

A Transcreation Of English Film Into The Hindi Language. Examination Of Cross Cultures Translation

Saood Khan¹, Sidra Amina², Maryam Sarwar³, Sajid Ahmad⁴, Sayed Mujeeb Ullah Shah⁵

¹University of Swat, Pakistan,

^{2,3}University of Lahore, Pakistan.

^{4,5}University of Swat, Pakistan.

Saood Khan (Corresponding author)

Abstract

The present research study deals with the Audiovisual transcreation of English film into the Hindi language since it is not possible to translate any two languages through word-for-word translation. In fact, each society has its own language which is associated with a set of conventions, rituals, and beliefs attached to it. Consequently, translation from one culture to another is only conceivable via transcreation. For dubbing the English film Dumb Dumber 2, the translator has purposely chosen transcreation with the intended audience in mind. In word-for-word translation, the focus is given to the form which would not work here, thus the translator has advisedly chosen transcreation owing to linguistic and cross-cultural variances. Transcreation is an effective strategy for evading misunderstanding, and distortions of the source language. Furthermore, as we all know the twenty-first century is a techno-electronic age in which everything has become creative; similarly, translation has also become creative where 'sense to sense' translation is taken into account. Hence, the present research study assists the translators in focusing on the thematic, content, and sense-to-sense translation for which transcreation is an appropriate strategy to employ. However, due to cultural disparities word-to-word translation is not a viable strategy since it would not transmit the social meaning but rather that would lead the audience to chaos. To make the translation meaningful for the audience it needs to be reshaped in accordance with the social-cultural standards of the audience. The current research study is qualitative in nature, with data gathered from the film Dumb and Dumber 2. The English and Hindi dubbed versions of the movie are compared and evaluated to find the divergence that contributes to the act of modifying the form of the conversation in the target language.

Key Word: Transcreation, Comparative Analysis, Linguistic and Cross-cultural differences.

1. Introduction

Today, living in the twenty-first century intercultural communication is the basic necessity of every second individual; hence, it is inevitable to escape from the diverse lingua-cultural backgrounds due to globalization, which is influenced by a variety of reasons. Thus, we need to think of the situation, language, and culture for intercultural communication. One way out of it is the translation which can lead us to intercultural communication. And it is now important to adopt fresh perspectives and paradigms to evaluate and characterize the phenomenon of translation. In doing so the intercultural communicative competence of the translator capable him to cognate, identify, grasp, and interpret his own and another person's vision of the world in their interaction to assure the excellent translation of the source text into the target language text (Tareva, 1476). Offered the expansion of translation and interpreting degrees throughout Europe and the increase in the number of audiovisual translation courses within these degrees (particularly in Spain), the need for a model of analysis for audiovisual texts from a translation studies perspective is becoming even more pressing. When the translators are adopting any method for the translation it must have objective concentration and a systematic approach. Moreover, if a model can show the strategies and techniques through which the translators would be able to meet their assignments and further diminish the need for improvisation rather than innovation (Chaume,2012).

The main objectives of this research study are to investigate the elements behind the act of changing the original English film dialogues into the Hindi language. Secondly, to find out the role of transcreation in the dubbing of English dialogues into the Hindi language which are two different languages having different cultural aspects. The current research study analyzed cultural and comic aspects of the determined languages, which pose a hurdle for the translator during the dubbing of films. As a result, the translator has to change the entire dialogue to make it understandable for the target audience. As we know that each language has its norms, traditions, and values attached to it therefore language is merely a reflection of culture and culture is untranslatable. The translation is the process of analysis, interpretation, and creation which enables the readers to replace one set of linguistic resources with another. In the process, part of the original meaning is lost but an identifiable core is kept. It so happens that no two languages happen to have exact equivalents whether on phonological, morphological, syntactic, or any other level. It is not possible to reproduce a text perfectly in another language especially when the languages concerned are as distant as the Asian languages and English language. The translator, thus, takes the role of a 'translator', and a 'creator' translation when done well turns out to be transcreation writing. Frenz (1961) pointed out that a translator creates something that is not something creative or imitative but stands between the two pools which in other terms is known as transcreation. In the process of transcreation, the ingredients are taken from the source language and integrated into the target culture. In the same line of reasoning, Steiner (2016) specified that at its best the peculiar synthesis of conflict and collaboration creates the impression of a third language, or a medium of communicative energy which somehow reconciles both languages in a deeper more comprehensive way than either.

