

**Audiovisual Translation in India: A Case Study of Cultural Context and
Language used in TV Advertisements**

**DOCTOR OF PHILOSOPHY
IN
TRANSLATION STUDIES**

by

Priyanka Rachabattuni

(Reg.No.15HAPT07)

Supervisor

Prof. J. Prabhakara Rao



Centre for Applied Linguistics and Translation Studies

School of Humanities

University of Hyderabad

Hyderabad, India

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CENTRE FOR APPLIED LINGUISTICS AND TRANSLATION STUDIES

UNIVERSITY OF HYDERABAD

DECLARATION

I, Priyanka Rachabattuni (Reg. No. 15HAPT07), hereby declare that this thesis titled **“Audiovisual Translation in India: A Case Study of Cultural Context and Language used in TV Advertisements”** submitted to the University of Hyderabad in partial fulfilment of the requirements for the award of degree of **Doctor of Philosophy in Translation Studies** under the guidance and supervision of Prof. J.Prabhakara Rao, Center for Applied Linguistics and Translation Studies (CALTS), University of Hyderabad. The research work is free from plagiarism.

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Parts related of this thesis have been:

A. Published in the following:

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Head of the Department

Dean of School

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Abbreviations

Audiovisual Translation	:	AVT
Audiovisual	:	AV
Television	:	TV
Advertisements	:	ads
Advertisement	:	ad/Ad
Source Language	:	SL
Target Language	:	TL
Source Text	:	ST
Target Text	:	TT
Source Culture	:	SC
Target Culture	:	TC
Same Language Subtitling	:	SLS
Subtitling for Deaf and Hard of Hearing	:	SDH
Audio Description	:	AD
Nonverbal	:	NV

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Chapter One

Introduction

In this globalized era, cultures are dominantly shaped by audiovisual texts. We encounter numerous audiovisual (AV) texts in our daily lives through films, television and the Internet. Audiovisual texts shape our attitudes and beliefs. These texts circulate across the globe mainly through translation. Audiovisual translation has evolved and emerged as one of the major disciplines in translating cultures. “Audiovisual Translation (AVT) is the term used to refer the transfer of one language to another of the verbal components contained in audiovisual works and products” (Chiro 2012 1). Audiovisual texts are powerful and persuasive in nature, especially audiovisual advertisements. Globalization of products, digital marketing and technology advancements have given rise to new methods of advertisement translation like dubbing, subtitling, same language subtitling and voice-over. In the mass media, television has become a significant medium of spreading culture through informative, educative and entertaining programmes. Marketers find TV to be the best medium to promote products and services to households across India and the globe, and TV broadcasters generate revenue by selling airtime to advertisers.

Advertisements are inescapable during any television programme. They play a very important role in disseminating various cultures to TV audience around the world. It is important to understand the cultural context and language used in the source advertisements before translating them in to target cultures. Earlier, the source TV advertisement used to be dubbed into target cultures. But in recent times, the source TV

advertisement is also subtitled. Voice-over, same language subtitling, transliteration of the text and literal text translation are some of the modes of translation used to translate AV advertisements. AV translators face challenges related to language, culture and technique while translating AV advertisements. Language and culture are intertwined as every linguistic feature of an advertisement has a cultural resonance. Similarly extralinguistic features of an advertisement like image, sound, music and text also contain cultural references which cannot be ignored in AV translation of advertisements.

Audio and video in sync are together called an audiovisual file. Audiovisual translation is a process in which either the original audio is replaced with an audio in a different language or the original audio is retained but the video is subtitled (using AVT modes). This process is called AVT, which is the main focus of this thesis. In this thesis, AVT and modes of AVT with definitions and how they have been practised in the Indian context are discussed with examples. The thesis also covers the challenges faced by AV translators including synchrony of video with voice/dialogue in the advertisements and the time and space/text compression for subtitling. The complex nature of TV advertisements challenges the translator to adopt “unique” or “new” strategies to achieve equivalence in multimodal translation. This thesis focuses on audiovisual translation, more specifically on the audiovisual translation of TV advertisements, while analysing trends and practices of AVT in India. Thus, the main elements of the thesis comprise the issues and challenges of AVT, TV advertisements, language, culture and the role of the AV translator.

“The assertion that today’s communication landscape is deeply rooted in and reliant on the potential offered by audiovisual technology would come as no surprise to anyone”

(Cintas 2012 273). It shows the importance of an audiovisual translation (AVT) in current times. The research idea presented in this study stems from the little research in the field of audiovisual translation in India. Any text travelling across languages in the world depends on “translation”. Similarly, audiovisual files (sounds, images, concepts, texts, language, etc.) made for promotion, films, testimonials, e-learning aids and other material in the format of moving visuals with sounds undergo audiovisual translation to translate either all the elements or selected ones, without compromising the synchronization of visuals on the screen with sounds in the target language.

The elements of culture, impacting factors and circumstances (Masiola 2017) are analysed in terms of their “Cultural translatability”. According to Masiola (2017)¹, “there is a correlation between aspects of ‘translatability’ and ‘advertisability’, a key factor determining the freedom of expression in a free market” (1).

1.1 Background of the Research Study

In the era of global marketing, countries across the world are becoming connected through business chains. India, the second highest populated country in the world, is considered to be one of the large markets in the world. In view of this a large number of international products are being launched in India, with Mumbai as the base where the first Indian ad agency was established in 1902² and north India as the target market. Hence most of the advertisements made in Mumbai are first made in Hindi and then translated into other Indian languages.

¹Masiola, Rosanna. "Chapter One Culture in Translation: British and American Brands in Literature Rosanna Masiola." *Advertising Culture and Translation: From Colonial to Global*. Cambridge Scholars Publishing. 2017. Print.

² <https://advertisinginindia.wordpress.com/2009/03/28/advertising-in-india-history-part-i/>

According to Cintas (2008), “No doubt, there are conceptual and methodological gaps in the research that has been covered, and no doubt scholars need to carry on conducting research in the field to try and fill those gaps” (9). This thesis is a humble effort to contribute to the field of audiovisual translation in the Indian context where serious research has yet to be established despite the fact that much of communication and entertainment unavoidably happens through audiovisuals in everyday life. According to the source available, the first audiovisual TV advertisement in the world was broadcast in the year 1941 during a baseball game on a New York channel³. The first audiovisual TV commercial in India was aired on Doordarshan in 1978, more than forty years ago. In spite of this, information about the history of audiovisual advertising/TV advertising in India is either scattered or unavailable.

According to the source available, Pierre Hurbin in 1972 (*Cinq*)⁴ was one of the first researchers to discuss “advertisement translation” in his article. The term “advertisement translation” was also introduced by Pierre Hurbin in 1972⁵. Hurbin writes, “Can One Translate the Language of Advertising”? To confine the history of audiovisual translation in India is yet to come to light. It is observed Indian research on audiovisual translation is limited to analysing the process of dubbing and subtitling rather than considering all the elements involved in an audiovisual file.

Extensive research in this area of AVT is required to study the effects of globalization on India via global communication through advertising and the wide practice of

³<http://www.qualitylogoproducts.com/lib/history-of-tv-ads.htm>

⁴<http://www.uklunwen.cn/lxslw/3093.html>

⁵Hurbin, Pierre. (1972). *Peut-on Traduire La Langue de la Publicite* (Can Advertising Language Be Translated) 2. *Babel*. 18.3:24—32, 72.

advertisement translations. However, the little available research is from online sources, a few articles on early advertising in India and the website of an online course offered by a Professor William M. O'Barr from Duke Trinity College of Arts and Sciences and Edward Timke, specialists in advertising research. This online course deals with advertising and its relationship to society, culture and history and the curriculum includes a chapter titled "Advertising in India" along with other interesting topics related to advertising, including "Rise and Fall of Advertising" and "Global Advertising", which are two of the thirty chapters that form the course curriculum.

It is commonly recognized that "Translation studies" is an independent discipline which garnered attention only after James S. Holmes published a paper in 1972 (Hamade 2008 6). The present research has been sourced from the traditional translation studies to understand the language and culture used in traditional advertising until the new media advertising evolved in the late 1970s, which is now moving towards global advertising in the digital era with extensive practice of different AVT modes. "Long before World Wide Web and globalization meant anything to anyone, translation was the main concept bridging cultures together" (Hamade 2008 3).

Advertisements are not created in a cultural void: they are anchored within a certain culture with all its sub-cultures. The language used in the advertisement is not a direct indication of the culture but a sign system used to communicate in that "culture". Signs (both signified and signifier) and symbols particular to a specific culture add to the meaning in advertisements. Behavior, customs, habits, beliefs and norms form the basis of a culture, and differentiate one culture from

another on the basis of this. A problem arises when advertisements created in one culture have to be translated for use in another culture. (Bezuidenhout 1998 3)

It is necessary to study the process of translating cultures while analysing the process of translation and observe the transformation of cultures and languages when translated from one language to another language (source to target). At this juncture it should be noted that the advertising agencies overlook/neglect typos or mistakes that appear after translation into the target language, muddling the message the ad is supposed to convey about the product. They focus more on the concept of the advertisement rather than the idea it is aimed to promote, which needs to be adapted for the local context. If an advertisement is made conceptually for a global audience with one universal concept to be used as the strategy to persuade consumers, it should be first made in one language incorporating universally common elements in a way that they fit perfectly in all frames of the language and culture, so that the ad does not become weird in the process of translations.

According to Diaz Cintas (2009)⁶, translation studies is the mother of research in audiovisual translation and is responsible for the evolution of AVT study as all theories and literature are drawn from translation studies. Similarly, to understand the nuances of elements of advertisement involved in the audiovisual translation of ads. It is also important to have a good grounding knowledge in advertising studies. Thus this study combines research on translation studies, audiovisual translation studies and an outline study of advertisements. The integration of “translation” and “advertising studies” is vital

⁶Cintas, Jorge Diaz. “Introduction – Audiovisual Translation: An Overview of Its Potential.” *New Trends in Audiovisual Translation* (2009): 1-18.

to monitor and survey the dynamics of “cross-cultural communication” and “globalization” (2017 cited by Tomei). To understand the dynamics of AVT, it is important to have an in-depth understanding of translation studies. In this scenario the role of the translator is crucial to apply strategies and avoid miscommunication/misinterpretation of cultures to ensure the message of the source advertisement reaches the target smoothly. When language is not used properly it affects the company’s promotion and communication strategy regarding the product for the target market. Today the whole world is dependent on the global market for survival in the day-to-day life, even for basic necessities like food, clothes and shelter. Everything is marketed to the intended target group of buyers. There is a promotion planned and advertisement made for each product. Among the digital media, television is the most popular in the world and is available to even lower-middle-class families.

The global market is teeming with millions of products. Each new day, a new product is launched. For each new product, a marketing plan is made, especially if it is a product intended to be promoted in the global market to create demand and persuade the consumer to buy the product.

A phenomenon that is linked with advertising is globalization, which describes the way humans relate to each other, an increased connectedness of all people from different parts of the world, resulting not only in increasing international trade but, more strikingly, in the cultural exchange that trade generates. This

phenomenon influences the way advertising is created and transmitted to its audience.⁷ (Soledad Sta. Maria 2012)

The multi-dubbed/translated advertisements and the advertisements made for international products often seem to struggle with cultural barriers and errors appear in the target language after translation (both in the spoken text and the text that appears on the screen). Indian languages are being corrupted due to lack of a properly designed language policy to provide guidelines for the language standards to be maintained in any usage. They are observed to be more multilingual (blends) with no restrictions on the display of any cultural grounds and ethics in the usage of standard language.

1.2 Statement of the Research Problem

The present study tries to analyse the translation of significant elements in an audiovisual advertisement embedded with localized language, culture and cultural signs, which include language, food, lifestyle, traditions and other elements of culture, translated from one language to another, with specific reference to television advertisements translated from Hindi to Telugu. This study is a broad research in translation studies and AVT, focusing solely on the translations of national advertisements broadcast on Indian television which made in Hindi and then translated into Telugu, the language popularly spoken in the states of Andhra Pradesh and Telangana. It also briefly examines various practices of AVT in India.

⁷Soledad Sta. Maria. Advertising in Translation: “Nivea Beauty Is” Campaign against “Belleza Es, Facetas”. *TranslationJournal*. Volume 16, No.4. 2012. (<http://translationjournal.net/journal/62nivea.htm>)

1.2.1 A Brief History of AVT in India

The existing literature in the field of AVT is mostly in the European context. As mentioned earlier, the limited available history of AVT in India is still scattered and contains gaps. The theory and practice of audiovisual translation is a research area which has not attracted the attention of many research scholars and scholarships in India so far. Tracing the history helps researchers and translators to have a better understanding of the trends, theory and practice of AVT in India.

1.2.2 Application of Theory and Practice of AVT to Various Audiovisual Texts

Most of the available literature on audiovisual translation is on dubbing and subtitling, especially with regard to films. The theory and practice of AVT cannot be applied uniformly to all types of audiovisual texts like films, TV programmes, advertisements, documentaries and news. Audiovisual texts are varied in terms of genre, nature and appearance on screen and pose various issues and challenges for the translator.

1.2.3 Complex and Multimodal Nature of AV Advertisements

AV advertisements are multimodal in nature. While translating audiovisual advertisements, the translator needs to consider the complex and multimodal nature of not only the target advertisements but also the source advertisements.

A source advertisement most frequently undergoes the following modes of audiovisual translation:

1. Dubbing
2. Voice-over

3. Synchronization of video and audio

4. Subtitling

5. Same language subtitling

6. Transliteration

7. Literal text translation

Every possible mode of AVT in the source advertisement has to be identified to transfer all the message embedded in each element while translating the ad into the target language. The role of the translator is pivotal in achieving dynamic equivalence in all the modes of AVT in the source advertisement and later in the target advertisements.

Though usually ignored by advertisers/marketers, translators play a crucial role in an ad reaching a larger audience by translating it into multiple languages and supervising the modes of AVT involved to translate each element of the source message embedded within each layer of the media text in the source advertisement. This research highlights the role of translators and the need to bring them on board early when the source advertisement is being made rather than later when the finished ad needs to be translated for the target markets.

It poses an impossible task for the translator to deliver equivalence in the target advertisements, if there are any mistakes/blunders in the various modes of AVT in the source advertisement.

The role of the AV advertisement translator is quite challenging as he/she tries to achieve equivalence among

- a. Elements of an AV advertisement
- b. Language and cultural issues
- c. Localization
- d. Modes of AVT in the source advertisement
- e. Modes of AVT in the target advertisement

1.2.4 Extralinguistic Features of AV Advertisements

As mentioned earlier, extralinguistic features of an advertisement like image, sound, music and text pose serious challenges of cultural translation. The translator should consider non-verbal communication and intertextuality problems posed by the extralinguistic features of an AV advertisement to achieve dynamic equivalence in the target advertisement.

It has been observed in some translated audiovisual advertisements in India that a sentence which can easily be written in one language is also taken for granted and written in at least two languages without any efforts being made to stick to only the target language (to avoid blends). The process of translation of a source into a target language has become a comfortable practice and easy for a man or a machine when they take liberties with the target language, translating as near the original as possible and changing only a few flexible elements of an audiovisual advertisement without trying to consciously use only one target language. They often retain words from the source or use some English words, replacing only a few words of the source with which the target audience might not be familiar.

