis by Bertell (2014), titled *Translation of Wordplay and Allusions: The Finnish Subtitling of Blackadder*, investigates how verbal humor, specifically wordplay and allusions, is translated from English to Finnish in subtitles. The research applies Holmes's (1988) theories of retentive and re-creative translation strategies, complemented by strategies of omission and addition. The study analyzes the Finnish subtitling of the British comedy series *Blackadder*. The focus of this study is on the last three seasons. Contrary to the initial hypothesis that a re-creative strategy would be favored for wordplay and a retentive strategy for allusions, the findings indicate that retention was the predominant strategy for both, while omission played a significant and unexpected role, leading to a considerable loss of humor in the Finnish subtitles. This thesis could investigate other movies or series as well, so the results could be more generalized.

Smeds (2016), in the thesis *Is That Another Chaka Khan Reference?: The Swedish Dub and Subtitle Translations of Allusions in the American Cartoon Phineas and Ferb* analyzes the Swedish dubbing and subtitle translations of allusions in the American cartoon *Phineas and Ferb*. It examined 56 verbal allusions from nine segments of the cartoon, with 46 from the auditory verbal channel and 10 from the visual verbal channel. The study aimed to identify the translation strategies used, differences between dub and subtitle translations, and the types of allusions and texts most commonly referenced. The analysis, based on Leppihalme's (1994; 1997) translation strategies and Holmes's (1988) retention/re-creation model, indicated that retentive strategies were the most common, with 62.5% of allusions in the dub and 67% in the subtitles translated using these methods. Music was the most frequently alluded category, followed by films, stage productions, and cartoons. The study found that while translation strategies generally concurred between dubbing and subtitles, minimal change was

the most common approach for key-phrase allusions, potentially hindering comprehension for the target audience, especially children. Although this study employs Leppihalme's (1994; 1997) and Holmes's (1988) models, it has a relatively small corpus of 56 verbal allusions from only nine segments of *Phineas and Ferb*, which may limit the generalizability of its findings on translation strategies for a broader range of animated content or allusive types.

Tekalp (2020) investigated allusions in James Joyce's *Dubliners* to examine how intertextuality is treated in two Turkish translations of the book. Leppihalme's (1997) model has been used in order to determine the translation strategies employed. The findings of this article indicated that the most frequent strategies for the translation of allusions were retention of the name for PNs and literal translation for KPs. Thus, it is illustrated that the two Turkish translators of this book preferred to leave it to the reader to grasp the intended meaning of the original author. The study's focus on only two Turkish translations of *Dubliners* may limit the generalizability of its findings regarding broader trends in translating allusions in Turkish or other literary works.

Boynukara and Tarakçioğlu (2021) conducted a quantitative analysis of allusions in Turkish subtitles of the TV series *Sherlock*, produced by the BBC. The study focused on the first two seasons, which include six episodes and a special episode. A total of 20 proper-name allusions and 6 key-phrase allusions were identified. A random sample of 10 PN and KP allusions was analyzed. The results indicated that the most frequently used strategy for translating proper-name allusions was retention, which was used in 80 % of the cases, with only one allusion replaced and one omitted. For translating key-phrase allusions, the most predominant strategy was standard translation, and after that, literal translation was the most frequently used strategy. Only one allusion was rephrased. The findings suggested that translators preferred to preserve the original impact of proper-name allusions, while literal and direct translation was used for key-phrase allusions to maintain clarity. These strategies were mostly used to maintain effectiveness and intersexuality of audiovisual content. This study is only limited to a small corpus of 20 identified allusions and only 10 allusions were analyzed randomly, which cannot be a good representative of translation strategies used for allusions in the entire *Sherlock* series or other audiovisual content.

### 3. Methodology

This study is a corpus-based and descriptive research. Nine movies from various genres and an episode of the series *Fargo* (2014) were selected. The selected movies include *Synecdoche New York* directed by Charlie Kaufman (2008), *The Great Debaters*, directed by Danzel Washington (2007), and *V for Vendetta*, directed by James McTeigue (2005), which are from various genres including drama, historical and science-fiction. The movies were chosen for their rich use of allusions.

The strategies employed in subtitling allusions into Persian were identified based on Leppihalme's (1997) model. Since Leppihalme (1997) observes that allusions are largely translated literally, she proposes a model for translating them, distinguishing between strategies for proper-noun allusions and key-phrase allusions. The following strategies are used to translate proper-noun allusions:

#### i. Retention:

- a. Retaining the name as such;
- b. Retaining the name and adding some guidance;
- c. Retaining the name and adding a detailed explanation, such as a footnote.