In Asia, foreign movies play a major role, especially in Indian societies and their economy. In 2019 Indian cinema income was over US\$ 2.5 billion (Diwanji, 2020) while the services sector whose financial statement showed more than 50% of the Indian economy (Dastidar & Elliott, 2020). Moreover, in India, they not only produce their films but also dub English movies into the Hindi language. Today, in the 21st-century dubbing is one of the most common types of audiovisual translation. In filmmaking, dubbing is the process of adding additional dialogue or other sounds to the soundtrack of the original film. When a film is dubbed in a foreign language, the translation of the original dialogue is precisely matched to the lip movements of the actors. It should be noted that while discussing movies and television shows, dubbing refers to the translation of foreign language films into the language of the targeted audience such as Hindi. Chaum (2012) pointed out that AVT modality comprises substituting the original track of a film's (or any audio/visual text's) source language dialogues with another translated dialogues in the target language recorded.

In dubbing, the most important role is played by the translator. Therefore, the dubbing studio hires competent and skillful translators to translate the dialogues from the source language into the target language. The interpreter then rewrites the translation that seems natural. There is no checking for meaning comparability and cultural or comedic components. In this case, the translator is authorized for all the meanings or messages conveyed to the target language audience. Correspondingly, Savory (1969) claimed that a technical translator is the one who is concerned with content not with the form. As we know that across languages, we have different principles and parameters (Chomsky, 1981). Hence it can conclude that a parameter cannot be similar in any two languages therefore without recreation or transcreation it is not possible to translate source language materials into the target language. Similarly, to dub English films into Hindi, translators implement transcreation where the translator reshapes and reproduces the source language materials by the target language and its audiences. Translators mostly translate the dialogues in such a way to fit the dialogues and the duration of the lip movement of the character which is quite a challenging act. Cultural restrictions only take place when an element in the source culture does not exist in the target culture due to cross-cultural differences. Frequently, certain jokes and cultural references are identified which are culture-specific and the viewers doubtlessly believe that the original dialogue must be different and related to the culture of the original language because the spoken element is only part of their culture. When we talk about the dubbing of English films or series in Hindi, some hurdles are connected to the fact owing to the cultural difference between East and West, which is caused by many religious, political, geographical, linguistic, and ideological variables that comprise culture.

Along with other cultural expressions, norms, and values, humor is also a challenging aspect of human language to translate. Humor represents an important part of human experience but is a quite complex phenomenon, indeed, a satisfying definition is hard to reach, since it embraces different features of human life. Translating humor texts may be difficult for translators since humor is just like poetry, stresses the linguistic structure of a given language, and strongly cultural-bound element. The process is even more complex in cases of audiovisual texts, such as films and sitcoms, where words and sounds have to match the lips' movements of a character. Humor relates

different meanings and words in unexpected ways, representing a problem in translation since it is highly unlikely that two different languages share the same distribution between words and meanings.

1.1 Research Questions

The current research study is directed by the following questions:

1. What are the elements which contribute to the act of modifying the original dialogues in the target language?
2. What function does transcreation serve in the dubbing of English films into the Hindi language?

2. Literature Review

The etymology of the English word ‘translation’ is derived from the Latin word ‘translatio’ which stands for ‘to carry out’ or ‘to bring over’. In the realm of language, the term Translation can refer to a concept, a procedure, or a result. Each country’s viewers wish foreign movies to be presented in the national dominant language they are familiar with. Therefore, translation is a tool that translators use to provide foreign movies in the nationally dominant language with which the viewers are familiar. The Translation of different movies in the audience source language helps the viewers to get the essence of the story. Yinhua (2011) pointed out that the purpose of the translation is to initiate the equivalency between the source and the target language text. To a certain extent, the translators get success while at rest they find it impossible as a result they recreate the message to transfer the essence of the dialogue.

In most cases, the translators deliberately adopt the strategy of transcreation to reflect target cultural norms and values in this way things become understandable, comfortable, and logical for the audiences. The method of transcreation is adopted because language is conventional no two cultures and languages can be the same therefore transcreation help the translators in providing pragmatic meaning to the targeted audiences. But this cannot be the reason inappropriate may also be the result of the lack of knowledge about the source and target culture and its language as language is the reflection of society. Concerning this issue, Oik (2003) investigated a research study of German EFL students and his research study showed the cause of translation failure was due to insufficient knowledge of the target culture. The researcher picked 19 German EFL students and they were asked to translate an English article in the German Magazine. The text consisted of some cultural references that the students could not translate due to cross-cultural differences which did not allow the students to translate. In such cases, creative translation helps the translators by adapting the source language material to the target language. But in the case of German EFL students, they ended up with an inappropriate translation.