1.3 Aim of the Study

The aim of this study is to investigate the nuances of the process of audiovisual translation of Indian television advertisements. This study broadly investigates the aspects of culture and language translation in translated audiovisual television advertisements from source language Hindi to target language Telugu.

1.4 Objectives of the Study

1. To study the trends and practices of audiovisual translation in India.
2. To explore the Indian advertising evolution from print to television.
3. To examine the issues and challenges of language and culture transfer in Indian audiovisual advertisement translations.
4. To study the role of professional translators in audiovisual translation.

1.5 Research Questions

1. What are the trends and practices of audiovisual translation in India?
2. What is the history of advertising in India and the style of language used?
3. What are the issues and challenges of audiovisual advertisement translation in India?
4. What is the cultural context and language used in audiovisual advertisement translations?
5. What is the importance of advertising strategy in the translated text?
6. How does global advertising impact local language and culture?
7. What are the major problems in AVT?

8. What are the translation strategies applied in AVT?

1.6 Conceptual Framework

“Any analysis of television advertisements can show serious problems” (Cook 1994/2001). The study based on the analysis of translation and translatability that demands a strong theoretical framework. The decoding of the encoded message is only possible through an analysis of the nuances of the audiovisual translation process by examining television advertisements that have been translated from a source language to a target language with a specific purpose/aim (Skopos 1989). According to Hatim (2010)⁸, a professional translator can shed light on intercultural differences. This study is an attempt to create some awareness and highlight the significance of hiring a professional translator (instead of relying on machine translation) with proficiency in both the source and the target languages by the ad agencies to translate ads with moving images and sound. Doing so will help deal with problems of non-synchronization of the culture, sounds, images and other elements of the source ad with those of the target ad. A professional translator not just brings about equivalence but also helps avoid errors in language usage and pronunciation while dealing with cultural barriers. It is only an assumption that if the duration of the advertisement and the length of the dialogues are maintained equal to the source, the translation process is successful. In most advertisement translations, greater importance is given to the synchronization and replacement of sounds as per the duration of the source (even if the other elements are not synced) than to cultural equivalence, which is necessary to connect with the target viewers. This can be understood only by analysis of selected translated advertisements

⁸ <http://www.uklunwen.cn/lxslw/3113.html>

broadcast on national television that contain typos and translation errors. For a better understanding of these issues in the translation of audiovisual advertisements, it is important to apply related theories to further understand the errors in the translation process and culture translation. Application of theories will help to analyse the strategies applied for the target translation in order to bring equivalence (between the source and the target) by avoiding cultural blindness⁹ and untranslatability (J.C. Catford 1965).¹⁰ The construction of the conceptual framework of the study also involves understanding the concept of visual culture which can be applied to analyse the visuals and images along with acoustics of the audiovisual advertisements more keenly from the roots.

The ability to decode the visual construction along with the sounds and the text appearing on the screen is very crucial to understand the process of how a source was made and what strategy needs to be applied to the target to synchronize the source visual and audio with the target audio where the moving visuals/images remain the same during the process of audiovisual translation, also known as dubbing. The study of visual culture, vision and visuality adds more significance for this study to decode the encoded.

The construction of a visual and the language used in an audiovisual file always intercommunicate well and work together to communicate the message encoded in the advertisement to draw the attention of the consumers or the viewers. According to Mirzoeff (1999), “visualizing does not replace linguistic discourse but makes it more comprehensible (understandable)” (7). This kind of comprehension is what is lacking in the translated audiovisual advertisements.

⁹William Allen; <https://www.linkedin.com/pulse/cultural-blindness-william-allen>

¹⁰ J.C. Catford, a celebrated translation scholar of the linguistic school, raised the issue of untranslatability in 1965.

According to Rose (2016) the technologies (TV, film, photography, digital graphics and images) offer views of the “world”; they render the world in visual terms. These images are not exact reflections of the world. Thus distinction is sometimes made between vision and visuality (Foster 1988).

Vision is what the human eye is physiologically capable of seeing (although it must be noticed that ideas about that capability have changed historically and will most likely continue to change: Crary, 1992) and Visuality, on the other hand, refers to how vision is constructed in various ways: “how we see, how we are able, allowed, or made to see, and how we see this seeing and the unseeing therein”. (Foster, 1988: ix) (cited by Rose 2016 2-3)

There are no such notable translation theories in India by an Indian audiovisual translation research scholar, which can be applied to the conceptual study of the Indian translation process as AVT still has to emerge as a scientific discipline. However, there are many good numbers of theories in the area of translation studies which can be adapted to the study. Among many translation studies theories, Skopos theory is found to be much relevant to the proposed study. Application of theories really helps a research to build a more effective conceptual framework in order to answer the research questions and ultimately reach the conclusion of the research smoothly. Skopos theory proposed by Reiss and Vermeer¹¹ (1989), the theory which concentrates on skopos (aim/function/the target) emphasizes on target) and not the source. Reliability and focus on “target text” are more important for a strong conceptual research framework. Hence skopos Theory has

¹¹Vermeer, Hans J. “Skopos and Commission in Translational Action.” *Readings in Translation Theory* (1989): 173-187.

been chosen for this study as it pays attention to the “target” rather than the source text and the source author.

And the theoretical framework of the present research acts like a route map. This portion of the thesis will explain the translation theory choose for the study and theoretical ideas of some of the prominent scholars from TS and AVT studies which are relevant to the present research and have been adopted to give as a theoretical base to the arguments and ideas discussed here coming up within each chapter.

The thesis is divided into five chapters including introduction and conclusion chapters. The remaining three chapters are the main chapters that extensively discuss audiovisual translation in India, history of audiovisual translation in India, advertising in India from print to television and the language used, impact of global advertising on Indian languages and culture, blends of languages as cliché and case studies. The case studies analyse the “translatum” (Skopos Theory) for language used and the cultural context and how particular ads have been translated and what are the modes of audiovisual translation used in translating the various elements of the audiovisual advertisement from one language to another while explaining difference between film translation and AV ad translation.

The three main chapters in this thesis discusses different theoretical ideas and theories proposed by many translation studies and AVT scholars like Vermeer and Reiss (1984), Delabastita (1989), Pym (2010), Chaume (2004, 2018), Cintas(2003), Vinay and Darbelnet (1973), Gambier (2013), Benjamin (1992), Mona Baker (2000), J.C. Catford

(1965), Newmark (1988), Nord (2001), Venuti (2012), Munday (2001) and Nikhila (2015).

Chaume's (2018) writes in the case of AVT research on the notion of expanding borders in the globalized new digital era,

This new scenario composed by new consumption habits, new devices and technologies, new audiences and new ways to understand translation is not limited to a theoretical description (88).

In a research article entitled "Is Audiovisual Translation Putting the Concept of Translation up against Ropes?", Frederic Chaume (2018) talks about the notion of "equivalence" in translation studies. The traditional concept of translation and this notion are challenged in the context of AVT especially with "the new advent of new tendencies in audiovisual consumption, accompanied by a variety of localisation practices" (88). Chaume considers the term "localisation" an umbrella term which covers almost every type of audiovisual translation mode and multimedia adaptation. Chaume's theoretical idea about media translation as localization adds more emphasis to the objective of the present research on audiovisual advertising translations. Because, in the case of advertising translations, localization is the ultimate aim of a translation function of an advertisement translated for the communication within an encoded product message to the target market.

Localisation in this article understood as an umbrella term encompassing all kinds of audiovisual translation and all kinds of media adaptation. However, this term probably derives from the adaptation of software products (Esselink 2000),

referring only the complex process of “taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language where it will be used and sold)” (Esselink 2000:3)

Bernal-Merino (2015: 84-85) explains that this term has always gone hand in hand with others like internationalisation and globalisation. (Cited by Chaume 2018 93)

Chapter two, “Audiovisual Translation in India”, opens with an introduction to AVT: What is AVT? What are the AVT modes popularly used in India for translation films, audiovisual advertisements and other multimedia products? It also elaborates on various trends and practices of AVT on different video-streaming platforms and social platforms like *Facebook*. It discusses the history of AVT in India and the International Film Festival of India (IFFI), where hundreds of films from across the world are screened with English subtitles.

The theoretical idea is to draw the history of AVT right from the first-ever film with sound is drawn from the research article entitled “The Position of Audiovisual Translation Studies” by Yves Gambier (2013).

Frederic Chaume (2013), in his research article “The Turn of Audiovisual Translation: New Audience and New Technologies”, emphasizes “Audiovisual Translation” is an academic term which covers all types of audiovisual translation practices and various trends. However, in India the scenario is different. Although AVT is practised widely in India, this field is still not considered an industry (like in Europe) or an academic discipline for scholarly study. This chapter throws light on the modes of AVT and its

popular practices in India. Chaume's (2018, 2013) and Gambier's (2013) thoughts on tracing the history of AVT right from the evolution of films with sound and Cintas's (2003, 2004, 2007, 2009, 2014) theoretical ideas on various topics in AVT studies (subtitling, voice-over, dubbing and subtitling for the deaf and hard of hearing, SLS, etc.) helped in constructing the theoretical idea for the chapters.

Further translation theorists like Walter Benjamin and many other scholars from the field have talked about the importance of language in communication and cultural context.

To avoid bad translation it is important for a translator to have command over both language and culture because if the translation turned to be bad it cannot function for its targeted aim as discussed by many theorists. Benjamin (2002) in his essay "Task of the Translator" opines

[...] yet any translation which intends to perform a transmitting function cannot transmit anything but information – hence, something inessential. This is the hallmark of bad translation. (253)

In the context of an audiovisual translation a translator should first know his/her translation abilities and the translation strategies that need to be applied to the text to achieve the translation function in the target region. A professional audiovisual translator should first know what the "task of the translator" is before a translator starts the translation or the translation analysis. To gain such knowledge it is important to read the descriptive translation studies deeply as a part of the AVT academic knowledge. An AVT translator can get the wisdom of translation studies by understanding traditional translation methods. Hence understanding the encoded language to decode and encode

the decoded language is important. Thus it is important for this study to draw special emphasis on understanding the language of advertising which is discussed in chapter three.

Translation studies, is the mother of any mediatranslation/ TS studies that undergo either literary translation or multimedia translation. As discussed earlier, this study is about audiovisualadvertisement analysis with special emphasis on “language use” and “cultural context” in translated advertisements. Hence traditional translation studies is the base for this study on AVT and also important here for drawing theoretical ideas on understanding language and culture to analyse the text of an audiovisual.

This study is based on theoretical ideas, although with the concepts of traditional translation may be challenged in some contexts, audiovisual translation is infact dependent on this traditional concept of translation studies to translate an audiovisual in the form of a text and then access it to translate it into one or more desired (target) languages.

Translation is a very important medium for cultural exchange between people using different languages. It is one of the most important tasks from translators and translation researchers viewing problems of translation from the angle of cultural exchange in order to increase the degree of cultural exchange achieved by translation as much as possible. It is known to all that language is an important aspect of culture. Culture includes and affects language, it is this ground from which language grows and develops. All languages are the product of the culture as well as of the nation (Cui 2012 827).

Nida (1964) opines, “The larger cultural context is of utmost importance in understanding the meaning of any message; for words have meanings only in terms of the total cultural setting” (244). Culture translation demands the most attention in the process of translation either to localize or foreignize a text. To ensure a good intercultural communication between texts or within a text, it is important for a translator to pay more attention to the elements of culture. “If the purpose of translation is to keep the function of the text invariant, function markers often have to be adapted to target culture standards” (Nord 2001 42). For any text (media/descriptive) translated to perform a specific function in the target region will have to undergo negotiation to domestication or foreignization of the text between two languages and cultures to achieve the skopos. Domestication and foreignization are two concepts proposed by Venuti (2003).

Determining whether a translation project is domestication or foreignizing clearly depends on a detailed reconstruction of the cultural formation in which the translation is produced and consumed; what is domestic or foreign can be defined only with reference to the changing hierarchy of values in the target language culture. (243)¹²

For an AV ad to travel well it is important the advertisement is localized well for the target market.

[...] localisation is an all-inclusive term which also embraces any type of “media adaptation”, such as licensing, adaptations, transcreations and remakes, hence the concept of translation interpreted in its widest sense. A significant quantity of

¹²Baker, Mona. *Routledge Encyclopedia of Translation Studies*. Routledge, 2003.

audiovisual content, measured in terms of hours, is localised daily, and at an incredibly fast pace. This, together with the wider and better choice available to the audience, has led to a growing diversity in audiovisual content consumption and in the use of different translation practices. (Chaume 2018 85)

Nikhila (2015) in her essay entitled “Of ‘Breaks’ and Continuities: TV Advertisements as Multimodal Translations”, in the book *Textual Travels: Theory and Practice of Translation in India*, writes,

In the case of TV advertisement translation, the criterion for judging this translation would not be fidelity or equivalence to a source text, as much as how effective it is as a target text for the target audience. This kind of downplaying of source text and the upholding of the skopos or purpose of the target text is reminiscent of the skopos theory in Translation studies one of the functional theories of translation. (Nikhila H 2015 134)

“Skopos” (Venuti 2012) is a Greek word which means purpose, goal, aim (or) intended function. Skopostheory was developed during the 1970s by Reiss and Vermeer, and it focuses on a new perspective of looking at the translation function and translatum. The theory says that a translator has to work to meet the aims and achieve the skopos, the function and the communication purpose of the translation, rather than be literal and just follow the source text, translating it mechanically into the target. According to this functional theory, every action has a purpose/function and so the translation process here is an “action” with a purpose. Skopos theory does not define what is right or wrong but instead emphasizes faithfulness in achieving the “skopos” of the translation function.

Skopos theory, which focuses on the purpose of the translation, also determines the translation methods and strategies to be applied at a micro level during the process of translation, depending on the aims of the target text and its intended functions. Vermeer calls it “translatum” (Venuti 2012).

Anthony Pym (2010), in his book *Exploring Translation Theories*, talks about Vermeer’s skopos theory and stresses on one of its main rules, “An action is determined by its goal and it is the function of its goal” (35).

Each text is produced for a given purpose and should serve this purpose. The *Skopos* rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. (Pym 2010 36)

The essay by Vermeer and Reiss (1984) translated by Harry Zohnn (Venuti 2012) makes it clear by the title itself that its main aim is to expound a general (traditional) translation theory for any kind of text. The first section sets forth a complete explanation of Vermeer’s skopos theory. In the second part of the book, the special theory adopted by Reiss is explained. This is the “functional text” type model of the general theory, the fundamental rules of which are discussed below.

There are six basic rules explained in the theory.

1. A translatum (or TT) is determined by its skopos.

2. A TT is an offer of information in a target culture and TL concerning concentrating offer of information in a source culture and SL.
3. A TT does not initiate an offer of information in a clearly reversible way.
4. A TT must be internally coherent.
5. A TT coherent with ST.
6. The five rules above stand in hierarchical order, with the skopos rule predominating. (Munday 2001)

One of the significant advantages of choosing skopos theory is that it allows the possibility of the same text being translated in various ways depending on the requirements of the purpose/aim of the TT.

In specific cases translational action is supposed to be appropriate for the skopos which needs to be explained both “explicitly and implicitly in the commission”. Vermeer “describes the commission as comprising 1) a goal and 2) the conditions under which that goal should be achieved” (Skopos Theory).

Reiss and Vermeer’s skopos theory is relevant to this study on the basis of all the points discussed above. The theory mainly concentrates on the TT and completely ignores the ST and the source author, although it respects the output of the TT as explained.