#### ii. Replacement:

- a. Replacing the name with another SL name;

b. Replacing the name with a TL name.

iii. Omission:

a. Omitting the name but transferring the sense by other means;

b. Omitting both the name and the allusion altogether.

For the translation of key-phrase allusions, the translation strategies are as follows:

A. Using a standard translation.

B. Using a literal translation (minimum change).

C. Adding extra allusive guidance to the text.

D. Providing additional information via footnotes or endnotes.

E. Introducing textual features that indicate the presence of borrowed words.

F. Replacing the allusion with a performed TL item.

G. Rephrasing the allusion with an overt expression of its meaning.

H. Recreating the allusion by creatively constructing a passage that reproduces its effects.

I. Omitting the allusion completely.

To carry out the analysis, first, nine movies and an episode of the series *Fargo* (2014) were chosen since they are rich with allusions. These movies and their subtitles were downloaded. Secondly, allusions were identified and categorized into proper-name and key-phrase allusions. Then the equivalents for each of the proper-name allusions were identified, and the allusions were given to ChatGPT to translate. ChatGPT was provided with a simple and a detailed prompt explaining the context. Next, the strategies used in translating these allusions by human translators and ChatGPT were identified. Finally, the data were analyzed to determine the percentage of each strategy used in translating allusions by human subtitlers and ChatGPT.

However, two additional strategies were identified during the analysis to account for translation practices that were not sufficiently captured by her original categories. The first is another retention subcategory (ia2), which refers to translating the proper name into the target language while preserving its identity and should not be confused with (ia1), which corresponds to Leppihalme's (1997) original retention strategy of using the proper name as such. The second is direct transfer (ic), which refers to preserving the original form of the proper name without translation.

#### 4. Results

This section presents the results for proper-name allusions in the selected movies.

Table 1. Strategies of Translating Proper-Name Allusions by Human and AI

| Translations<br>Strategies | Human subtitle | ChatGPT: Simple Prompt | ChatGPT: Detailed Prompt |
|----------------------------|----------------|------------------------|--------------------------|
| (ia1)                      | 24             | 30                     | 32                       |
| (ia2)                      | 36             | 40                     | 38                       |
| (ib)                       | 15             | 2                      | 2                        |
| (iib)                      | 0              | 0                      | 1                        |
| (iia)                      | 0              | 0                      | 0                        |
| (iiaa)                     | 0              | 0                      | 0                        |
| (ic)                       | 0              | 1                      | 0                        |

This table demonstrates the proper-name allusions and the strategies used to translate them in the human subtitles and the two ChatGPT-generated subtitles. Overall, the fourth retention subcategory (ia2) is the most frequent strategy across all three datasets. The human translators employed this strategy 36 times, however ChatGPT applied it 40 times in the simple-prompt version and 38 in the detailed-prompt version. This suggests that both human translators and ChatGPT treated proper names similarly. In second place, retention (ai1) was employed more frequently, and it showed identical frequencies across all versions. In the human subtitles it was employed 24 times, and in the AI-generated subtitles with the simple prompt and detailed prompt 30 and 32 times, respectively. The use of the strategy of retention with added guidance (ib) a significant difference is observed. In the human subtitles there exist 15 instances of this strategy, however ChatGPT used it only 2 times with both the simple prompt and the detailed one. This difference demonstrates that the human translators preferred to provide explanatory information for proper-name allusions to enhance the comprehension of the target audience, while ChatGPT generally avoided providing additional guidance. Regarding replacement strategies, replacement with a target-language name (iib) did not appear in the human subtitles or the subtitles provided by ChatGPT with a simple prompt, whereas it occurred once in the detailed-prompt version. In contrast, replacement with a source-language name (iia) was absent in any of the three subtitle versions. Omission (iia), along with replacement with a source-language name, was the least frequently used strategy. It did not appear in any subtitle versions. Direct transfer (ic) was used only once in the ChatGPT translation provided by a simple prompt, and it was not employed in any other subtitle versions. By and large, the findings demonstrate that both the human translators and ChatGPT predominantly favored retention-based strategies when translating proper-name allusions. This suggests a tendency toward the preservation of the source-culture references. However, a significant difference is observed in the use of explanatory strategies. While the human translators employed retention with added guidance frequently in order to facilitate the target audience's comprehension, ChatGPT rarely employed additional guidance, even when provided with a detailed prompt. This suggests that prompt engineering has only a limited impact on ChatGPT's overall approach to translating proper-name allusions. ChatGPT's translation remains mainly source-text oriented regardless of the prompt.