Whenever the researchers have tried to compare the original text with the translated version there are always certain features of the original text that are left out, even when a translator has tried his/her best (Gandinn, 2009). Since we know that translation is an explanative or explicative act, hence there is always a possibility of a loss of meaning or ideas or it may lead the translators

to inappropriate dubbing. The meaning provided by the translators during the process of translation is the thematic meaning which gives a conclusive idea to the readers.

Broadly speaking, there are two major forms of language transfer one is subtitling and the second is dubbing. Among European countries, France, Germany, Italy, and Spain historically tended to choose re-voicing foreign language material, however, countries such as the Netherlands, Belgium, Greece, and the United Kingdom opted to use subtitles. In 1987, the United Kingdom's 'channel 4' challenged the idea of a single dominant language by broadcasting more than twenty episodes of the French soap opera 'Châteauvallon' once with subtitles and then with a dubbed version. It was the very first time that the audience was given a choice of language out of which they could choose. After the evaluation the viewers' response to this experimentation was incredible and a tremendous priority was shown in all age groups to the dubbed version (Mera, 1999). Many people assume that it will have some impact on foreign series presented on British television but they were wrong. Until now the British broadcasting policy remains the same and foreign language materials are presented with subtitles (Brown, 1987). Bordwell, Thompson & Smith (1993) summarized a common perspective in their significant book 'An Introduction to Film Art':

"Dubbed voices usually have a bland (studio) sound. Elimination of the original actors' voices wipes out an important component of their performance. (Partisans of dubbing ought to look at dubbed versions of English-language films to see how a performance by Katherine Hepburn, Orson Welles, or John Wayne can be hurt by a voice that does not fit the body). With dubbing, all of the usual problems of translation are multiplied by the need to synchronize specific words with specific lip movements. Most important, with subtitles viewers still have access to the original soundtrack. By eliminating the original voice track, dubbing simply destroys part of the film" (Bordwell, Thompson, & Smith pp.19-79).

Consequently, we can say that dubbed movies are considered less genuine and less authentic since the original act is changed by the insertion of a different voice. As far as the translation of the dialogues is concerned where the cause of failure is because of cultural differences. Cultural differences are one of the major causes of false translation assessed by many researchers such as Zughoul, & Abdul-Fattah, 2003; Aldahesh, 2008; Badawi, 2008; Alousque 2009; Diot, 1989; Del Corral, 1988; Tymoczko, 1987; and Laurian, 1989 in the field of translation study. The failure in translation does not only occur at the level of the words but at also the level of meaning since meaning is conventional hence different societies have attributed different meanings to words that might not be present in the target language which resulted in deviations.

Moreover, Snell-Hornby (1988) pinpointed that the only effect which is unavoidable is cultural differences between the source language material and that of the target language material. Cultural differences between the translatable languages make it harder to translate films, film titles, newspapers, and books. 1995 Mel Gibson's film, '**Braveheart**' was dubbed in the Spanish version and there are significant differences between the original voices and the dubbed version which can affect our perception of the film (Mera, 1999). In some cases, the audiences are accustomed to a specific dubbed voice and they do not want anyone else to do just like the English-speaking

audience established connections with an actor's original voice. For instance, a well-known Italian dubbing artist Ferruccio Amendola has always dubbed both Robert De Niro and Al Pacino voices. Nevertheless, in the 1995 film **Heat** (Mann, English), in which for the first time, Pacino's dialogue was dubbed by another re-voicing artist by replacing Amendola to which the Italian responses were negative and did not feel comfortable as they did not expect it. Diot (1989) estimated that for translators the challenging aspect of language translation is 'Humor'. It is sometimes seen as a model instance of "untranslatability". In the case of translating comedy, the situation is just as critical as it is when it comes to interpreting poetry. The reason behind the relative or total untranslatability is the cause of cultural or linguistic differences. Del-Corral (1988) stated that,

“Communication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener/reader are not similar. While this is true of any communication, the breakdown is particularly obvious in the case of translated humor, whose perception depends directly on the concurrence of facts and impressions available to both speaker/writer and listener/reader.” (Del-Corral, pp. 25-27).