Almost all the rules of the skopos are concerned with “how the success of the action and information transfer is to be judged” (Katharina Reiss 2012). In her essay entitled “Type, Kind, and Individuality of Text”, talks about the use of the two languages. She says, “[T]he use of two languages as well as the employment of the medium of the translator

necessarily and naturally results in a change of meaning or message during the communication process” (Venuti 2012). And she further also talks about intentional and unintentional changes which affect the translation.

The process of translation eventually introduces some differences and changes into the message. In the same way, irrespective of the perfection of the translation process, when an audiovisual product is translated from the source language to the target language only on the basis of the text of the AV, it sometimes changes the message as well as the function of the AV.

In his essay “Skopos and Commission in Translational Action”, in the book *The Translation Studies Reader* edited by Lawrence Venuti (2012), Hans J. Vermeer writes:

Skopos theory is a part of the translational action in which translation is seen as a particular variety of translational action which is based on a source text, while the process of translation action leads to the target text and further translation leads to the translatum as a particular variety of a target text. (Venuti 2012 221)

To analyse a literary text is quite different from analysing a media text. Along with application of theories, an audiovisual file also needs decoding of its acoustic and visual elements. For this Delabastita (1989) in his article “Translation and the Mass Media” can be the torchbearer for the study. Delabastita argues that the combination of acoustic and visual channels along with the “verbal” and “nonverbal” dimensions of communication results in “four basic elements” that define “the audiovisual text and establish a basis for its semiotic texture” (Delabastita 1989 102). This will be elaborated further in chapter four.

The traditional forms of translation proposed by Jakobson (1959) – “interlingual”, “intralingual” and “intersemiotic” – also contribute to the theoretical base of this study as it is also involved with analysing various signs and elements of an AV that are important to consider for translation. It is also important to understand the seven methods of translation proposed by Vinay and Darbelnet (1973) – borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation – in order to analyse the strategies applied during the literary/traditional translation process to translate a text. But these strategies are equally important in the translation process of a media text/an audiovisual.

Assessing a text for its “translatability” and “untranslatability” is important. Benjamin (Venuti 2012) explains the various possibilities of “translatability”, and it is important to refer to the role of the translator in the process while analysing the issues of untranslatability. Untranslatability is the issues that arise in the process of not just literary text translation but also AVT, especially with regard to culture and nonverbal signs. According to J.C. Catford (1965), there are two types of untranslatabilities, “linguistic untranslatability” and “cultural untranslatability”, and untranslatability¹³ occurs due to the differences between two linguistic and cultural contexts. Baker (2000) defines “Translation Shift” as the changes that occur or may occur in the process of translation and distinguishes the logic between SL and TL and also shifts between SC and TC.

¹³J.C. Catford, a celebrated translation scholar of the linguistic school, raised the issue of untranslatability in 1965.

1.7 Research Methodology

The present research examines trends and practices in audiovisual translation in India with special emphasis on audiovisual advertisements translated from one language to another (particularly Telugu ads). “Non-Textual analysis and Textual analysis” proposed by Dyer (26) are used extensively to understand the AV ad text and to decode AVs from the selected corpus, while skopos theory is applied to the study to analyse the translation process extensively. The corpus includes random advertisements from the 1800s to 2018. Altogether nearly 220 AV advertisements (including early DD National TV ads), 25 old print and DD National TV ads, 90 films, 30 random AVs and 75 AV ads from different social media platforms, including subscription-based video streaming platforms, have been collected as corpus for the present study. Among the collected data, 215 AVs, movies, AV ads and print ads have been used in the chapters for making analyses, quoting examples and writing the case studies. In chapter two, ninety films and thirty various other AVs have been used for the analysis. These are analysed to study the early practices of dubbing and subtitling right from the early films with sound to overseas releases of Indian films. Tracing audiovisual translation history of India is important to analyse the trends and practices of AVT and its significance today in the global trade and communication through audiovisuals in multiple languages. Today advertisements are unavoidable on TV and also on any screen connected to the Internet. The analysis of the “translatum” (the final product of translation/target translation) of an advertisement translated from a source into a regional language and culture will help to shed light on the nitty-gritty and standards of the translation process and the advertising language and culture trending in practice periodically and how they change with the advent of new

technology. In chapter three, twenty-five ads (nine print and sixteen DD National TV ads) have been used for the analysis. In chapter four, seventy-five AV ads have been used to make analyses and write ten case studies for the selected ads to analyse by decoding the elements of an advertisement and various modes of AVT used for one advertisement to get the translation. The ten case studies aim to examine different AVT issues and problems as follows:

1. Elements and signs in an audiovisual advertisement
2. Mistranslation of the source/translator's mistranslatability
3. Cultural blocker
4. Localization
5. Celebrity endorsements/persona untranslatability
6. Transcreation – subtitling
7. Cultural blunders and cultural untranslatability
8. Multiple modes of subtitling –same language subtitling
9. Multiple modes of subtitling – same language subtitling –transliteration
10. Indian advertising in the global context

The selected advertisements have been downloaded from *YouTube* and the images some are screen shots from selected AV files from *YouTube* and from *Google Images* website. To answer the research questions and address the objectives of the present research, Skopos theory has been found to be quite reliable and relevant to the study as explained in the review of literature in this study. However, theoretical ideas for each chapter are drawn from pioneers in the field of both traditional and audiovisual translation.

As mentioned the present research is based on the analysis of translating cultures in the process of audiovisual translation for which the case studies of select advertisements are the primary sources. The selection of data for the analysis is very crucial. Advertisements which have been translated from Hindi to Telugu with errors in translation, particularly misinterpretation of culture and language in the target translated advertisements, are considered for the data analysis and case study. The advertisements collected are heterogeneous. The corpus has been selected to highlight the obstacles/opposing factors in shaping of cultural identity within the global world in translated advertisements (Rosanna Masiola cited by Tomei [2017]). Only advertisements broadcast on satellite television channels are taken into consideration, especially those that have been translated into several languages just by replacing the voices. Today's numerous satellite channels are useful for tracking an advertisement as it is retranslated multiple times in multiple languages and sometimes translated many times into one target language to cut short the duration of the ad (example: "*No Smoking*" ad dubbed three times into Telugu [refer to chapter four case studies]). To collect data the Internet is handy and useful. The researcher first collected the selected corpus/data (advertisements) for analysis from the Internet, mostly from the video-sharing website *YouTube*.

"The media provides an extraordinary amount of advertisements and rich material for the study of advertisements" (Mathieu 2001, *Translation Journal*)¹⁴. Case studies have been written in ten sections for the randomly selected AV ads, which have been mostly dubbed or transcreated from Hindi (source) to Telugu (target) to make extensive analyses of language, cultural context and the translation of other elements in AV ads. The dialogues,

¹⁴ Mathieu Guidere. Translation Practices in International Advertising. <http://translationjournal.net/journal/15advert.htm>

voice-overs, subtitles, jingles, tag lines and various other elements of the two advertisements in different languages advertising one product/service with one concept have been transcribed first while stills have been taken from the videos with text displayed on screen (slogan or brand name), wherever necessary, which are also helpful for the analysis.

According to Cook (2001),

any analysis of advertisements could show serious problems, especially with television ads because on television pictures move, music plays, and language comes in changing combinations of speech, songs, and writing. (42)

Each element in the selected advertisement is first decoded to understand how the advertisers encoded the concept from the source AV and how the advertisement translators (if) first decoded the source to encode into the target. In an advertisement “concept” and “context” are two important factors; context should always cooperate with concept. Using a concept in the right context is more important than promotion of a concept in any context for the effectiveness of the advertisement. The research methodology of this study brings a new perspective to the whole work. A conceptually planned methodology will always show the right path to the researcher and strategically help to lead the research within the framed methodology and proposed frame work.

1.8 Rationale of the study

The literature on audiovisual translation in India is so limited and there are little traces. As audiovisual translation is growing exponentially in India, it is urgent need to trace the history of audiovisual translation to understand the evolution of AVT and the social,

cultural and technical influences over AVT across time and space. Studying history helps to understand the cultural understanding of present trends and practices of AVT.

AV Advertisements in television are changing its landscape with multimodality nature. It's quite important to study the complex nature of TV advertisements and the issues and challenges posed by the AV translation of advertisement through multimodality.

1.9 The Structure of the Thesis

This thesis consists of five chapters including the introduction and the conclusion. The introduction throws light on the research and states the research problem, research aims and objectives, research questions, research methodology and theoretical framework. There are three core chapters of this thesis titled “Audiovisual Translation in India”, “Advertising in India from Print to TV (1880s-1990s)” and “Issues and Challenges in Audiovisual Advertisement Translations: Case Studies”. In the concluding chapter, research findings and outcomes are discussed along with the anticipated outcome of the research. The conclusion explores the scope for further research in the field of audiovisual translation.

Chapter One: Introduction

This chapter introduces the research area and the topic chosen from the broad area of research with an elaborate introduction that includes hypothetical statements, research aims and objectives, research questions, statement of the research problem, research methodology, theoretical framework and review of the literature.

Chapter Two: Audiovisual Translation in India

The second chapter entitled “Audiovisual Translation in India” explores the trends and practices of audiovisual translation in India. Popularly practised AVT modes are defined following the definition of “audiovisual translation”. In this chapter, the history of audiovisual translation is traced based on the history of Indian cinema, right from the first sound cinema to today’s Indian cinema with worldwide releases, which are next to impossible without the adoption of the various trends of audiovisual translation. Having talked about the history of AVT, this chapter then explores AVT practices in Indian media on various media and video-on-demand platforms with examples. This chapter works as a lens for a better vision to write further chapters analysing the translation process and usage of multiple modes of AVT to translate one audiovisual advertisement into many target regional languages.

Chapter Three: Advertising in India from Print to TV (1880s-1990s)

The third chapter entitled “Advertising in India from Print to TV (1880s-1990s)” examines the language of advertising in India from early print advertising to the recent television advertising which was limited to the national Doordarshan channel until satellite/cable channels were launched on Indian television. This chapter is significant to understand the language and also culture reflected in a small print ad which actually acts as an accelerator for the target market by creating a need for the product advertised especially during the colonial period. Blends of languages with cultures in an advertisement have become clichéd in today’s advertising, creating ambiguity. Such blending was not seen in old advertisements. And hence there were not as many problems in language translation like we see today in the form of blended languages in translated

material and also lack of synchronization between the image and the voice when ads created in a different culture and context are forced to fit in a target language. Such observations help to trace the nitty-gritty of language usage in advertising and how an advertisement with various elements is translated from one language to another in today's technology-driven world. These observations also help analyse why ad agencies translate ads rather than circulating one ad made for the pan-Indian market or simply remaking the ad for the targeted regions. This chapter traces the roots of Indian advertising.

Chapter Four: Issues and Challenges in Audiovisual Advertisement Translations:

Case Studies

The fourth chapter is one of the main chapters of the thesis that contains case studies. Apart from the case studies, other aspects that are relevant to the main arguments of the thesis are discussed, such as the elements important to consider while translating an audiovisual advertisement and the multiple modes used while translating one ad. The main difference between advertisement translation and film translation is also discussed in this chapter in order to bring out the importance of paying more attention in advertisement translation. Advertisement translation is similar to film translation but the translator needs to pay more attention and have knowledge of the AVT process and translation so that they can use multiple modes of audiovisual translation and translate the text to bring equivalence.

Chapter Five: Conclusion

The fifth chapter is the conclusion which includes the anticipated outcomes of the research. The concluding points are written from the analyses of all the chapters after

attempting to answer the research questions set out in chapter one along with hypothetical statements and the research problem.

1.10 Review of Literature

Benjamin (2000) opines, “Translation” seems to be the only conceivable reason for saying “the same thing” repeatedly (253). Translation studies (TS) and audiovisual translation studies are intertwined. As mentioned earlier, TS is considered the mother field of AVT studies (Cintas 2009). Hence to begin with research on AVT it is important to review literature from both the fields.

Diaz Cintas (one of the pioneers in the field of audiovisual translation) states, “If, from the theory perspective, ‘audiovisual translation’ still draws heavily from seminal works within the ‘mother’ field of Translation studies.” According to Cintas, domestication and foreignization (Venuti 1995), two successful strategies in the literary world of translation, are insufficient when dealing with AVT. To analyse the research problems applying methodology Cintas opines, in the current scenario we can generally use these methods and ideas which are important and helpful in understanding media text. To draw from TS, Nida (1998) writes socio-semiotics makes a crucial contribution to the understanding of the translating process as it deals with all types of signs and codes.

Audiovisual translation is also called screen translation which is carried out by replacing sounds and dialogues (audio) synchronized with moving images of a video in one language with sounds and dialogues in another language while trying to maintain synchronization with the source video visuals (Gambier [2013], Diaz Cintas [2009],

Anna Matmala [2009], Frederic Chaume [2004], Aline Remael [2014], Delia Chiaro [2012], Mona Baker [1998], etc.).

Audiovisual translation means the translation of a moving visual image along with its sound. The translation of any material in audio, visual or audiovisual format is basically considered audiovisual translation. In the process of AVT, the audiovisual clip is looked at as a source text which includes language, images, music, colours and perspectives, and this source text needs to be translated into the language of the target audience. This kind of translation started with the arrival of the film industry and the innovation of reverberation films (films with sounds) in 1927. Hence, audiovisual translation is also referred to as “screen translation”.

According to Eithne O’Connell,

Screen translation¹⁵ is currently the preferred term used for translation of a wide variety of audiovisual texts displayed on one kind of screen or another. While it is normally associated with the subtitling and lip-synch dubbing of audiovisual material for television and cinema, its range is actually much greater, covering as it does the translation of television programmes, films, videos, CD-ROMs, DVDs, operas and plays. Other terms sometimes used include *media translation*, *language versioning* and *audiovisual translation*, although the first of these could also cover print media or radio, while the latter also covers, for example, simultaneous interpreting of films at film festivals. Revoicing is the superordinate

¹⁵Kuhiwczak, Piotr, and Karin Littau, eds. *A Companion to Translation Studies*. Multilingual Matters, Toronto. 2007.

term used to describe the various means of rendering a translated voice track, namely lip-synch dubbing, voice-over, narration and free commentary, while subtitling and surtitling describe the main means used to render the voice track in written form. (Eithne O'Connell 2007:123)

Chiaro (2010) writes AVT, which was otherwise called “screen translation” initially, is an umbrella term for many types of media translations which include “media translation”, “multimedia translation” and “multimodal translation”(141). She explains the two most commonly used modalities of AVT adopted for translating audiovisual products like films, audiovisual advertisements and other multimedia files are “Dubbing” and “Subtitling”.

These two are the best-known and most commonly used modes of audiovisual translation of videos with sound (audiovisuals) across the globe. Subtitling is visual and involves a written translation which is superimposed on the screen. Dubbing is one of the many great screen translation methods explained by Chiaro in her essay “Issues in Audiovisual Translation”¹⁶ which makes use of the sound channel in screen translation. On the other hand, dubbing is oral and oral language transfer/translation in the audiovisual context falls under two categories: dubbing and revoicing. Dubbing involves “The replacement of the original speech by a voice track which attempts to follow as closely as possible the time, phrasing and lip movements of the original dialogue”(Chiaro 2010: 142). Another less common, acoustic form of screen translation is voice-over, otherwise called “revoicing”.