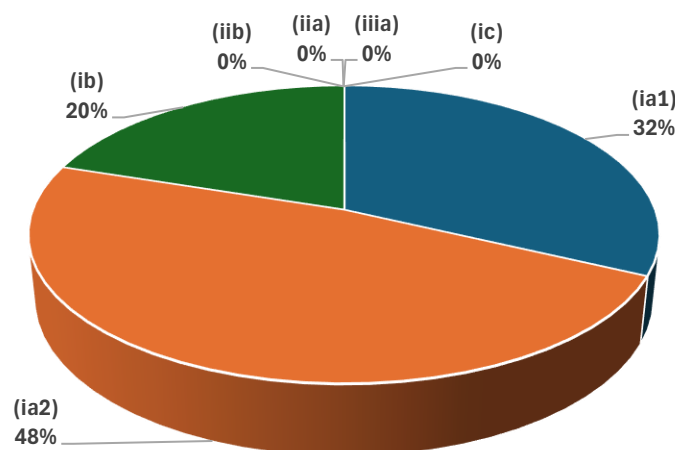


Figure 1. Percentage of the Strategies in the Human Subtitle of Proper-Name Allusions

The fourth retention subcategory (ia2), introduced by the researchers, has the highest frequency (48%) in the translation of human subtitles into Persian. Replacement by a SL name (iia), omission (iiaa), replacement with a target-language name (iib), and direct transfer (ic) are the strategies with the

lowest frequency (0%), with no examples. The second most used strategy is retention (ia1), the first strategy of Leppihalme's (1997) model for translating proper name (PN) allusions. It is followed by retention with added guidance (ib), with a 20% occurrence, which is the third most used strategy.

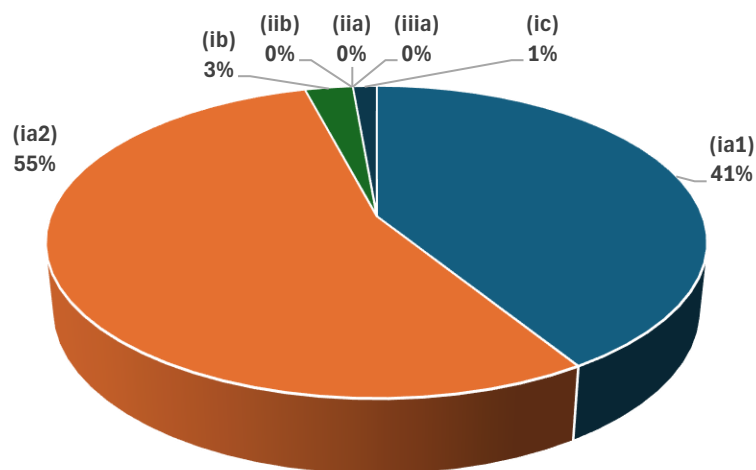


Figure 2. Percentage of Strategies in the Translation of Proper-Name Allusions by ChatGPT Using a Simple Prompt

This figure also demonstrates that the fourth retention subcategory (ai2) is the strategy with the highest percentage (55%) in the translation provided by ChatGPT with a simple prompt. It is followed by retention (ai1) at 41% frequency. However, retention with added guidance (ib) shows a significantly lower frequency, at only 3%. Direct transfer (ic) is among the least frequent strategies (1%). Finally, replacement by a SL name (iia), omission (iiia), and replacement with a target-language name (iib) are the least employed strategies in ChatGPT's translation with a simple prompt (0%). Overall, the findings show that ChatGPT relies predominantly on retention of names when guided by a simple prompt.