Thus, we can conclude that untranslatability is faced due to cultural differences which ultimately affect many other features of the language. But then again, we need translation for academic purposes such as books, dramas, novels, poetry, and newspaper translation as well as for entertainment purposes like movies dubbing, songs dubbing, and dubbing of different talk shows. Therefore, we cannot help to avoid translation but a possible solution to this is to study the target language standards, traditions, and cultural norms before translating any target language material into the source language. In the same line of reasoning, Aiewei (2005) pointed out that translation is a significant activity that requires adjustment to target cultural conventions; thus, translators should be concerned with linguistic as well as cultural adjustments to make it easier for readers to grasp translated material.

3. Methodology

The present research study followed a qualitative research paradigm and data were collected from the film '**Dumb and Dumber 2**'. The two versions of the film English and Hindi are watched and compared for the purpose to investigate those elements which contributed to the act of changing the original message. Moreover, to find out the role of transcreation in the dubbing of English films into the Hindi language. English movies are mostly dubbed in Hindi and not in Urdu but those movies are conveniently understood by the speakers of Urdu because Hindi and Urdu are linguistically the same languages (Gumperz, 1971). To authenticate the data analysis The Urban Dictionary (Peckham, 2014) and Google Translate have been consulted for the verification of variances.

4. Data Analysis

The following data are comparative analyzed taken from the original English film Dumb and Dumber 2, and its dubbed Hindi version. The English version of the dialogues is written in the English script while the Hindi-translated version is written in the Roman script. As almost every

second research study in the domain of translation study is suffering from certain limitations, the current study also has some delimitations. This research study is delimited to specific scenes of the film where different dialogues are observed. The following table consists only of those dialogues which reflect variations between the target language (English) and the source language (Hindi). The variations might be the cause of cultural as well as linguistic differences. It can be observed that in certain cases the translator deliberately deviated the message in the target language to make the situation intense, and humoristic, or else to gain the audience's sympathy.

Table 1

S. No	English Dialogues	Hindi Translation
1	So sad!	Isse kehte hain sachi dosti.
2	Brought you all your favorite candies	Dekho tumhare liye mooli k parathay laya hun
3	Come on, you gotta get over her. She was just a girl	Flashback se bahir aa is k baray main sochna chor day. Uss k liye tu apni daarhi safaid kar raha hai?
4	Even if it had worked out, would you really want ginger babies?	Woh daadi ban gayi hai. Agar wo tujhay mil bhi gayi to tu uske pooton ki nappy badlega kya? Sheee sheee! Gando.
5	Anyway, you are in good hands here	Waisay bhi tera speaker to mute par hai.
6	Basically, I am gonna be pretty busy for the next few months.	Short mein bolun to mujhay sarkari hasptalon main apni chaplain ghaseetni honge.
7	Take care, buddy.	Apni body ka khayal rakhna.
8	Did you say something?	Tera network agya kya?
9	You should look at your face.	Tere to totay urr gaye.
10	Well, nice catching up. See you later	Billy kabhi gilly khelne ana. Break k baad milte hain.
11	And you let me come here every Wednesday for like a thousand weeks.	Main tera haal chaal puchnay ata raha or tunay mujhay ullu banaya.
12	That's awesome.	Tujhe to oscar milna chahiye.
13	Legs are a little rubbery after all that time sitting here.	Itnay saal tak yahan bethnay se mere paon dandiya khelne lagay hain.
14	You are a freaking genius.	Teri khoopri main bhoosay k elawa dimagh bhi bhara hua hai.
15	I mean, nobody else could have pulled that off.	Matlab teri acting dekh kar Mugambo or Gabbar bhi khush hojaengy.
16	That's commitment.	Faulad ki aulad ban gaya hai.
17	I broke up the monotony.	Time pass k liye kuch to karna tha.

18	Is it grown-up belly in 4C?	Yeh paroos wala billy hai na?
19	Come on, give me a movie quote. What did they say in Jerry Maguire? “You had at hello”. Um, Titanic? “I am the king of the world”.	Sholay film main Veero ne Basanti ko kya kaha tha? “Inn kutton k samnay mat nachna”. Or Gabbar ne? “Yeh hath mujhay deday Thaakur?”
20	Good job!	Mera pyara tota

After a comparative analysis of both English and Hindi versions of the movie Dumb and Dumber 2, it is found that almost all the dialogues of the English language clearly reflect trans-creativity and creativity in the dubbed Hindi version of the movie. The translation does not only show variation at the syntactic level but also at the semantic as well as the pragmatic level which may be taken in terms of cultural differences. The role of the elements such as humor and cross-cultural differences are very significant in this deviation.