¹⁶Chiaro, Delia. “Issues in Audiovisual Translation.” *Routledge Companion to Translation Studies*. Ed. Jeremy Munday. London: Routledge, 2010. PDF.

Cintas (2009)¹⁷ opines that the evolution of AVT has a “shaky beginning and its history can be traced to the year 1950 and the early 196” (1). However, research in this area has seen light only close to the 21st century. He also mentions that the developments so far of the AVT research areas is due to the digital revolution.

Despite being a professional practice that can be traced back to the very origins of cinema, audiovisual translation (AVT) has been a relatively unknown field of research until very recently. (Diaz Cintas 2009 1)

Cintas (2009) writes research in AVT has always been challenging because of the unfortunate dispersal of the fundamental research material. Early studies in this field were brief and scattered in a wide range of publications ranging from cinema and translation journals to newspapers and weekly magazines (1). The roots of AVT in India is yet to be trace and this thesis is an attempt of tracing the history of AVT while analyzing various modes of AVT practices in the digital era.

Audiovisual advertisements in the global world are unavoidable in the day-to-day life because they are not just broadcast on TV but now shared on social media as well. Among these, some ads leave their impact on the minds of the people who watch and some are very thought-provoking with the concepts and strategies encoded in small promotional videos made to reach the target consumer group. These audiovisuals are generally embedded with a product message which acts as a persuader for the viewers to buy the products they watch in the video. This greatly increases the sales of the product

¹⁷Cintas, Jorge Diaz. “Audiovisual Translation: An Overview of Its Potential.” *New Trends in Audiovisual Translation* (2009): 1-18.

and helps the companies make more profits in the global competitive markets or large markets like China and India.

An advertisement with multiple elements of culture and lifestyle is translated into many languages so that sellers can use the same advertisement to persuade a wider audience. The concept of the source ad is translated in to the native languages of the target regional audiences. Translation of an advertisement is the most economical way of producing a promotional video in many languages for each targeted market. Not just advertisement agencies, but also digital media companies that work with audiovisuals (like films, e-learning aids, testimonials, Internet promotions, in-app advertising, etc.) rely on AVT.

Among multimedia products, audiovisual advertisements are the most frequently translated and broadcast on TV and other media platforms (films are dubbed into very limited languages when compared to an “Adverfure” [Chiaro 2010]; moving images with audio, an ad with strategies to persuade consumers). These ads play a key role in sales and have a great impact on the market as they create demand among the target consumers for the product showcased in them. When these ads are translated into multiple languages, some of which are spoken by a large number of people in India, the strategies and concepts used in the original ad are applied to reach a bigger audience.

To understand this scenario a lot of literature has been reviewed to place the thought academically in the field of AVT research in Indian context. However, it is also important to review the literature of translation studies in order to analyse the process of the translation of the literary text in audiovisuals and to identify the showcased language blends in the languages used (common blended languages are

Telugu+English,Hindi+English= Hinglish [the recently coined term (Orisin 2015)], Telugu+Hindi+English, English + any other regional Indian languages, etc.) and non-localized cultures interconnected with the language and text in the translated audiovisual advertisements. At this juncture it is clear that “culture” and “language” have an equal impact in an advertisement as “language and culture are intertwined and they connect the dots of localization in any translation.

Diaz Cintas (2009) “the study of AVT offered academic courses only in the recent times” (8). In India AVT is yet to be explored as mentioned earlier in this chapter. Even today it is hard to find the term AVT in practice and a course on AVT in academia. When Indian universities begin to recognize AVT as an academic discipline and start offering courses in it, then extensive research can be carried out in the field and researchers might be able to trace more of its history and analyse the practices of AVT extensively in various sectors across the country (AVT practices in Indian context). The first workshop on AVT in India was recently conducted under GIAN programme in University of Hyderabad by Prof. J.Prabhakara Rao.

As saidearlier, the first audiovisual advertisement on Indian national television was broadcast in the year 1978.However, early history of TV advertising and early translations of TV ads are scattered (Cintas 2009), like the works on audiovisual translations of films, which are also pretty insufficient and yet to find a place in the academic research on sound and cinema which evolved much before TV ads or short audiovisuals for marketing. It is only since the early 21st century that publications in this field have begun to appear in the world. AVT gained popularity only after the 100-year

anniversary celebrations of cinema (Gambier 2013). Frederic Chaume (2004), another pioneer in AVT, has noted the gap in the analyses of modes of translation. Acknowledging this lack, while tracing the early AVT practices right from the first ever film with sound produced in India to the present. This research focuses on the evolution history of audiovisual translation practices while tracing the early history of films dubbed and subtitled and released overseas. This will enable to trace the practices of AVT of advertisements in India with the advent of digital technology. This work will also throw light on the gaps in the research of audiovisual translation and other significant elements in the translation process.

There is very limited notable literature available on “dubbing” and “subtitling” in India by academic scholars. Among which Brij Kothari’s works on SLS are significant to mention here. “SLS – Same Language Subtitling”, first introduced by an Indian academician and professor Brij Kothari (2004), is famous all over the world. In spite of this, SLS is not recognized by many AVT scholars as one of the AVT modes like dubbing or subtitling. In same language subtitling (SLS), the language of the audio is the same as that of the subtitles presented on the screen (in some AVT practices SLS subtitles are transliterated into English instead of being written in the same language script). Brij Kothari in his research articles on SLS talks about how the audio transcript appearing on the screen impacts the viewers and helps in improving literacy rate in India, especially in rural India.

In the present study the researcher attempts to include SLS as one of the AVT modes (refer to chapter two). Kothari has successfully implemented his idea of “same language

subtitling” through the national public television channel Doordarshan, popularly known as DD, since 1999. His works on SLS are some of the best available Indian works that have been practically implemented in rural India which are exclusively in the Indian context. They stand as authentic examples of analyses of how “text” appears on the screen and how synchronization of the audio with the text impacts the TV viewers. As language plays a key role in both message and culture transfer to the audiovisual consumers, this literature review is also focused on the existing works on language translation and transfer in the Indian context related to how language appears on screen and how it impacts the viewers.

There is a significant impact of “language” that appears on the screen and the culture encoded in the visuals on TV consumers. In the case of advertisement translation, for an advertisement to travel well among the target viewers, what matters is not only a good advertisement and the concept of good translation, but also the use of standard language, absence of mistakes in the text that appears on the screen like English transliterated (written) into regional languages instead of being written in English script, non-synchronization of language and culture with the screen (moving images), the sounds that impact the audience, etc.

India is one of the largest markets in the world as it is the second most populated country in the world after China. Across the population of India how many are literate? As per the latest survey the average literacy rate is 74% in India¹⁸, but how many can actually understand what appears on the screen with their knowledge except the sound and images? If the standards in language used are maintained in audiovisual advertisements,

¹⁸https://en.wikipedia.org/wiki/Indian_states_ranking_by_literacy_rate

they can also be seen as a way to improve literacy like implementation of SLS on DD National was introduced by Brij Kothari (2014) for the same cause. Kothari has also worked extensively on SLS along with his team that works on this across India which is mainly based at Puducherry (former name Pondicherry).

It is important to mention Kothari here for his work on SLS with an assessment on the percentage of TV consumers in India which is an important information for the aimed study on TV advertisements and AVT practices. He got a rough figure of how many people watch TV in India, and studied the census data and found that 123 million households had a TV during the 2001-2011 decade, and this number must have increased since then (Kothari and Bandyopadhyay 2014). Each TV is watched by an average of five people, which means approximately 600-740 million people watch TV. Hence it is evident that a large number of people have access to TV and cannot avoid watching national channels and TV commercials. Moreover, there is no programme broadcast on TV without commercials. In this scenario, this research attempts to explore how “same language subtitling” of voice-overs in advertisements can be seen as significant in one way to standardize and bring equivalence to the source and the target. Building on Kothari’s idea of SLS for TV programmes like *Chitrahaar*, in which video clips of Bollywood songs are played, this study proposes that SLS for TV advertisements, which are inescapable for all viewers, may also contribute to literacy growth.

According to Alvarado (1987):

Television is therefore the most rewarding medium to use when teaching representations of all class because of the contradictions which involve a mass

medium attempting to reach all the parts of its class-differentiated audience simultaneously. (Alvarado 1987 153)

Kothari believes that text appearing on screen in synchronization with the audio track in an audiovisual file invites the viewer to read automatically. This will enable functionally illiterate people to get better acquainted with the script of the language and kindle their interest in reading, especially when they read the lyrics on the screen while listening to songs. It is a great way to practise reading for anyone who watches TV regularly, including children.

Television is believed to be the most influential medium even after the advent of many subscription-based video streaming services and social media platforms: “what is seen is what is followed by the viewers”. The government should assume the authority to officially certify “Good Language” or promotable language in any programme broadcast on TV to maintain the standards of the language. Then only there can be some control over the blends of languages and errors can be avoided before they are broadcast on TV.

Most advertisements have written scripts along with voice-overs of the slogans visible on the screen. The idea for this research evolved from such observation of the ads broadcast on television that had been translated from Hindi to Telugu. Such translated ads, which have issues in translation of text and non-synchronization of moving images with audio, etc., have been selected for analysis and case study. In the coming chapters, this research further investigates culture translation and the language standards in the translations of Indian AV commercials limited to Telugu ads (translatum).

The process of audiovisual translation is necessarily involved in the translation of both cultural sounds and language into the target language with the source moving images. Dubbing, subtitling and voice-over are most widely and frequently used modes of Audiovisual translation". For the analysis of which, it is important not only to study audiovisual translation, but also to understand the basics of advertising. Gillian Dyer's (1996) *Advertising as Communication* is one of the best books for understanding the nuances of advertising and how an advertisement/advertising acts as a communication to relay the message about the "product" from the company to the consumer. A good advertisement for a product launched in the market helps the company increase its profits and a bad one ends in loss. According to Dyer (1996), "Advertising' means drawing attention towards something" (6). According to Zhisu Zhang & Li Li (2012), advertising is not only an economic activity but a cultural exchange. As a cultural product, an advertising campaign shows the relationship between language and culture more directly. The work also tells that non-synchronization between culture and language makes an advertisement powerless to draw the attention of the consumers in a competitive market. In most cases today advertisements for almost all the products and services (except a few) are greatly dependent on translation as it is economically viable compared to remaking an ad in each language. Some of the advertisements are made only in English and promoted across Indian markets on TV and other media, especially online, assuming all Internet users in India can understand "Foreign English" (e.g., TRESemmé shampoo and conditioner and many other global products). Translation is the simplest method relied on by ad filmmakers and ad agencies to promote an advertisement across India. Although India geographically is one country, the language, dialect, culture and customs differ in

each city, village, district, state and region. Still, it is common to make only one advertisement for the promotion of a good/service and circulate it across India.

It is actually not easy to make new ads individually in each target language for every AV ad made for different aims for products/services. However, this research has selected a few audiovisual (AV) advertisements translated into the south Indian Dravidian language Telugu which contain errors in translating cultures, traditions, food habits and languages. The present study reviews some of the available literature on the analysis of the translated cultures, signs and languages in the process of audiovisual advertisement translation to draw more focus on how important it is to translate “culture” and cultural elements into the target culture for localizing an ad with standards of language and translation to reach the target consumers (target market).

According to Dyer there are two types of advertisements, “complex” and “compound”.

In *Compound advertisements* what is mild encouragement in simple ads becomes subtle association and persuasion. This type still contains information, but it relies on pictures to do the persuading, while the facts are left to the copy. But the *complex advertisements* usually concentrate on the presentation of luxury and status; the background takes over, the product merges into it. (Dyer 1996 41)

Linguistic and cultural knowledge is very essential for a translator to meet the core objectives of the client or commissioner. The translated advertisement is intended for a specific audience, so their habits and customs, likes and dislikes, and even religion and psychology should all be considered in the process of translation. Language and culture

identities need to be taken into consideration during translation from any source language to any target language. Through this present research, the researcher aims to look at the audiovisual advertisements translated from Hindi (source) to Telugu (target). As mentioned earlier work also focuses on the role of the “translator” and how the translator attempts to devise strategies by considering various elements in an audiovisual to bring equivalence through the translation process to achieve the skopos of the translation function and attempts to assess if the translator is successful or unsuccessful. Basing on the knowledge from the selected reviewed literature relevant to this study, further research is carried out in the upcoming chapters as a sincere attempt to address the research questions and meet the objectives.

Chapter Two

Audiovisual Translation in India: Trends and Practices

2.1 Audiovisual Translation: Introduction

This chapter focuses on audiovisual translation in India and provides examples of translated films and other media while discussing the process and usage of audiovisual translation for better circulation across regions and nations. The selected case studies serve as examples to make an analysis of and note the observations on the standards of audiovisual translation in India, particularly focusing on audiovisual advertisement translations. This chapter also elaborates on the elements of an audiovisual file, discussing small elements in audiovisual should be considered for the translation process, especially in the case of transcreation (the process of recreating the original). Before discussing the elements of an audiovisual file, a background study is done to introduce briefly the concept of audiovisual translation. This chapter attempts to answer questions like: What are the modes of audiovisual translation popularly practised in India? What is the history of the early practice of AVT in translating films for worldwide release? How important is it to translate the non-verbal elements in Indian audiovisuals?

Audiovisual translation is a relatively new concept in the field of translation studies (Aline Remael 2010 12). In India, the term “audiovisual translation” is not in wide circulation even today. Though the modes of AVT, such as subtitling and dubbing, are mentioned in some previous research by academic scholars, no portion of that research has become a major part of the academics as a core component of translation studies or audiovisual translation studies as an individual discipline.

In the present digital era, audiovisuals play a very significant role in communication through smartphones, television or the Internet. In India, before the invention of paper in the 11th century, communication used to be through handwritten letters on palm leaves. Then came communication by post. But after the invention of telephone by Alexander Graham Bell communication happened through trunk call (though it was expensive) and later through landlines fixed at home which became cheaper and affordable to even middle-class families. When mobile phones were introduced in India, communication became easy, handy and portable. A while later android phones were released in India with Internet access at a cheaper price which made both audio and video communication much easier. Hence, in the day-to-day life, almost all are communicating through audiovisuals and therefore a promotional video can be circulated widely on the Internet like on Facebook walls, Instagram and WhatsApp.

Audiovisuals like films and audiovisual advertisements are made for commercial circulation by investing a lot of money. Both films and ads are often translated into many languages for the target viewers in different market regions. It is a very costly affair to remake an audiovisual (very few are chosen to be remade in different languages), and hence, they are often translated using audiovisual translation modes like dubbing and subtitling.

According to Cintas (2013):

The assertion that today's communication landscape is deeply rooted in and reliant on the potential offered by audiovisual technology would come as no surprise to anyone. The breakthrough in the late 1920s of coalescing moving and

sound, in what has been traditionally known in the cinema industry as the “talkies”, signalled the start of massive developments in the way information is produced, transmitted, shared and consumed audiovisually [...] this ever increasing reality of mass communication in virtual environments, through online social networks among other media, has brought about radical changes in the way we relate and communicate with each other, with the result that the exchange of ideas, messages and images through media that combine both visual and the auditory channels is an everyday, routine practice for millions of people around the globe. (273)

As said earlier, there is limited research published history on AVT in India on subtitling and dubbing with some case studies (in the Indian context) by a few academic research scholars is scattered. There is a huge gap in research on AVT in India which is yet to be explored by the translatology scholars. There are many modes of AVT like dubbing, subtitling, subtitling for the deaf and hard of hearing (SDH), voice-over, revoicing, audio description (AD), live subtitling and same language subtitling. In India, subtitling and dubbing are the two modes of AVT that are in practice for the translation of an audiovisual advertisement or a film. But Netflix, Amazon Prime Video and other online video-on-demand platforms (with a subscription fee) which have recently been launched in Indian markets have brought about new changes in the style and quality/standards of AVT in India. Netflix originals are available in HD quality with good subtitles and SDH. Amazon Prime Video gives the viewers the option to choose the audio language for a video from a list of available languages shown on the screen. The viewers can also

choose the language of the subtitles, which are usually available in several regional languages in addition to English and Hindi.