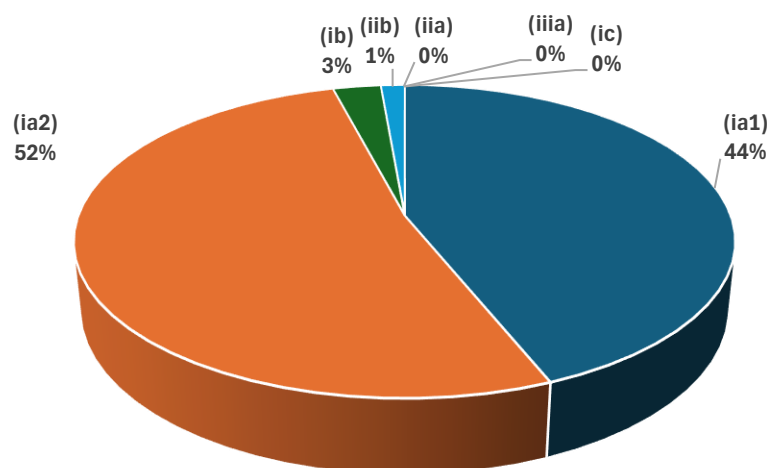


Figure 3. Percentage of Strategies in the Translations of Proper-Name Allusions by ChatGPT Using A Detailed Prompt

As shown in Figure 3, the distribution of Leppihalme's strategies in the translation of proper name (PN) allusions using a detailed prompt for ChatGPT is demonstrated. Similar to the translations provided by humans and ChatGPT with a simple prompt, here the most employed strategy is the fourth retention subcategory (ia2) with 52 percentage. It is closely followed by Leppihalme's strategy known as retention (ia1) (44%). The third strategy with more instances is retention with added guidance (ib), but it presents a significantly lower percentage (3%) compared to the fourth retention subcategory and Leppihalme's retention. Replacement with a target-language name (iib) is among the least frequent strategies, with only 1 percent. Finally, the least used strategies are replacement by a SL name (iia), omission (iiia), and direct transfer (ic) (0%). All in all, the findings suggest that most employed strategy in all three versions is the fourth retention subcategory (ai2). This demonstrates the tendency to preserve source language elements in the translation both by humans and by AI.

The subtitling strategies used in the Persian translation of nine movies and an episode of the series *Fargo* based on Leppihalme's (1997) model are examined in the following section. Each instance of proper-name allusions is analyzed in order to identify how allusive meanings are conveyed.

#### 4.1. Translation of Proper-Name Allusions

The examples of noun phrase allusions are presented and analyzed below.

##### 4.1.1. Retention of the Name Strategy

Retention of the name is a strategy that is concerned with preserving the original name as such in the target language. This strategy consists of three subcategories according to Leppihalme (1997): using the name as such, using the name with additional guidance. The first category is transferred directly to the target language. In the second category the noun phrase is preserved as such but some explanatory information is added by the translator to facilitate the understanding. In the third category, the translators use a detailed explanation to clarify the meaning of the allusion, such as using a footnote. The researchers added a fourth subcategory to account for cases where the name or noun-phrase allusion is translated into the target language. The following example demonstrates how these strategies are employed in the translations of allusions both by human translators and ChatGPT using a simple and detailed prompt. In this instance, "Karamazov" is translated by the human translator as «برادران کارامازوف», whereas ChatGPT renders it as «کارامازوف» in both the simple-prompt and detailed-prompt versions. The analysis of the above examples shows that both human translators and ChatGPT retain noun-phrase allusions when the noun phrase is recognizable and well known to the target audience.

The following example, the translation of "Sunflower, Vincent Van Gogh," demonstrates how a human translator employed the second subcategory of retention, namely retention and adding extra allusive guidance. In contrast, the translations produced by ChatGPT employ retention of the name, with no additional guidance added to the text. However, the translation produced by ChatGPT using a detailed prompt is slightly more specific and comprehensible than the translation produced using a simple prompt.

Human translation:

گل‌های آفتابگردان، ونسان ون گوگ (گل‌های آفتابگردان نام مجموعه‌ای از نقاشی‌های ونسان ون گوگ، نقاش هلندی سبک پسا دریافتگری در پاریس و آرا است که با رنگ روغن روی بوم در سال‌های ۱۸۸۶ تا ۱۸۸۹ میلادی کشیده شد).

ChatGPT with a simple prompt: گل‌های آفتابگردان، ونسان ون گوگ

ChatGPT with a detailed prompt: تابلوی «آفتابگردان» اثر ون گوگ

The following instance demonstrates the fourth subcategory of retention, which is an additional subcategory introduced by the researchers to Leppihalme's (1997) model. The allusion in the source text, "Remember the play 'The Dumb Waiter'", the human translator renders the allusion as «نمایش گارسون تنیل». In contrast, the translation produced by ChatGPT using a simple prompt renders the sentence as «نمایش پیش خدمت لال را به یاد داری», while the translation produced using a detailed prompt renders it as «یادت باشه نمایش پیش خدمت گنگ رو». In this example, both the human translator and ChatGPT translate the noun phrase allusion into the target language. No examples for the use of the third subcategory of retention were identified in the allusions of the selected movies.