In the 1st English original dialogue in table 1, the character is saying, So, sad! which is translated as isse kehte hein sachi dosti. in the Hindi language. Those viewers who have not seen the original English version of the movie or those who do not know the English language at all will unquestionably believe that the translation is correct which is not so. When it was verified by the Urban Dictionary and Google Translate that the most relevant translation for So sad! was bohat dukh ki baat hai. It seems as if the Audiovisual translator has deliberately translated it this way to reshape it according to the norms of the target culture as the translator is from India therefore, he/she knows how language work in such context. Moreover, in English, the dialogue is an exclamatory form, reflecting sadness whereas in the Hindi language it is falsely dubbed to show the closeness between friends since in the Asian culture the relationship between friends is considered very pure. Thus, the translation of the first dialogue is translated creatively but the intended meaning is still there.

In the 2nd dialogue in table 1, the character is saying, brought you all your favorite candies, which is translated as dekho tumhare liye mooli k parathay laya hun in the Hindi language. It can be observed that the dubbed version’s dialogue means something very different. The Hindi version of the dialogue actually means, look I have brought radish parathas for you which is significantly different than the original version of the English dialogue. The term ‘mooli ka paratha’ is an Asian traditional food the term neither exists in the English culture nor do the English natives have any idea about this food. The translator has intentionally chosen the term ‘mooli ka paratha’ since the Asian people are more familiar with the term and are culturally affiliated with it and can understand the intention of the speaker. The translator is aware of the Asian culture and also knows that people give treats to each other with food like this so he/ she picked the term mooli ka paratha instead of candies. Those viewers who have this idea about English and Hindi culture would be assured about the gap between English and Hindi cultures. On the contrary, those viewers who know nothing about the English cultural norms and foods will accept it and will believe that the translation is done truthfully and will never question it. The researchers have verified the translation through the Urban Dictionary and Google Translate and the most relevant translation for this dialogue was

apke liye sab apki pasandeeda candies laya hun. Here, it can be seen that the translator has chosen mooli ka parathas as it is more logical in such a context for the Hindi cultural audiences. Moreover, due to the usage of the term mooli ka paratha, the scenario appears humoristic, and comfortable for the audience who can feel the dialogue in such a way. It should be noted that the pragmatic meaning is there and it is the same as the source language but the translator selected transcreation for a meaningful translation.

In the 3rd dialogue in table 1, the character is saying, come on, you gotta get over her. She was just a girl, which is translated as flashback se bahir aa, iss k baray main sochna chor dy. Uss k liye tu apni darhi safeed kar raha ha? in the Hindi language. Once again, creatively dubbed when it was verified by the Urban Dictionary and Google Translate and the most relevant translation for this dialogue was chalo apko isse khatam karna hoga. Wo sirf ek ladki thi. The translator has purposely creatively translated the dialogue in such a way to create humor as well as to intensify the situation. Although the dialogue seems funny apparently but there is a deep and bitter message for the interlocutor to mend his mind. Moreover, the English original version of the dialogue is declarative while the Hindi version is converted into interrogative to make him realize of what he is doing is not right. Moreover, there is no reference to words like ‘flashback’ and ‘beard’ in the English version which is fearlessly used by the translator for the intensification of the dialogue. It can be observed here that the intended meaning is there but the dialogue in the target language shows intensity which does exist in the source language dialogue.

In the 4th English dialogue in table 1, the speaker says even if it had worked out, would you really want ginger babies? which is translated in the Hindi language as woh daadi ban gayi hai’. Agar wo tujhay mil bhi gayi to tu uske pooton ki nappy badlega kya? If we note the two versions of the dialogues, the contextual meaning is still there but the dialogue is transcreatively dubbed due to cultural differences. When the translation was verified by the Urban Dictionary and Google Translator and the most relevant translation for this dialogue was agar yeh chal bhi jata, kya apko lal balon walay bachay chaiye hoty? Here the translator has depicted deviation in the dubbed dialogue for the purpose to taunt the converser in a polite way since the speaker and listener are friends therefore the speaker is scorning him indirectly to wake him up about the reality. Moreover, the dialogue is shown deviation in the dubbed version since the term ‘ginger babies’ does not exist in the Hindi language even if it is translated into the Hindi language it would mean something positive since such babies are loved and praised in the Hindi culture hence transcreation plays an important role in such cases. Even if the suggested translation, given by Urban Dictionary and Google Translates would have been taken for granted it would become a compliment in the Hindi culture where the speaker in the source language is actually mocking the listener. Therefore, this dialogue can never be translated word by word and transcreation was the only possible option to avoid mistranslation and misinterpretation. It can be detected the hidden meaning is still but the changes occurred in the form.