There are other Indian video-on-demand services, such as ZEE and Hotstar, which stream various daily serials from various television channels and other television programmes from sports channels along with movies and original web series. However, Netflix and Amazon Prime Video are leading in India because, unlike other services, they offer a variety of options to choose from and especially because of the quality of their subtitling, dubbing, SDH and occasionally audio description. This chapter further elaborates on the AVT modes, trends and practices in India and attempts to trace the outline history of early practices of AVT and a brief history of AVT in India.

In a globalized world AVT has a wider significance and scope in adapting both entertainment and business communication on the global platform, and India is not an exception. It is very hard to draw a parallel between audiovisual translation in the Indian context and the context of any other language where audiovisual translation has been established as an industry. In India, although audiovisual translation is used extensively for media translation, there is little academic research in the field to rely on. Due to this, it was difficult to work on the review of literature in the Indian context to strengthen the research idea. Hence the researcher has largely depended on the review of literature, theories and practices of audiovisual translation of the Western world. The researcher has referred to various scholarly works and gathered the contemporary review of literature on audiovisual translation and applied the theories to address the research problem and objectives.

According to Diaz Cintas:

Despite being a professional practice that can be traced back to the very origins of cinema, audiovisual translation (AVT) has been a relatively unknown field of research until very recently. (Cintas 20091)

Dubbing, voice-over and subtitling are the major modes of audiovisual translation commonly used in India. Subtitling for the deaf and hard of hearing and audio description (for the blind) have only recently received attention. The Hindi movie *Dangal*, released worldwide in the year 2017, was India's first movie with audio description.

Most audiovisual files produced for entertainment in any Indian language are either dubbed or subtitled and sometimes even the dubbed versions are also subtitled. However, for an audiovisual product in any Indian language, the subtitles are given only in English language. The audiovisual files are either transcribed and transliterated into English script or sometimes translated and subtitled in English.

But in the case of same language subtitling, the subtitles are in the script of the language spoken in the audiovisual (Brij Kothari 2004). As mentioned earlier, SLS was first introduced and aired in the year 1999 on Doordarshan, the public television channel of India. Further detailed analysis of multiple modes of audiovisual translation in India of Indian audiovisuals like TV advertisements, films, short films and teasers is given below along with case studies.

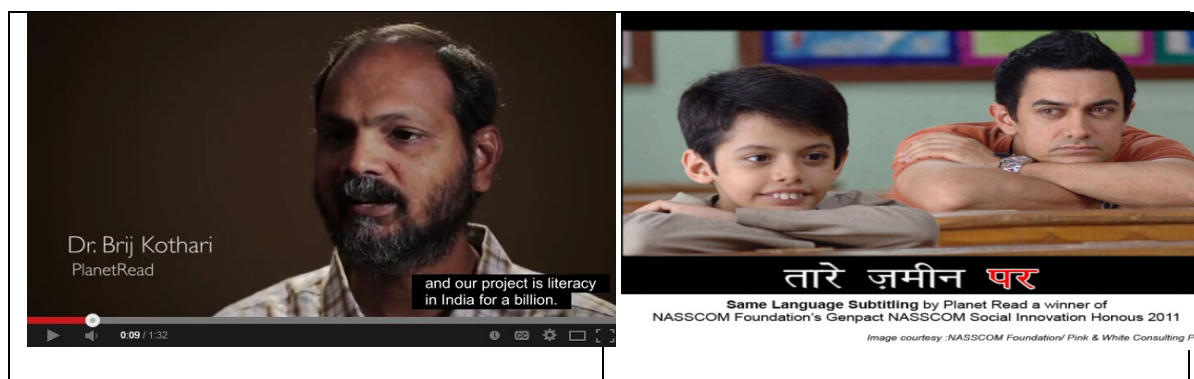


Image 1: Brij Kothari – same language subtitling



Image 2: *Dangal*, the first movie (according to a news article) in Indian film history with audio description

In recent times, there has been tremendous development and advancement in audiovisual translation technology. It is quite evident that the usage of AVT techniques is very high. Today due to the increased usage of audiovisual communication all over the globe, AVT is practised a lot both professionally and socially. WhatsApp, Facebook, Twitter, Skype, etc. are applications made for better communication which help both the caller/sender and the receiver. It can be said that after smartphones were launched in the Indian market, ranging from high-end ones (like Apple iPhones) to more affordable models, the majority of the people in India irrespective of their economical background started to buy mobiles with video-call facility. After Jio (one of the leading mobile network providers in India) launched mobile services with 4G Internet at a minimal price along with unlimited

calling facility, voice calls became the most popular mode of communication with loved ones and family.

Before Jio launched its 4G network, Internet usage used to still be important for communication and online entertainment. However, Jio made it affordable for middle-class India, which gave a large mass of people access to high-speed Internet. In the globalized world, communication through “screen” is very popularly practised by people with Internet access on their mobile phones. Internet has become accessible on mobile phones and free Wi-Fi is also provided at many public places like railway stations, busstands, coffee shops, supermarkets and restaurants in India. There is a huge volume of communication happening across the globe through screen with the help of the Internet and many mobile apps for communication. The world is getting smaller as people living even on the opposite sides of the globe can now have intimate face-to-face communication.

2.2 Elements of an “Audiovisual File”

Any video (moving images) with sound is called an audiovisual file, in which images and sounds are synchronized along with many other audio and visual elements in different forms prone to multiple modes of AVT like NV signs, customs and culture signs. *Alam Ara* by Ardeshir Irani was considered to be India’s first talking and singing film which had a grand release on 14 March 1931 (Encyclopedia Britannica 2018 web)¹⁹ at the Majestic Cinema in Bombay (now Mumbai). *Show Boat* (1929), a Hollywood movie, impressed Irani so much that he decided to emblazon a new trail in Indian cinema with

¹⁹ <https://www.britannica.com/biography/Prithviraj-Kapoor#ref1174538>

the first “talkie”²⁰. The movie was advertised with an English tagline and a Hindi punchline: “All living. Breathing. 100 per cent talking” and “78 murde insaan zinda ho gaye. Unko bolte dekho?” This movie is probably the first AV of India with AV elements which can be dubbed /subtitled (translated). It has been nearly eighty-seven years since the first talkie movie was produced in India. In spite of it, unfortunately there is hardly any visible history of film translation in the Indian context.

Audiovisual translation is an academic term that covers both well-established and new ground-breaking linguistic and semiotic transfers like dubbing, subtitling, surtitling, respeaking, audiosubtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audiodescription, fansubbing and fandubbing. (Chaume 2013 107)

Audio and visual (audiovisual) are in synchronization in an audiovisual film. In an audiovisual film, all the sounds (voice-over, music, dialogues, etc.) and voices match the moving visuals or viceversa.

A “visual” is a moving image on the screen along with “audio” in the case of an audiovisual. Each frame appears on the screen for one second consists of (twenty-four frames).

2.3 Trends and Practices of Audiovisual Translation

Dubbing and subtitling are the two most popular AVT techniques that are practised in India. Technically, during the process of dubbing, translated versions of dialogues and

²⁰ <https://www.livehistoryindia.com/forgotten-treasures/2018/04/12/alam-ara-remembering-a-pioneer>

sounds/target audio are mixed well and synchronized with the source video moving images by erasing the source audio. In the case of subtitling, the translated dialogues are displayed as text on the screen at the bottom for the same number of frames as the source dialogue and synchronized with the source audiovisual (audio/dialogue and video).

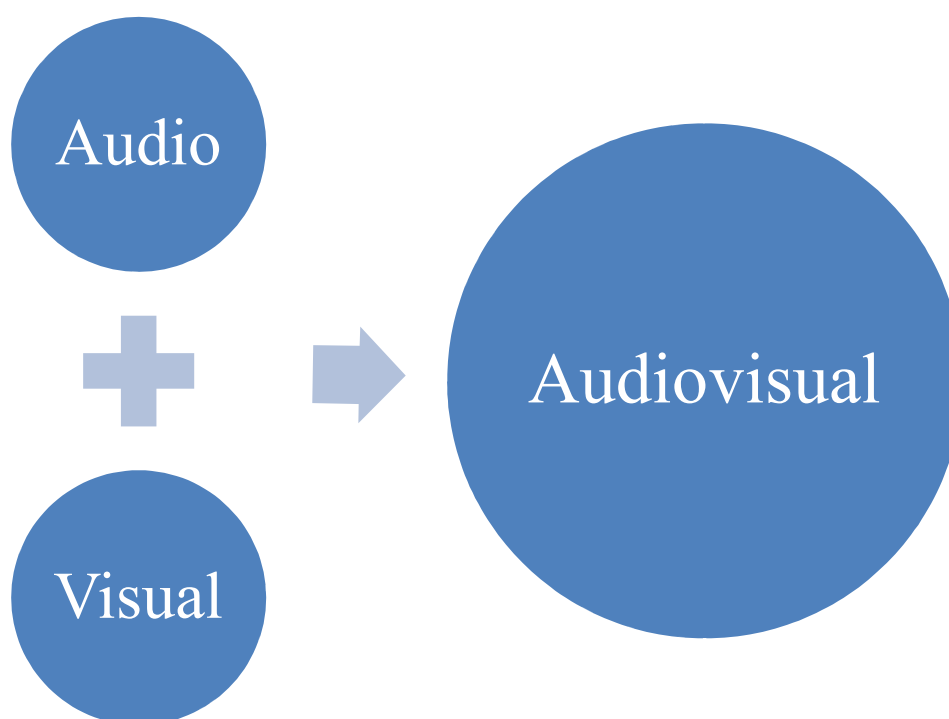


Figure 1: Audio+Visual = Audiovisual (AV)

Dubbing and subtitling the most widely used modes of audiovisual translation globally are used for communication as well as to translate commercials with embedded messages about a product or service, which enables businesses to promote their products or services in different parts of the world. However, Diaz Cintas and other pioneers in this field (Gambier [1996], Luyken [1991] and Diaz Cintas [1999]) distinguish as many as ten types of multilingual transfer in the field of audiovisual communication. For the present study, only the popularly practised AVT modes in India have been selected. Dubbing,

subtitling, voice-over, revoicing and same language subtitling are some of the most frequently practised AVT modes. Subtitling for the deaf and hard of hearing and audio description are two new AVT modes that have recently come into practice in India. Though not professionally done, amateur AVT modes like cybersubtitling and fansubbing are practised widely and the resulting translations are released on video-sharing platforms like *YouTube* and also circulated on *WhatsApp*, *Facebook*, etc. The main trends and practices of AVT are discussed in detail below.

2.3.1 Dubbing:

Dubbing, which flows but never jumps, is *synchronous* par excellence, while the staccato, chunky nature of subtitles places these somewhere between the printed page and the spoken dialog, in terms of mode of reception. (Gottlieb 1994:101)

[...] replacing the original soundtrack containing the actors' dialogue with a target language recording that reproduces the original message, ensuring that the target language sounds and the actors' lip movements are synchronised (Cintas 2009: 4)

2.3.2 Subtitling:

Subtitling may be described as a translation practice which consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voices off). As opposed to dubbing, which completely erases the original dialogue, subtitling

preserves the original text, both aurally and visually, while adding an extra layer of information. (Cintas 2012 274)

Subtitling is an amphibian: it flows with the current speech, defining the pace of reception; it jumps at regular intervals, allowing a new text chunk to be read; and flying over the audiovisual landscape (101) [...] Subtitling is an *overt* type of translation, retaining the original version, thus laying itself bare to criticism from everybody with the slightest knowledge of the source language. (Gottlieb 1994 102)

2.3.3 Voice-over:

Voice-over involves reducing the volume of the original soundtrack to a minimal auditory level, in order to ensure that the translation, which is overlapped on the original soundtrack, can be heard by the target audience (Cintas 2009 5).

[...] the translation is overlapped and the original spoken dialogue is still audible in the background, as in the case of voiceover and interpreting. [...] From a technical perspective, there are many possibilities of synchronising the ST and the TT in the case of voiceover. The standard approach is to reduce the volume of the original soundtrack to a faint auditory level that can still be heard in the background, whilst the translation is being read. (Cintas and Orero 2010 441)

2.3.4 Revoicing:

[...] the original soundtrack is replaced by a new one in the target language, a process which is generally known as “revoicing”. The replacement may be total,

whereby the target viewer can no longer hear the original exchanges, as in dubbing (also known as lip sync), or partial, that is, when the original spoken dialogue is still (faintly) audible in the background, as in the case of voiceover. (Cintas 2009 4)

2.3.5 Cybersubtitling: Cybersubtitling or fakesubs

Within the core category of cybersubtitles, the following three main types of subtitles can be found: (1) “fansubs,” (2) “guerrilla subtitles” and (3) “altruist subtitles.” [...] fakesubs’ ultimate goal is to elicit a smile in the viewers at the same time as campaigning for certain causes by raising awareness and visibility among the audiences. (Cintas 2018 132)

2.3.6 Fansubbing:

In case of subtitling, fansub groups refer to fan communities that voluntarily produce and freely distribute subtitles via the internet as opposed to an officially licensed translation done by professionals. (Diaz Cintas 2005: 16 cited in “Subtitling Carnival” [Cintas 2018 133])

2.3.7 Same Language Subtitling:

Same Language Subtitling (Brij Kothari 1999) refers to the idea of subtitling motion media programs in the same language and script associated with the audio track first implemented in India on National Doordarshan Channel. (Brij Kothari and Joe Takeda 2000 130)

2.3.8 Subtitling for the Deaf and Hard of Hearing:

Subtitling (SDH) is mainly intralingual, produced for the benefit of the hearing impaired and often considered to be a close written rendering of speech. Further to relaying orality, these subtitles usually provide complementary information, in the form of comments, to help deaf viewers gain access to sound effects (e.g., bell ringing) and colours to help identify speakers (18).

The use of a common term for different realities has, at times, led to confusion and people frequently adopt the American term “captioning” to refer to subtitling for the hearing impaired, leaving the term “subtitle(s)” to refer to translated subtitles. (Neves 2005 18)

2.3.9 Audio Description:

AD therefore translates a film or play into a form of audio drama. Insights from the field of Radio studies reveal the ways in which sound works to produce more vivid mental imagery. A better understanding of the interaction between sound effects and audio description can help improve access to audiovisual media for people who are dependent solely on auditory information. (Fryer2010 205)

2.3.10 Same Language Subtitling in Foreign Language Script (SLSFLS)

Today film enthusiasts need not wait for the DVDs to arrive in the market to watch the films of their choice which are in an unfamiliar language. Because almost all Indian movies are released with English subtitles to reach the maximum number of people, even those who don't understand the language spoken in the film.