#### 4.1.2. Replacement of the Name with Another Strategy

Replacement of the name with another name is a strategy that involves replacing a name with another name to make it more comprehensible for the target audience. As mentioned in Leppihalme's (1997) model, this strategy has two subcategories: replacing the name with another source-language name and replacing it with a target-language name. The following example demonstrates how this strategy is employed.

In the following example, the allusion to "María in *The Sound of Music*" is rendered by the human translator as «ماریا در آوای موسیقی». ChatGPT's translation using a simple prompt similarly retains the reference as «ماریا در آوای موسیقی». However, when using a detailed prompt, ChatGPT renders the allusion as «ماریا در اشکها و لبخندها», replacing the original title "The Sound of Music" with its alternative Persian title, «اشکها و لبخندها».

As can be seen in this example, the human translator and ChatGPT, when provided with a simple prompt, employ the third category of retention, which is translating the proper name. However, the translation of ChatGPT provided with a detailed prompt, employs the strategy of replacing the name by a target-language name.

In the analyzed examples extracted from the selected movies no instances of replacement by a source-language name existed.

#### 4.1.3. Omission of the Name Strategy

Omission of the name is a strategy which involves omitting the proper name from the target text. This strategy is employed when the allusion is difficult to translate, unfamiliar, or unnecessary for conveying the meaning to the target audience. This strategy consists of two subcategories: omitting the name entirely, and omitting the original name but preserving its intended meaning or function by providing some explanations. In the analyzed examples, no instances of this allusion existed.

#### 4.1.4. Direct Transfer Strategy

This strategy was added by the researchers to the strategies presented by Leppihalme's (1997) model. Based on this strategy the translators do not translate the allusion to the target language and they keep the original allusive name in the target text. For example, the allusion "Bethlehem Steel Corporation" was translated as «شرکت استیل سازی بتلهم» by the human translator, «شرکت فولاد بتلهم» by ChatGPT with a detailed prompt, and «همکاری Bethlehem Steel» by ChatGPT with a simple prompt.

In this example, the human translation retains the name as such. The translation of ChatGPT using a detailed prompt employs the strategy of retention as well. However, the translation produced by ChatGPT using a simple prompt employed the strategy of direct transfer.

## 5. Discussion

The findings reveal that a variety of Leppihalme's (1997) strategies were employed to translate proper-name allusions. The most frequently used strategy across the human subtitles and both ChatGPT-generated translations was the fourth retention subcategory (ia2), which was introduced by the researchers, followed by the first retention (ia1). Retention with added guidance (ib) was also employed, although it was more frequent in the human subtitles than in the AI-generated ones. Replacement with a target-language name (iib) and direct transfer (ic) were used only occasionally. Replacement with a source-language name (iia) and omission (iia) were completely absent. By and large, the findings indicate that there is a greater tendency toward retention-based strategies in order to preserve proper name allusions and maintain the source-language cultural elements rather than replacing or omitting them.

The findings also suggest that Leppihalme's (1997) model accounts for most of the strategies employed by both the human translator and ChatGPT. However, the retention subcategory (ia2) introduced by the researchers was the most frequently used strategy across all datasets. Another added strategy is direct transfer (ic), which accounts for translations that Leppihalme's (1997) model couldn't cover. This reveals that although Leppihalme's taxonomy provides a useful framework for analyzing the translation of proper-name allusions, it does not fully cover all the translation strategies applied in the corpus.

The comparison between the two ChatGPT outputs indicates only minor differences. Both versions predominantly employed retention-based strategies. The fourth retention subcategory (ia2) remained the most frequent strategy (40 vs. 38 instances), and retention (ia1) showed only a slight increase in the detailed-prompt version (30 vs. 32 instances). Both versions used retention with added guidance (ib) only twice. This demonstrates that providing a more detailed prompt did not encourage ChatGPT to provide additional information. The only significant difference was that the detailed-prompt version employed replacement with a target-language name (iib) once. The simple-prompt version used direct transfer (ic) once. Finally, these differences are minimal. This suggests that prompt engineering had only limited influence on the strategy ChatGPT selected. Regardless of prompt type, ChatGPT adopted a source-oriented approach and preferred preserving proper name allusions through retention strategies.