In the 5th English dialogue in table 1, the character is saying, anyways you are in good hands here, which is translated into Hindi as waisay bhi tera speaker to mute per hai. After the verification of the dialogue by the Urban Dictionary and Google Translate, the most relevant translation for

this dialogue was waise bhi aap yahan achche haathon mein hain. It seems as if the translator has deliberately dubbed the dialogue this way to create humor whereas in the English version of the dialogue there is no humor rather the speaker used declarative sentences to encourage the listener and feel him/her relax. On the contrary, in the dubbed version of the dialogue, the speaker is forcing the interlocutor to speak something which is an indirect way of encouragement but an informal way whereas in English the dialogue shows politeness. Moreover, the dubbed version of the dialogue shows humor through code-switching such as 'mute speaker' whereas the original dialogue is serious and depicts sincerity towards friendship. Here the dialogue is translated creatively since in the Hindi culture communication between friends is less formal and conversation s more humoristic than serious one.

In the 6th English original dialogue in table 1, the character is saying, basically, I am gonna be pretty busy for the next few months. which is translated into Hindi as short mein bolun toh mujhe sarkari hasptalon mein apni chaplain ghaseetni honge. We can observe a huge difference between English and Urdu versions of the dialogues due to the gap between English and Hindi culture. When it was verified by the Urban Dictionary and Google Translate the most appropriate translation for this dialogue was asal mein, main agle kuch mahino ke liye bohot vyast rehne wala hoon. It seems as if the translator has deliberately dubbed it creatively to give it a cultural touch and to make the audience affiliated. The translator knows Hindi society that the hospital is the only place where it takes weeks to get the job done hence the audience can imagine the extreme situation. Similarly, the term 'Chaplein' does not exist in the English culture neither there is such a reference consequently, the translator described the scene with the use of cultural scenario as an intensifier. Whereas in the English original dialogue words like 'pretty busy' is used as an intensifier which would not have worked in the target language context therefore the translator intentionally chose trans-creativity to translate the sense of the message.

In the 7th English original dialogue in table 1, the character is saying, take care, buddy. which is translated into Hindi as apni body ka khayal rakhna. By comparing the two versions of the dialogue it can be claimed that the translator has chosen sense to sense translation to convey the thematic meaning and ignored that form of the dialogue. In the given dialogue the translator shows deviation by translating the word buddy (friend) to 'body' but again the overall meaning of the dialogue same exception a slight deviation portrayed in the form. Or the possible reason can be that in the English version of the dialogue the word 'Buddy' means close friend is confused with the word 'body' which means the physical structure of a human. When the translation was verified through the Urban Dictionary and Google translate the most related translation for the dialogue was Apna khayal rakhna, dost.

In the 8th English original dialogue in table 1, the character says, did you say something? which is translated as tera network agya kya? in the Hindi language. Those audiences who have not watched the original English version of the film or who are unfamiliar with the English language might feel that the translation is accurate. The minute it was verified by the Urban Dictionary and Google Translate the most applicable translation for this dialogue was kya tumne kuch kaha? It appears as if the translator intentionally reshapes the dialogue to taunt the opposite character. Such

a sentence is used in the Hindi culture when you are teasing someone who has not spoken for quite a time but as he/she opens his/her mouth such a sentence is used to mock the opposite character. To achieve this purpose the writer intentionally chose Hindi cultural terminologies like ‘mobile ka network’ or ‘sim ka network’ which are normally used in Hindu society.

In the 9th English dialogue in table 1, the character says, you should look at your face. Which is translated into Hindi as tere to totay urr gaye. Some of the viewers may believe that the translation was appropriate but some may sense infelicity because ‘totay urna’ is the Hindi language idiom that clearly shows the specificity of the culture. When the translation of the dialogue was verified by the Urban Dictionary and Google Translate the most relevant translation for this sentence was aapko apna chehra dekhna chahiye. It seems as if the translator has molded the dialogue on purpose so that the audience can relate themselves to the dialogue, and understand the sense of the dialogue. As far as in the deviated version of the dialogue, the idiom ‘totay urna’ is used by Hindi speakers on daily basis, therefore, the audience can nail down the meaning. If the dialogue shown by Urban Dictionary and Google Translate would have been used it would have meant something very different neither the audience would have understood the meaning. Thus, we say that language is untranslatable in terms of culture if one wants to make things understandable for the audience, he/she must have to deviate the target language material from the source language to make it relevant to its culture and society.