Same language subtitling, subtitling for the deaf and hard of hearing and other modes of audiovisual translation are practised widely in Indian films. But many questions arise here like: How many Indians would be comfortable reading English as fast as the subtitles appear on the screen? Why is it assumed that all Indians are comfortable with subtitles in English? When a video is subtitled in the same language, why is it not written in the script of that language instead of English? Does the court law Indian high court for DHH (deaf and hard of hearing) in 2016, instructed the access of media text for DHH should only be in English? How many DHH disabled can read English? How many would have been educated in English? What are the standards of subtitles which we see on TV? Do they really convey the message of the moving images and the dialogues uttered by the characters? Is subtitling important for all the audiovisuals that are broadcast on television? Some of these issues of language will be examined in this thesis in the coming chapters in various contexts.

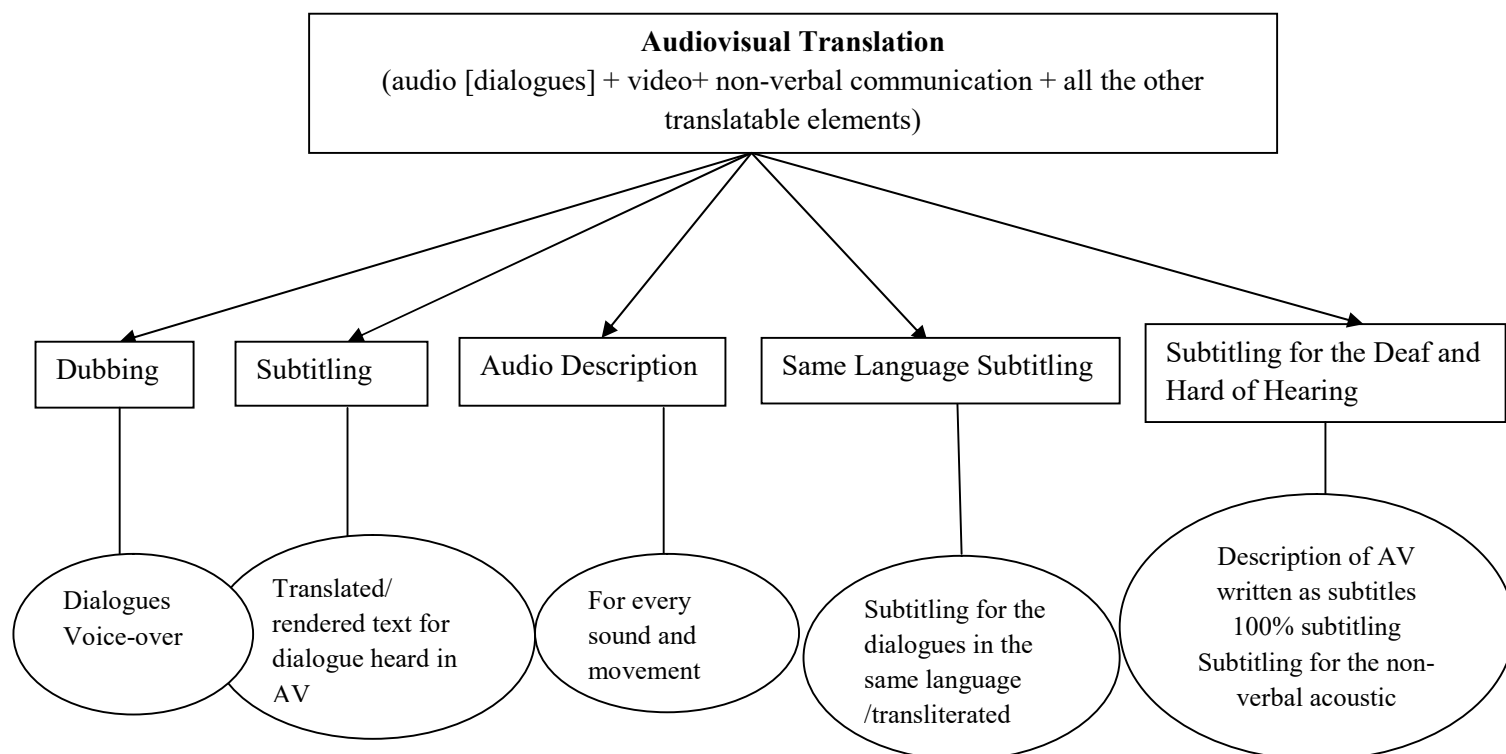


Figure 2: Popular techniques of audiovisual translation

2.4 History of Audiovisual Translation in India

As discussed in the introduction to this chapter, India is one country where “audiovisual translation” has not caught up actively. Despite the fact that India is the world’s second-largest film market and the second-largest market for fast-moving consumable goods in terms of its population, and the vivid practice of AVT is undeniable. China is the only country more populous than India. However, India’s populace is extremely diverse in terms of language and culture. And so, in order to promote a product across the country, the practice of audiovisual translation is prevalent in India. The film industry of India is the largest after Hollywood. The Indian film industry, which includes Bollywood, makes around 1500 to 2000 movies in twenty languages as per a survey report by Deloitte²¹. Among the movies which are released every year, most of the movies with big stars and large budgets are planned for a worldwide release, which is possible only through AVT (dubbing or subtitling). This enables the films to make more profits at the box office in India and overseas. Every year, new film releases, especially box-office hits, set new goals for the upcoming film releases with their business in India and abroad. The role of AVT in enabling the release of a film in major languages of India and particularly other world languages cannot be denied. Chinese, Korean, Japanese, Russian, Polish, etc. are the foreign languages Indian films are dubbed into most often. This is explained further under the subheading “Indian Films Released Overseas: Subtitled, Dubbed and Audio Description” (refer to table 1). In spite of it, there is hardly any notable academic research

²¹https://www.google.com/search?xsrf=ACYBGNTG6pxqz490nNojkWp616CCZmToVw%3A1572506407998&ei=J4u6Xd3IPJSI9QO0qK3ABw&q=how+many+films+India+produce+every+year&oq=how+many+films+India+produce+every+year&gs_l=psy-ab.3..0i22i3014.94142.115836..116334...0.1..0.426.9031.0j56j4j3j1.....0....1..gws-wiz.....0i71j33i21.IxIwj8F9bKo&ved=0ahUKewid-Ovu-sXIAhWUUn0KHTRUC3gQ4dUDCAs&uact=5

in this area in India and the little that is available in the Indian context on “dubbing” and “subtitling” is scattered and most of it is inaccessible.

The theoretical idea here is to draw the history of the early practice of AVT based on the articles written by Gambier, Diaz Cintas and Remael. Cintas (2009) writes, the practice of AVT can be traced back to the early films with sound, *a shaky start in the late 1950s and early 1960s* (1). Before the term AVT came into prominence, the translation process of a video with sound (an audiovisual) was called film translation or cinema translation. Aline Remael (2010) wrote on the publications on AVT: “initial research publications on AVT date from the mid-fifties and sixties but a true research and publication did not occur until the early 1990s” (12). This is the scenario in Europe where AVT has been given an industry status. In India, AVT should be recognized as an industry, and its vital role in translating multimedia especially films, advertisements and entertainment videos should be acknowledged. It should be considered for academic research to standardize the process. In today’s globalized world with increasing trade among countries, translations and audiovisual communications have a key role to play in bridging the cultures and geographical distances and removing obstacles for global business. In the present scenario, MNCs, filmmakers and media translators depend on audiovisual translation to translate programmes, TV commercials and films primarily to expand their markets across borders. Even long ago, before globalization meant anything to anyone, translation was the only means of bringing cultures together. “With the birth of media revolution translators all over the world became decoders, mediators and at times even negotiators” (Hamade 2004 1). In 2014, Cintas estimated, based on data, by the year 2018 70% of communication would happen through audiovisuals, which has proven to be correct in

the present scenario (Diaz Cintas in a conference speech)²². Between 2017 and 2019, the use of video calls for communication by common people has increased. A lot of people have got access to android phones with nominal 4G Internet charges which has made video calls more popular than voice calls. Audiovisual translation of any media is also an attempt to communicate between the target and the source language and cultures. Hence it is very important to focus on the research in the area of AVT in India for better communication and further expansion of Indian trade in foreign markets.

A phenomenon that is linked with advertising is globalization, which describes the way humans relate to each other, an increased connectedness of all problems from different parts of the world, resulting not only in increasing international trade but, more strikingly, in the cultural exchange that trade generates. This phenomenon influences the way advertising is created and transmitted to its target audience. (Sta. Maria 2012 [Journal])²³

“The first studies carried out tended to refer to *film translation* but, as the field study extended to include television and video releases, the term *audiovisual translation* was introduced” (Cintas 193 2003). “Screen translation” is also a term which is frequently heard in this research area. Screen translation is an umbrella term that encompasses any translation via a screen from one language and culture to another target language and culture.

²²<https://www.youtube.com/watch?v=UOfjfr6peWY>

²³<https://translationjournal.net/journal/62nivea.htm>

“Audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media” (Cintas 2002)²⁴.

Audiovisual translation should be called audio and video translation instead of audiovisual translation, and audio translation and video translation should be considered separately to understand the usage of various elements in an audiovisual product and achieve equivalence in translation. It is very evident that audiovisual translation is practised widely in India and other countries, primarily through television and secondly through films travelling overseas and releasing worldwide. Hence audio and video should be seen as two separate elements while translating an audiovisualespecially in countries like India where hundreds of languages are spoken by people across the country.

Translation carried out in the audiovisual field currently accounts for an increasingly large proportion of translation activity. This is for two reasons: firstly, audiovisual products reach a large number of people because reception is easy, primarily via the television; secondly, a large quantity of translated materials is transferred to other cultures: documentaries, interviews, films, news, discussion programmes, shows, web series (on internet and video streaming platforms), cartoons, and so on. The growth is particularly noticeable in those countries where English is not the official language. (Cintas2003 193)

The history of AVT in the world is traced back to the evolution of cinema in the 19th century by the European scholars and pioneers of AVT research (Chaume [2004], Gambier [2013], Diaz Cintas [2009]). The early history of audiovisual translation in India

²⁴<http://www.literarytranslation.com/workshops/almodovar>

is yet to see the light of day in academic research. However, the first Indian talkie film with moving images and sound (dialogues), *Alam Ara*, was made in 1931 by Ardeshir Irani (Wiki). It was a massive commercial success of its time and that generated a huge market for talkies and musicals. *Raja Harishchandra*, made in 1913, was the first full-length silent Indian feature film (World Wide Web Wiki). According to Gambier (2013), “AVT has become more familiar and more frequently discussed in Translation Studies since the 100th year anniversary of the cinema (1995), which also coincided with the booming of the so-called new technology” (63). Taking the theoretical idea from these statements by the pioneers of AVT field, the present study attempts to trace the history of AVT in India from 1931 to the present.

Howard (1952) wrote in his research article *The Film in India*,

Indian production got under way in 1913 when D.G. Phalke released *Harishchandra*. According to Indian historians, the film was extremely popular and encouraged several men to enter the production of silent motion pictures. Within a decade the industry had developed to the point where it produced 70 films during the 1924-1925 season. In 1931 a total of 328 films were produced, nearly all of them silent. Under the impact of foreign talkies, the Indian industry quickly adapted to sound so that by 1935 only 7 of the 240 features produced were silent films. (Howard 1952 217-218)

According to Aline Remael (2010),

The earliest form of AVT may have been translation of intertitles in silent films, but far greater needs for translation arose with advent of “talking movies” in the

1920s and the necessity of providing films with translations [...]. Various forms of translation were tried, even multiple language versions of one film, with subtitling and dubbing soon becoming the preferred modes. (Remael2010 12)

Television broadcasting was introduced much later in the year 1941 during world war II ended in the year 1945. Advertising in India on radio started in 1950 and on TV in the year 1976²⁵. Before TV commercials were permitted on Doordarshan, radio was a powerful medium to create new markets and persuade consumers to buy advertised products. The Bombay Dyeing ad was the first-ever colour advertisement aired on Indian TV. During the 1980s Indian advertising was influenced greatly by western advertising. In this period, we see many adaptations of Western ads which were Indianized to tap the local markets. Many ad jingles were made in English, for example, Complan (“I am a Complan boy/girl”), Amul (“The taste of India”) and Rasna (“I love you, Rasna”). In spite of so much progress, the history of audiovisual translation and TV advertising translation corpus is unavailable and scattered in India. Academic research in this field is still unexplored.

According to Diaz Cintas (2009), “the proper beginning of a real flurry of activity can be traced to the 1990s – AVT’s golden age.”

The first studies in this field were brief and scattered in a wide range of publications going from cinema and translation journals to newspapers and weekly magazines (Cintas 2009 1).

²⁵https://shodhganga.inflibnet.ac.in/bitstream/10603/119318/8/08_chapter%201.pdf

Cintas also observes to the shaky beginnings of the early history of AVT in the world in the 1950s and 1960s. However, research on AVT in this area has seen light only close to the 21st century due to the developments in digital revolution. Cintas talks about these issues of research positions and unavailability of the research historiography.

“Making abstractions of the research that never saw the ‘official’ light of day, *Laks’s Le sous-titrage de films*, dating from 1957, can be considered the first volume ever to have been written on subtitling”. (Cintas2009 2)

The first-ever conference on dubbing and subtitling was held in Stockholm in 1987 under the auspices of the European Broadcasting Union (EBU). This event triggered unprecedented interest in AVT that eventually led to an explosion in the publication of new books and articles in the field. Important publications of this period include the works of Pommier (1988), Luyken et al. (1991) and Ivarsson (1992). Since its golden age in the '90s, research in AVT has been flooded with contributions, which led to “the true scholarly emergence of the field” (3) marked by scholars in the history of AVT in the world. This eventually came to be AVT’s “coming of age” academically (Cintas 2008, 2009). After that, some universities and higher education centers started to offer courses on dubbing, subtitling, voice-over and accessibility to audiovisual media like subtitling for the deaf and hardofhearing.

Today, India has the second-largest film industry in the world (Howard 1952 217). Films are audiovisual and are often translated to reach audiences across borders and appeal to a global audience. In spite of such progress, audiovisual translation does not occupy a significant place in Indian academics even in the digital era, as it does in Europe.

Nowadays, we see many films and advertisements being dubbed and subtitled but with many errors, the cause of which needs to be analysed by AVT academic scholars so that these errors can be corrected and the translated AV can achieve its intended aim. This is discussed in the present research. It is only when the importance of AVT is recognized that its history will be traced, and all the scattered research on AVT in India will fall into place which will ultimately help in identifying the gaps and widening the scope of future research.

According to Pilar Orero (2009):

Nowadays audiovisual translation (AVT) is a thriving field within Translation Studies. This is, however, a recent development. Although research in the audiovisual field dates back to 1932 (Franco and Orero, 2005), it remained in the realm of Film or Media Studies and it was only in the 1980s that it started to be studied from a translation perspective, within the discipline of Translation Studies. This transition from Film Studies to Translation Studies may account for the blurred terminology in use, [...] (Orero 2009 130)

2.5 Significance of the Research in Audiovisual Translation

Audiovisuals play a crucial role in communication across the world through any social medium that involves the aural and the visual. Advertising is concerned with communicating information about a product to the target consumers. Translation is needed for an advertisement to reach potential consumers in other regions or countries, where the language of the original advertisement is not spoken. It entails a lot of work involving local language(s) and translation experts. Unfortunately, people usually rely on

machine translation to translate a material from the source language into multiple target languages.