The results are generally consistent with previous studies on the translation of allusions. Similar to Salehi (2013), Tekalp (2020), Smeds (2016), and Boynukara and Tarakçioğlu (2021), this study found that retention is the dominant strategy for translating proper-name allusions. These studies similarly concluded that translators prefer to preserve the original names. They mostly rely on the target audience to recognize the allusive reference. The present findings provide further evidence the translation of proper-name allusions in audio visual contexts and across different genres relies heavily on source-oriented strategies.

However, unlike several previous studies, the present research demonstrates a substantial difference between human translation and AI-generated translation. These differences are mostly related to the use of strategies that focus on using explanatory information to clarify the meaning. While the human translator frequently employed retention with added guidance (ib) to facilitate the audience's understanding, ChatGPT rarely provided explanatory information, even when guided by a detailed prompt. This finding supports Jazmawi's (2013) argument that successful translation of cultural allusions often requires explanation or adaptation to preserve their function. The limited use of

explanatory strategies by ChatGPT suggests that the model tends to prioritize retention of the original name over audience comprehension.

The findings also differ from Bertell's (2014) study, which identified omission as a relatively common strategy in the subtitling of verbal humor. In contrast, omission was completely absent from the corpus analyzed in the present study.

## 6. Conclusion

Allusion is an indirect reference that is not merely the substitution of a referent, and allusions can relate to information that is always available to every member of a linguistic community. Allusions can take different forms, such as literary allusions (Irwin, 2002). Allusions are culturally bound elements. Allusions could be translated differently; therefore, their translation in subtitling is of great importance. Since the cultures are distant from each other, the translation of allusions could create difficulties for the translators of AVT products.

This study investigated the translation of proper-name allusions in Persian subtitles produced by a human translator and ChatGPT using both simple and detailed prompts, employing Leppihalme's (1997) model as the analytical framework. The findings show that retention-based strategies were predominant across all three datasets, with the introduced retention subcategory (ia2) as the most frequently employed strategy. Leppihalme's (1997) original retention strategy (ia1) was the second most frequently used strategy. These findings demonstrate a strong tendency toward preserving source-language cultural references rather than replacing or omitting them. This tendency exists not only in human translators but also in translations produced by AI systems.

One of the most significant contributions of this study is that it is concerned with the evaluation of Leppihalme's (1997) model. This model successfully accounts for most translation strategies identified in the corpus. However, this model was insufficient in covering all translation strategies. Therefore, two additional strategies, namely, retention subcategory (ia2), which refers to the translation of the proper name into the target language while preserving its identity, and direct transfer (ic), which refers to preserving the original form without translation, were introduced by the researchers. Considerably, the retention subcategory was the most frequently used strategy in all three datasets. This finding suggests that Leppihalme's framework is still valuable but could be refined so that it could be used in translation practices and audiovisual contexts. This study also contributes to the improvement in translating allusions. Leppihalme's (1997) model is proposed as a framework for translating culturally bound allusions. The findings of this study help translators to identify suitable strategies for producing accessible subtitles. It also helps translators to understand the limitations of AI systems such as ChatGPT in producing comprehensible translations.

This study has several limitations. First, it is limited to proper-name allusions and therefore, the findings cannot be generalized to all types of allusions. Second, only one AI model, namely, ChatGPT, was examined. Finally, the translation strategies were the focus of this study, and the present study did not investigate audience reception or comprehension.

Further research could analyze larger corpora which includes different genres and language pairs and examine other types of allusions. In addition, other types of AI translation systems could be compared with ChatGPT. Moreover, further studies could focus on how different viewers evaluate different translation strategies and how these strategies influence their perception and comprehension.