In the 10th original English dialogue in table 1, the character is saying, well, nice catching up. See you later which is translated as Billy kabhi gilly khelne ana. Break k baad milte hein, in the Hindi language. almost all the audiences would have the idea that the term ‘Gilly’ does not exist in the English culture and can realize that the original version must be different. When it was verified by the Urban Dictionary and Google Translate, the most relevant translation for this was found as acha, laga mil k. Baad mein mil te hai. It seems that the translation has been deliberately adapted the translation in the target language to make it humorous and add the spice of Hindi culture. The term ‘gilly’ is a common sport played among the youngster very passionately in Hindi society. Furthermore, the usage of the phrase break k baad milte hein is commonly used in different talk shows in India which means just a short period but we can note that the phrase see you later does not mean a short period of time at all but rather means whenever it possible. It should be noted that the phrase break k baad milte hein is used in Hindi society frequently thus to let the audience feel affiliated the translator has chosen this but the deep meaning is still there.

In the 11th original English dialogue in table 1, the character is saying, and you let me come here every Wednesday for like a thousand weeks. which is translated in Hindi as main tera haal chaal puchnay ata raha or tune mujhe ullu banaya. When the translation got verified by the Urban Dictionary and Google Translate, the most relevant translation for this sentence was aur ap ne mujhe har budhwar itne sare hafton tak yahan anay dia. The translator once again adapted the original dialogue according to the Hindi language through the pragmatism meaning remained the same. The translator has only focused on the content meaning of the dialogue and ignored the wording of the source language and gave the dialogue the Hindi spice. In Hindi culture, if such a case occurs the person would respond very aggressively, and here this is what the translator has

shown. In conclusion, it can be claimed that the translator has deliberately reshaped the original dialogue and molded it according to Hindi cultural society. Since the translator is from India, thus he/she knows the Hindi cultural norms and values and based on that the dialogue is translated.

In the 12th English dialogue in table 1, the character says, that's awesome! which is translated into Hindi as *tujhe to oscar milna chahiye*. After the verification of the dialogue from Urban Dictionary and Google Translate, the most relevant translation for this dialogue in the Hindi language was *yeh to kamaal ki baat hai*. The translated version of the dialogue can give us two possible meanings in the Hindi culture. Firstly, such a sentence is used as an irony to mock or insult someone. Secondly, it is also used to appreciate someone. So, the meaning is actually context-dependent. As far as the meaning in this scenario is concerned, it is used as an appraisal; the speaker is appreciating the listener's work. It can be concluded here that during the process of translation from English to the Hindi language the syntactic form got changed as the translator aim to translate the meaning which is still the same. Moreover, it seems as if the translator is trying to create humor through the usage of such an expression. Furthermore, the original version of the dialogue shows the exclamation of excitement but the Hindi translation is in a declarative form.

In the 13th original English dialogue in table 1, the character says, legs are a little rubbery after all that time sitting here. Which is translated into Hindi as *itnay saal tak yahan bethnay se mere paon dandiya khelne lagay hain*. Almost all the viewers would be assured that the term 'dandiya' is Hindi culture-specific and does not have any relation to the English culture. It makes it evident that the translator has dubbed the dialogue through transcreation which affects the form of the dialogue but the literary meaning has remained the same. The dialogue is also verified by the Urban Dictionary and Google Translate and the most relevant translation for this sentence was *pair itnay samay tak yahaan baithne se thoda rabarayukt (rabar jese) hogaye hain*. It appears like the translation has been changed during the process of transcreation where some aspects of language do change due to cross-cultural differences. Even if the translator would have adopted word-to-word translation it would convey the intended meaning in the target language. Apparently, it may sound funny but deep down it is used to show the intensity or make the opposition realize for how long he/she made him wait.

In the 14th original English dialogue in table 1, the character says, you are freaking genius. Which is translated as *teri khopdi mein bhoosay k elawa dimagh bhi bhara hua hai*. in the Hindi language. By comparing the two versions of the dialogue, one can get to know how far the structure of the dialogue is but deep down the contextual meaning is still there. When the dialogue is verified by the Urban Dictionary and Google Translate the relevant translation for dialogue was *tum pagalpan ki hadd tak aqalmand ho*. In the English version of the dialogue, the word 'freaking' is used to show the intensity that how genius is the interlocutor whereas in the dubbed version the dialogue is translated very satirically.