Towards achieving the goal of digital India, it is most important to know the facts and nuances of digital communication and digital archiving which is the outcome of the study on audiovisual translation. The present work aims to raise awareness about the importance of research in the field of audiovisual translation especially the process of translating TV advertisements and other media advertisements. It also argues for the need for standard rules/instructions on the usage of standard language (colloquial language) and for culture portrayed in the translated audiovisuals to be region specific, so it does not affect the language (standards), culture and customs of the target domain. It is very important to maintain standards because, while watching the visual, the consumer may feel disconnected from what they are watching on TV because of alienation and non-synchronization of audio and video with the target/local language and culture when they are forced to fit within the frame of the source AV.

It is important to be modern but in this postmodern era there is an increasing threat to the languages, cultures and lifestyles of the regional populations of India because of the inescapable digital media revolution, especially through TV commercials, as the viewers are deeply influenced to adopt whatever they see on TV.

In India there are hundreds of languages spoken by the people of the country in their day-to-day lives. These regional languages (1652 languages and 880 spoken languages) with no prescribed instructions on the standards of language to be maintained for social usage are also used in the media. There is an urgent need to have a language policy for Indian

languages. If there is a policy, there may be a chance to make the learning of the mother tongue compulsory for all schoolchildren. Such an action might be necessary as private schools often replace the teaching of the local mother tongue with that of foreign languages like French, German and Spanish. Despite the digital revolution in India, there is a serious dearth in understanding the historiography and potential of AVT in India.

AVT research will help to understand the pivotal role of AVT in classrooms, education, training, e-learning, screen translation of audiovisual media (cinema, television, online videos, audiovisual advertisements, etc.), digitizing humanities, implementing language policies, building history projects and crossing the linguistic and cultural barriers. AVT research will prove the invaluable role of the translator and help in establishing a flourishing field of audiovisual translation in India.

The present research further supports the importance of interdisciplinary approaches to AVT through film and television studies apart from traditional translational studies in India. This work also discusses how the Indian education system can be strengthened through e-learning and audiovisual aids, how AVT can bridge the cultural and language gaps between two different language speakers, contributing to Indian cinema in enlarging markets overseas, digital archiving and digitations of humanities. All these mentioned are mostly recent practices in India but AVT is already a well-established field in the USA and Europe and is seen as an industry.

The development of AVT as a discipline will be a boon to address the issues and challenges of audiovisual translation and “audiovisual archiving” for digital preservation of endangered Indian languages and cultures as a part of digitizing India.

Globalization, in many ways a cliché, does have some pretty direct implications for us all, as modern Information and Communication Technology (ICT) is changing a large part of our daily lives. At the same time, communication itself becomes a product in the international marketplace. For these two reasons, language practices – and, most of all, those related to language transfer – are gaining importance these years and increasingly affect the circulation of knowledge, the development of cultural identities, etc. We see it in the mass media, in business, wherever people work and interact. Language competence plays a more and more important role through reading text on TV/video/computer screens, through the reception of online (Internet) and offline (CD-ROM) products. (Gambier and Gottlieb 2001 IIIV)

According to Munday (2010), a translator of audiovisual products – like advertisements or any audio with visuals like films, television programmes or documentaries – should understand the main aim of AVT is to fulfil the purpose of the end product. The translator should retain the sense and essence of the source ad during the process of AVT, while adapting the message of the source ad for the target viewers by incorporating elements from their culture and customs. A translator should have a good idea of the equivalent meaning or sense of the source (text), having knowledge of both the SL and the TL, so that the translator can identify the source message and ensure that the sense of the source message is preserved in the target translation.

For any kind of screen translation the audiovisual product should be read as a text (the screen as text). The text can only be understandable for the translator when s/he looks at all the aspects and elements of the text translatable. To understand the text, a translator has

to look into the varied perspectives, linguistic aspects, meanings, culture, colours, sounds, clothes, food habits, beliefs and customs of the source audience. This break-up gives the translator an idea of how the source AV is composed and what the final translated product should look like after being modified according to the tastes of the target audience. Spivak writes in *The Politics of Translation*,

The translator should be bilingual by not just speaking or writing but with the command on both the languages (source & target). Only then the translated target text reaches the particular audiences waiting at bay. This should be the main goal and a challenge to a translator. (Spivak 1993 183)

One of the great challenges of a translator is to retain all the aspects and cultural identities of the source language in the target language, including the non-verbal signs. So a translator should consider not just language issues but also cultural identities, regional specificities and customs and traditions of the target audience, including lifestyle and food habits, while translating any text or audiovisual product. Especially in the case of translation of Indian mythological signs and other cultural elements from the epics of India like Ramayana and Mahabharata and adaptation of certain elements which describe an Indian god or goddess, encapsulating the whole message or the background story in the subtitles is nearly impossible.

2.6 Importance of Translating Non-verbal Communication in Indian Films: Case Studies

Non-verbal communication indicates different channels of communication, the components of which differ from country to country: postures, gestures, clothing,

adapters (tapping, scratching, touching, etc.), symbolic movements (saying bye, thumbs up, hello and raised fist), etc. Any literary text can be translated into any language. In the same way media and elements in an AV dialogue, speech or sound on screen in an audiovisual file (embedded with non-verbal signs) can also be translated into different languages through modes of audiovisual translation, dubbing and subtitling to travel globally. The non-verbal expressions of the actors/characters on screen are given less importance in the process of translation. Audiovisual translation with non-verbal signs in a film is a serious challenge which needs to be addressed especially in a country like India with hundreds of languages and diverse cultures. There is a necessity to address aspects of non-verbal communication to address the cultural elements in the particular film chosen for translation. It will help the viewers to understand the language and cultural context of the movie they are watching and minimize ambiguity that results from the non-verbal cultural signs.

According to J. Cui,

Translation is a very important medium for cultural exchange between people using different languages. It is one of the most important tasks from translators and translation researchers viewing problems of translation from the angle of cultural exchange in order to increase the degree of cultural exchange achieved by translation as much as possible. It is known to all that language is an important aspect of culture. Culture includes and affects language, it is this ground from which language grows and develops. All languages are the product of the culture as well as of the nation. (Cui 2012 827)

To investigate non-verbal signs and communication, the present research also focuses on the issues of audiovisual translation in the process of translating non-verbal signs (if considered for translation) in an audiovisual. Non-verbal signs are important because they play a crucial role in communicating the message, especially in the source cultural context. Hence it is important to consider the non-verbal signs in the process of localization (translation). Verbal text like dialogues, voice-overs and other sounds can only transfer the basic information in a conversation, especially in the case of an exclusively promotion-oriented audiovisual with a foundational tag line. Every country, state, region and place has its own independent language culture, traditional culture, customs culture, lifestyle culture, food culture, etc. In India, some large and joint families have their own unique individual traditions and cultures. These cannot be interchanged, changed or exchanged completely in most scenarios. However, there could be a fusion or blend of one culture with another. Influenced by media, the contemporary society often displays a mix of traditions, marriage rituals, customs, clothing, food, etc. The influence of the culture adopted from the screen, especially TV (advertisements, cookery shows, daily serials, etc.) and films, is very high on societies, dominating the existing local languages, culture and nativity. The process of translation is a tool engineered to broadcast an audiovisual file, originally made in a source language for a particular group of people (culture), in any target language targeting an intended market/ group of people by either dubbing or subtitling. Further, this chapter elaborates on the background of the process of audiovisual translation and focuses on the lack of knowledge of the importance of non-verbal gestures and other signs in the audiovisual translation process.

In the process of audiovisual translation, traditionally only the dialogues are translated. But the percentage of verbal sounds in an audiovisual file needs to be analysed. Audio synchronized with video together forms an audiovisual file. According to an existing study only 35% of the sounds in an audiovisual are verbal and the rest 65% are all non-verbal.

Cintas and Remael (2007) opine that “traditional subtitling rules state that film dialogue should get priority over other information” (231). The verbal dialogues of an AV are generally considered the basic text and the rest is non-verbal communication, which includes music and all gestures which are crucial and leave an imprint on the mind of the audience. In the Indian context, the impact of “digital revolution” is high. In the move towards “digitalization” in the global world, the contribution of audiovisual translation is very crucial in making India digital. India is a country famous for its rich culture, heritage, traditions and arts and these can promote India in a big way. Indian heritage, mythological signs, lifestyle, etc. have always been showcased and used in not just films but also other media like advertising. These culturally embedded signs are mostly non-verbal.

The main function of translated “non-verbal signs” (NV signs) is to communicate the intended message in the selected audiovisual. This is one of the major tasks for the translator and issue with translation strategies applied to translate the NV signs in Indian films. This may be because this area of NV-sign translation is relatively unexplored in AVT research in Indian context particularly NV signs in films loaded with a lot of NV cultural signs.

India is a multilingual and multicultural country with a hugely diverse population and is considered the second-largest market in the world for products and films. India is credited with being the second-largest film industry in the world. Indian films are either subtitled or dubbed and released worldwide. Sometimes they are both subtitled and dubbed, depending on the country where the film is set to be released. The film market of India is growing rapidly across the globe with the help of audiovisual translation technology. A large amount of multimedia is translated into various languages for the convenience of the audiences across the globe, wherever possible by subtitling which is a cheap yet time-saving and efficient mode of AVT when compared to dubbing. Meanwhile, remaking a film in the target language, as near the original in concept as possible, costs almost the same as the original film. This is one of the main reasons why the advancement of AVT as an industry or part of the film industry is significant.

Example: *Baahubali: The Beginning* (2015) was released worldwide and was translated into many languages through various modes of audiovisual translation. It proved a strong competitor to the films released around the same time.



Image 3: Film posters, *Baahubali: The Beginning* (2015) (Google Images)

Like language, it is also important to consider culture during the translation of a text. Translating a text while ignoring the culture makes the culture appear alien in the particular context of the film. When the culture signs are not translated, it can lead to disparities between what is going on in the film and what a viewer understands just from the translated text (in the form of subtitles or dubbed dialogues).

According to Gambier (2013), “One of the key challenges for AVT research is to identify the types of relationships between verbal and non-verbal signs.” In his essay “*Position of Audiovisual Translation Studies*”, Gambier discusses about 14 different semiotic codes which are active to different degrees in the production of meaning either in the process of dubbing or subtitling. (66)

The concept of equivalence is very important in non-verbal translations. Because the message that is conveyed with non-verbal gestures and signs is more than the message in verbal dialogues. Patrick Zabalbeascoa discusses equivalence as

Equivalence can be seen as a means of describing the priorities for a translation.

Each priority can be said to have one of the following properties: “equivalence”, “non-equivalence”, or “equivalence not regarded”. (Zabalbeascoa 1997 332)

“Culture” is embedded even in non-verbal elements in an audiovisual clip. To transform a culture identity through the translation process along with the dialogues into the target, non-verbal communication and other signs have to be considered for translation. A completely alien audience, which does not have any knowledge about the culture or language of the movie, will only depend on the subtitles in their preferred language to understand the storyline of the film. For those audiences without the background

knowledge of the story/history or the language, it would be quite difficult to follow what is happening on the screen with moving images and sounds. In such situations it is only non-verbal signs appearing on the screen like music, gestures, body language and facial expressions which help the audience to understand. It is also to be noted that it may not be possible to consider all non-verbal communication for translation. Depending on the context, only a few elements in non-verbal communication can be considered for translation. Gottlieb (2009)²⁶ explains that “in films and television programmes, the translator has four simultaneous channels to consider:”

- a) the verbal auditory channel, including dialogue, background voices, and sometimes lyrics
- b) the non-verbal auditory channel, including music, natural sound and sound effects
- c) the verbal visual channel, including superimposed titles and written signs on the screen
- d) and the non-verbal visual channel: picture composition and flow (Gottlieb 1998:245 cited by Gamal 2009 9)

Verbal communication along with non-verbal communication plays a key role in the interaction between two persons or more. As per the analysis (Drucker), only 35% of communication is verbal and the remaining 65% is non-verbal, which includes facial expressions, tone of voice, movement, appearance, eye contact, gestures, postures, etc.

²⁶Gamal, Muhammad. “Adding Text to Image: Challenges of Subtitling Non-Verbal Communication.” *Journal of Multicultural Research* 1.1 (2009): 1-27.

According to Peter F. Drucker (2010)²⁷, “The most important thing in communication is to hear what is not being said.” In this case, how can a mere replacement of the voice track/dialogues in the source language with those in the target language be considered a complete translation (dubbing) of an audiovisual? What about the remaining 65% of communication which is non-verbal and left untranslated? Although it is possible to give descriptions of non-verbal signs in the subtitles, there are still some important cultural signs/culture markers which are ignored in a frame while translating. Only a professional translator with good training and knowledge can identify these gaps and is capable of substituting with some other words without the loss of the essence of the culture in the audiovisual clip. Unfortunately in India such professionalism in audiovisual translation is missing in the audiovisual translators who practise subtitling. This could be because there are no professional academic courses on AVT in India.

In the context of translating Indian audiovisual products, if the translator chosen for a job has got no knowledge of the source dialect, culture and colloquial culture, how can the translator translate both verbal communication and non-verbal communication without missing any sign which communicates meaning?

In traditional subtitling only film dialogues get priority and the rest (sounds and other non-verbal signs) are ignored. Although these issues are raised by Cintas and Remael (2014) about traditional subtitling, these issues still open up a platform for new arguments by the audiovisual research scholars who intend to raise awareness on

²⁷ <https://rantsandreveals.wordpress.com/2010/09/26/the-most-important-thing-in-communication-is-hearing-what-isnt-said-peter-f-drucker/>

maintaining standards of subtitling and strategies for translating possible cultural signs instead of focusing just on translating dialogues.

2.6.1 Case Studies (Films)

Three Indian films are chosen as samples for the case study to explain and prove why development of professional standards in the field of AVT is important in a country like India which is ancient and unique in its diversity of cultures. Indians worship numerous gods and goddesses and a lot of mythological literature exists around these figures. These gods and goddesses and their stories are often depicted (or referred to) in films and other audiovisuals like daily serials and advertisements. The unique feature in the narratives of the three chosen films is “Shiva” the destroyer, one among the three supreme gods of Hindu mythology. All three film narratives deal with the iconography of Shiva, Varanasi, Hindu rituals and traditions, Aghoris, etc.

Iconography can be one of the major aspects of non-verbal communication in films. The knowledge of iconography can lead to cultural identification which increases the significance and aesthetic value of the particular scene. On the other hand, a lack of knowledge about the iconography of the particular image/scene may act as a culture blocker. In the case of the three films studied here, most of the subtitlers or translators had ignored the non-verbal communication on the screen. The subtitlers and translators did not understand the significance of subtitling the non-verbal communication on the screen, which can sometimes be a major hindrance to language and culture transfer in films.

Research questions for the analysis of the selected films (case studies):

- Has the non-verbal communication been subtitled in the chosen films?
- What will be the difference between subtitling and not subtitling the non-verbal communication on the screen?
- Can the subtitling of non-verbal communication lead to cultural identification?
- Can subtitling non-verbal communication lead to cultural blockage?