## References

- Afrouz, M. (2021). Translating proverbs in *The Gulistan of Sa'di*: Developing a new taxonomy based on Baker's (2011) model. *Hikma*, 21(1), 53–83. <https://doi.org/10.21071/hikma.v21i1.13250>
- AlSuhaimeh, D. S. (2020). *A descriptive analysis of non-obligatory shifts in three Disney animated films dubbed into Modern Standard Arabic* (Doctoral dissertation, Imam Muhammad Ibn Saud Islamic University). Arab World English Journal Theses. <https://doi.org/10.24093/awej/th.281>
- Ameri, S. (2018). [Review of the book *A comprehensive history of dubbing into Persian in Iran: 1941–1971 (Vol. 1) & 1971–2013 (Vol. 2)*, by A. Zhirafar]. *Sendebar*, 29, 355–359.
- Baker, M. (1996). Corpus-based translation studies: The challenges that lie ahead. In H. Somers (Ed.), *Terminology, LSP and translation: Studies in language engineering in honour of Juan C. Sager* (pp. 175–186). John Benjamins.
- Baños, R., & Díaz-Cintas, J. (2017). Language and translation in film: Dubbing and subtitling. In K. Malmkjaer (Ed.), *The Routledge handbook of translation studies and linguistics* (pp. 313–326). Routledge. <https://doi.org/10.4324/9781315692845>
- Boase-Beier, J. (2006). *Stylistic approaches to translation*. St. Jerome Publishing.
- Chaume, F. (2013). The turn of audiovisual translation: New audiences and new technologies. *Translation Spaces*, 2(1), 107–125. <https://doi.org/10.1075/ts.2.06cha>
- Chiaro, D. (2009). Issues in audiovisual translation. In J. Munday (Ed.), *The Routledge companion to translation studies* (Rev. ed., pp. 141–165). Routledge.
- Claesen, T. (2014). *Style and coordination in literary translation: A case study of coordination style in Joseph Roth's Hotel Savoy and its two Dutch translations* [Master's thesis, Ghent University]. Ghent University Repository.
- Danan, M. (1991). Dubbing as an expression of nationalism. *Meta*, 36(4), 606–614. <https://doi.org/10.7202/002446a>
- De los Reyes Lozano, J. (2017). Bringing all the senses into play: The dubbing of animated films for children. *Palimpsestes*, 30, 99–115. <https://doi.org/10.4000/palimpsestes.2447>
- Díaz-Cintas, J. (2019). Audiovisual translation. In E. Angelone, M. Ehrensberger-Dow, & G. Massey (Eds.), *The Bloomsbury companion to language industry studies* (pp. 165–198). Bloomsbury Academic.
- Golchinnezhad, M., & Afrouz, M. (2021). Towards a less subjective model of singability analysis. *Kervan*, 25(1), 197–222. <https://doi.org/10.13135/1825-263X/5206>
- Huang, L., & Chu, C. (2014). Translator's style or translational style? A corpus-based study of style in translated Chinese novels. *Asia Pacific Translation and Intercultural Studies*, 1(2), 122–141. <https://doi.org/10.1080/23306343.2014.883742>
- Luyken, G.-M., Herbst, T., Langham-Brown, J., Reid, H., & Spinhof, H. (1991). *Overcoming language barriers in television: Dubbing and subtitling for the European audience*. European Institute for the Media.
- Nida, E. A. (2012). Principles of correspondence. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 141–155). Routledge.
- Palumbo, G. (2009). *Key terms in translation studies*. Continuum International Publishing Group.
- Pedersen, J. (2011). *Subtitling norms for television*. John Benjamins.

- Pérez-González, L. (2009). Audiovisual translation. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (2nd ed., pp. 13–20). Routledge.
- Rahgozar, A. (Director). (2018). *The last fiction* [Film]. Hoorakhsh Studios.
- Rezvani Sichani, B., & Afrouz, M. (2019). A curious case of taboo rendition in Persian AVT: A spectrum of ideas. *Translation Studies Quarterly*, 16(63), 23–38. <https://journal.translationstudies.ir/ts/article/view/633>
- Rezvani Sichani, B., Amiryousefi, M., & Amirian, Z. (2021). Audiovisual translation as a cultural counter-hegemonic device: A case study of English–Persian dubbed animations. *Sendebare*, 32, 111–129. <https://doi.org/10.30827/sendebare.32.15480>
- Verrier, R. (2013, August 20). Are Hollywood studios cranking out too many animated films? *Los Angeles Times*. <http://articles.latimes.com/2013/aug/20/business/la-fi-ct-animation-20130820>
- Zoraqi, A. A., Askary, M., Eriss, A., Sarvghadi, F., Soleimanirad, E., & Ghaderi, F. (2023). Audiovisual translation and media accessibility in Iran: State of the art. *Language Related Research*, 17(1), 255–282. <https://doi.org/10.48311/LRR/lrr.2026.7149>