Similarly, dialogue numbers 16th, 17th, 18th, and 20th reflect a similar case where deviation occurred due to transcreation which affected the form of the language but the meaning is still there. And it can be claimed that no two languages are the same at any level, therefore, it is not possible

to dub the dialogues work by word even if it happens the meaning of dialogues would not be the same and can be misinterpreted.

Finally, in the 15th and 19th English dialogues in table 1, original English dialogues character says in the fifteenth dialogue, I mean, nobody else could have pulled that off, while in the nineteenth dialogue the character says come on, give me a movie quote. What did they say in Jerry Maguire? You had at hello”. Um, Titanic? I am the king of the world, which is translated into Hindi as matlab teri acting dekh kar Mogambo or Gabbar bhi khush hojaengy. and Sholay film main Veero ne Basanti ko kya kaha tha? Inn kutton k samnay mat nachna. O Gabbar ne? in the above two dialogues the translator has completely adopted deviation to make the dialogue reshape according to the Hindi culture. As far as the 19th dialogue is concerned the dialogue is not only deviated but rather recreated for the purpose to make it understandable for the targeted audiences. Here in the case of the 19th dubbed dialogue, the translator introduced the Indian famous characters and their dialogues from a famous movie wherein in the original dialogue there are the names of English movies and their characters’ names. It is evident that the translator has deliberately changed the names as he/she has the idea about the Asian audiences who are more familiarized with Hindi movies and their characters which will help to get the essence of dialogue. As far as the names of movies and characters mentioned in the original version would not have much recognition in Hindi society thus the translator replaced them. Consequently, the translator intentionally picked the name of all-time Hindi famous movies such as ‘Sholay’ and its characters like ‘Veeru, Basanti, and Gabbar’ to gain the attention of the audience, make the viewers comfortable, and create humor.

5. Conclusion

Lingua-cultural background plays a crucial role in the translation of films, film titles, and public headlines as they do in commerce. For instance, India’s 50% income is from the movie industry (Diwanji, 2020). To diversify their income sources, they don't just make their own films; they also dub English films, Russian, Spanish, and films from many other languages since Hollywood films are made in all genres, thereby dubbing foreign-language films is a lucrative business. But during any film dubbing, certain features of the language need to be considered such as cultural elements, logic, mentality, lingua-cultural background, and cognition of the target language. Although certain aspects of language can never be dubbed by any method due to the cross-cultural differences, for instance, colloquialisms, Spatio-temporal variations, and humor. Thus, it can be concluded that translation is a process of analyzing, interpreting, and creating that allows readers to replace one set of linguistic resources with another. Part of the original meaning is lost in the process, but a perceptible core is retained. In such a case transcreation appears to be a viable solution for cross-cultural translation where the source language text is translated into the target language by recreation so that the target language readers or audiences understand the essence of the text. If word-by-word translation occurred it would not make any sense to the target language readers and audience due to the lack of knowledge and their unfamiliarity with the source language and its culture.

From the data analysis, it can be deduced that word-to-word translation from one language to another is not possible through any method for a variety of reasons. For starters, in some cases, variation is undeniable due to cultural differences between the source and target language. For instance, the humoristic aspects of a language, the terms which are humorous in one culture might not be present in the other culture or it may not be regarded as funny rendering word-to-word translation would be meaningless. As seen in table 4.1, the translators willfully replaced original English dialogues with Hindi dialogues like with Hindi jokes, Hindi satires, Hindi ironic vocabulary, names of Hindi movies, and their characters to make them understandable and comfortable for the audience. the translator tried to use those terms and dialogues which are famous in the target (Hindi) language and relevant to society. Secondly, no two languages have exact equivalents on phonological, morphological, syntactic, or any other level thus transcreation appears to be the right option to pursue in which the true essence of the source language is successfully translated into the target language albeit with some variation in terms of form. In the Similar m, it can be observed that almost all the dialogues are trans-created to make the translation meaningful for audiences. The deviation is shown in the dubbed version of dialogues to intensify the scenario or to make the scene sympathetic, humoristic, and understandable for the audience. Sun (2002) pen down that “translation is a type of language symbols into another language symbols, it is a creative activity”. Due to cross-cultural variances between source and target languages, translating a film from one language to another is not possible but with the assistance of transcreation.

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