2.6.2 Films Selected for Case Study

1. *Naan Kaduval* (2009) (Tamil)
2. *Shivaay* (2016) (Hindi)
3. *Shivaputrudu* (2003) (Telugu)

2.6.3 Glossary of Important Non-verbal Communication in the Three Case-Study Films

1. **Roles and Powers of Shiva:** Shiva encompasses complex roles and powers. He acts as a judge and punishes the wicked.
2. **Cemeteries:** Shiva haunts the cemeteries wearing a headdress of snakes and necklace of skulls.
3. **Ashes:** The iconography of Shiva is shown with his body covered in ashes, representing that the material existence is impermanent.
4. **Mount Kailash:** Mount Kailash in the Himalayas is Shiva's traditional abode.
5. **Meditating Yogi:** Shiva accumulates great spiritual strength from meditation on Mount Kailash.

6. **Trishul:** Shiva carries a trident called “Trishul”, a weapon symbolizing his three aspects – “creator, preserver and destroyer”.
7. **Snake:** Shiva wears a snake around his neck.
8. **Matted Hair:** Shiva’s matted hair is his distinctive hairstyle.
9. **Varanasi:** It is one of the holiest places of pilgrimage in India, which is sometimes referred to as “Kashi”. It is the most special place for Lord Shiva. Aghoris’ main pilgrimage centre is Varanasi.
10. **Ghats in Varanasi:** Out of 87 ghats, a few are used as cremation sites.
11. **Cremation:** In the Hindu tradition, cremation is one of the rites of passage. Four people carry on their shoulders the dead body on a bed made with sticks and grass. As per Hindu tradition, cremation is done by burning the dead body in fire and the ashes are usually immersed in a sacred water body like a river.
12. **Cremation on Ghats:** Hindus consider the ghats of Varanasi as one of the most sacred locations for the cremation ritual.
13. **Chillum:** A smoking pipe with marijuana or cannabis herb for concentration and acclimatizing to the climate.
14. **Aghoris:** Aghoris are ascetics who are devotees of Lord Shiva. Aghoris’ main pilgrimage centre is Varanasi. Aghoris are often seen with ash smeared all over their bodies, smoking a chillum. They often dwell on charnel grounds.

2.6.4 Analysis of the Selected Films: Case Studies

2.6.4.1 Case Study 1: *Naan Kadavul* (2009) (Tamil Movie)

Naan Kadavul (English – I am God) is a 2009 Tamil Indian film, directed by Bala.

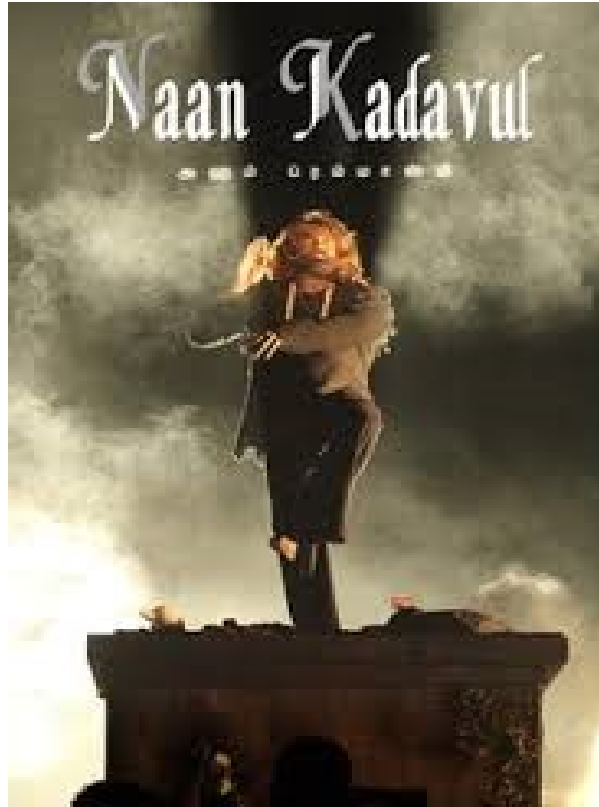


Image 4: Film posters of the Tamil movie *Naan Kadavul*(2009)

The story begins and ends in Kashi, which is the main setting. A man is forsaken by his father in Kashi. The father comes to take him back to his home fourteen years later. What follows is the tale of the experiences faced by the son in his father's town in Tamil Nadu.

a. Non-verbal Communication of Text on the Screen in the Opening Credits

The subtitling of the non-verbal communication in the opening and end credits is quite important to share the production notes of the film and Non-subtitling of the opening and end credits will restrict the audiences' understanding of the production notes.

Observation: In the film *Naan Kadavul*, some of the opening credits were not subtitled.

b. Non-verbal Communication of Text within a Scene

The nameplates, pointers, letters, house names, headlines and credits that appear on the screen can be considered non-verbal communication.

Observation: In the film *Naan Kadavul*, the text appearing on the screen is not subtitled.

The non-subtitling of the text on the screen may hinder language and culture transfer and the essence of the scene may be lost on the viewers.

c. Indistinctive Visuals in a Scene Can Be Treated as Non-verbal Communication

The knowledge of indistinctive visuals in a scene can add value to understanding the essence of the film scene and the character's emotions. Even in world cinema, the indistinctive visuals are never subtitled, rather indistinctive sounds are subtitled. It is quite important to understand the essence of the non-verbal communication in indistinctive visuals to understand the narrative of the film.

Observation: The indistinctive visuals of the introductory scene in the film are not subtitled. Subtitling the indistinctive visuals will enhance the understanding of the everyday-life visuals of the scene which arouse emotions that help the audience to connect with the story and the protagonist. There are a lot of suggestive cultural signs in the introductory scene.

2.6.4.1.1 The Indistinctive Visuals of the Opening Scene

1. Panning shot of Kashi, people of Kashi
2. Ghats of Kashi, boating, people performing pujas, the landscape of the Ganges

3. The Ganges River, people chanting mantras
 4. People performing rites for loved ones
 5. People performing rites for a dead person
 6. People taking a bath in the Ganges
 7. Four people carrying a dead body on their shoulders
 8. An Aghori meditating
 9. Hindu pandits performing puja
- d. Gesture of Performing Act as Non-verbal Communication

When the father arrives in Varanasi to search for his abandoned son, he meets a Brahmin pandit who performs puja by chanting mantras and the other two people sitting there offer flowers, rice balls, etc. Later the pandit asks the people to take the plate which is full of flowers, rice balls, etc. to immerse in the Ganges River (this act is a purification act as per Hindu traditions).

Observation: As non-subtitling of the “purification act” acts as a cultural blocker, it will not allow the viewer to decipher the meaning of the scene.

- e. Gesture of Seeking Forgiveness as Non-verbal Communication

When the pandit shows anger towards the father for abandoning his own son, the father falls down to his knees and touches the feet of the pandit. In Indian Hindu tradition this act is known as “seeking forgiveness”.

Observation: The gesture of seeking forgiveness differs from culture to culture. The non-subtitling of the “gesture of seeking forgiveness” in the film will act as a cultural blocker.

2.6.4.2 Case Study2: *Shivaay* (2016) (Hindi Movie)

Shivaay is an Indian Hindi film made in 2016. It was directed by Ajay Devgn.



Image 5: Film posters of the Hindi film *Shivaay* (2016)

Logline:

“Shivaay is a Himalayan mountaineer who is innocent and yet is capable of transforming into a mean destroyer, when he needs to protect his family.”²⁸

- a. In the introduction of the film, an aerial shot of high snowy mountains is panned and someone calls out the name “Shivaay”.

Cultural Identification: The Himalayas – Lord Shiva resides in the Himalayas.

Cultural Blocker: A snowy mountain in India

- b. Shivaay, the main protagonist, is lying down with a chillum/smoking pipe in hand, and his body tattoos are visible – a snake on the shoulder and the trishul symbol on his back.

Cultural Identification: Consumed cannabis/marijuana to adapt to the climate and the chillum/smoking pipe and the tattoos of the snake and trishul are symbols

²⁸ <http://www.imdb.com/title/tt3771536/>

of Lord Shiva.

Cultural Blocker: Man with tattoos smoking a pipe

- c. Thirteen minutes into the film, the heroine asks Shivaay whether he shares any characteristics with Lord Shiva apart from his name. He answers that he has everything Lord Shiva has. Then she asks him if he has Lord Shiva's hair, snake and trishul and Shivaay proceeds to show her the corresponding tattoos on his body one by one.

Cultural Identification: The tattoos on Shivaay's body and the chillum (smoking pipe) in his hand are the iconography of Lord Shiva.

Cultural Blocker: Tattoos are just symbols on Shivaay's body.

2.6.4.3 Case Study3: *Shiva Putrudu* (2003) (Telugu Movie)



Shivaputrudu (English – son of Shiva) is a 2003 Indian Telugu film, directed by Bala.

Image 6: Film posters of the Telugu movie *Shivaputrudu* (2003)

Logline:

A boy is raised in a cemetery among corpses with no social skills. He has a difficult time readjusting once he comes out of the cemetery into the public space.²⁹

Cemetery: Death ceremonies and the iconography of cemeteries differ from one country to another.

In the opening sequence of the film, the pregnant mother gives birth to a child in the graveyard.

We see the images of:

- A Hindu cremation ground
- Cremation of a dead body by fire
- A man carrying a pot of water on his shoulder walks round the dead body before lighting the funeral pyre (which is a Hindu ritual).
- A kid and a man eating food near the pyre (it shows the graveyard keeper's living habits).

Observation: The cultural signs of the Indian Hindu tradition are quite visible on the screen, which will act as cultural blockers, if the non-verbal cultural signs are not subtitled.

According to J.C. Catford (1965), “instance of untranslatability³⁰ can arise from two sources: one is linguistic, and the other is culture” ([Catford] cited by Cui 2015: 27).

²⁹ <http://www.imdb.com/title/tt0376076/>

2.6.5 Findings

Non-verbal communication in silent films was translated through audiovisual translation; since then subtitling has given less importance to non-verbal subtitling in the context of India.

This study found that there is no indicative history of subtitling for non-verbal communication on screen for talkie films.

Non-verbal information which indicates what the speaker truly means, changing the denotative meaning of the original, sometimes leads the subtitler and dubber to alter their translation appropriately. (Pettit 2004 37)

Non-subtitling of non-verbal communication can lead to a cultural blocker. Subtitling non-verbal communication will enhance the understanding of the film's narrative effectively without losing crucial information in the scenes. This study throws light on the significance of subtitling the non-verbal communication on the screen.

As Cintas (2001) rightly points out, that the actual viewing of the film can generate better subtitling than the dialogue list of the film. The subtitler and the translator need to view the film as a whole and make decisions on the subtitling process.

We can address non-verbal communication by verbalizing in brackets on the screen.

Examples:

[Indistinctive visuals of Varanasi pilgrimage]

³⁰J.C. Catford, a celebrated translation scholar of the linguistic school, raised the issue of untranslatability in 1965.

[Seeking forgiveness]

[Welcoming gesture in India]

[Landscape of the Himalayas]

One of the major constraints for subtitling non-verbal communication is the time frame/duration of the dialogues which limits the time a subtitle can stay on the screen and caps the word limit to prevent the screen from appearing clumsy with too much text. Here the subtitler and the translator need to make many creative choices, including choices regarding the important non-verbal communication on the screen.

There is a dearth of AVT research in India and other countries. There is a dearth of theory and practice as well as academic subtitle training for subtitlers and translators. A film is a visual experience of verbal and non-verbal communication on screen. The subtitling of verbal and non-verbal communication on screen will only make it easier to understand the film narrative, director's voice and plot and themes of the film. Not only does the translator or subtitler need to understand the language, dialects, culture and subtitling process and software, but s/he also needs to have an in-depth knowledge of cinematic language and critical understanding of scene analysis to subtitle verbal and non-verbal communication on screen. A glossary of words for the untranslatable, culturally loaded words with detailed meanings in the specific context is suggested to be given alongside subtitles, which the foreign audiences, depending on if they want to know the meaning, can choose to add or ignore.

Every country has its own culture. As a part of language and culture transfer policy, there is a need for countries to come up with their own standardization of subtitling. There is

an urgent need for international standardization of subtitling. It will bring universal uniformity in understanding the subtitling strategies and terminology which can lead to better critical understanding of films and their cultures.

Cintas discusses “Manipulation and Censorship” in his very recent research article.

Since the manipulation turn of the late 1980s, translation has come a long way to be understood as a form of rewriting, i.e. an activity that reflects a given ideology and implies manipulation, to varying degrees, of the original text in the service of the powers that be. Far from being a mere act of faithful mimesis, authors like Gentzler and Tymoczko (2002) conceive translation as a powerful communicative undertaking that, guided by ideology, contributes to the creation of knowledge and the shaping of culture. (Cintas 2018 2)

2.7 Indian Multiplex Movie Theatres: Film Translation

In metropolitan cities like Hyderabad, Mumbai and Delhi, INOX, PVR, Cinépolis, Prasad’s IMAX and most other multiplexes which have recently been erected also prefer screening movies with subtitles in English, especially Hindi movies for the benefit of non-Hindi speakers in metros where Telugu, Kannada or other regional Indian languages are spoken.

In recent times there have been a few articles in newspapers on Indian television and other media. All the articles are quite recent and mirror the usage of subtitling and dubbing.

The dubbing and subtitling industry in India experienced a rapid growth after 2011, since the advent of the Internet user (mid 1990s) and the smart phones in India, so much so that its annual revenue had quadrupled by 2015. It is estimated that by 2020 the current percentage of Internet users will double.

It is quite evident that AVT is a common practice in India. Multiple modes of AVT are used to translate or sometimes transcreate audiovisual products into many target languages for entertainment and infotainment so that they can be circulated widely to reach more consumers and maximize profits. Movies with subtitles are very much preferred in India these days because when a Hindi movie is released in south India, non-Hindi speakers find it hard to follow as they understand very little Hindi but having subtitles in English makes it easier for them to understand and enjoy the film. Although it is somewhat common to subtitle Indian films in English, subtitling films in local Indian languages is yet to be practised for the comfort of the native audience. However, video-streaming platforms like Netflix provide subtitles in regional Indian languages in addition to Hindi and English.

There has been an increase in multiplex cinema halls in many cities across the country. All these multiplex cinema halls prefer movies with subtitles to attract more film lovers, even those who do not know the language used in the film. Many interesting news articles have been published in online newspapers recently. Some of them are listed below with the headline of the article.

Following are some of the interesting articles about AVT that have appeared recently in newspapers:

1. *Hindustan Times*: “Subtitles on English Content Are a Low Hanging Fruit for India’s Development. Seize It.”Published on 19 August 2018.
2. *Indiantelevision.com*: “Inside India’s Dubbing and Subtitling Industry.” Published on 12 June 2018.³¹
3. *The Hindu*: “The Subtleties of Subtitling.” Published on 30 September 2017.
4. The Times Group: “Hindi Nahi Aati? Koi Baat Nahi.Subtitle Hai Na.”Published on 20 June 2015.



Image 7: From the news article “Hindi Nahi Aati? Koi Baat Nahi. Subtitle Hai Na” that appeared in *The Times of India*

2.8 Different AVT Modes Popularly Practised in India

Audiovisual Translation plays an important role in adapting both entertainment and business communication to today’s global market place.

³¹www.indiantelevision.com/television/tv-channels/regional/inside-india-dubbing-and-subtitling-industry-180612

Localisation is a complex translation process that adapts audio-video works to address both language and cultural norms in foreign markets.(Feb2 2015 JBI Studios Slideshare)³²

This section mainly deals with different modes of audiovisual translation popularly practised to translate various audiovisuals into desired languages either for entertainment or infotainment for a wider circulation on television, YouTube, Netflix, etc., and make the maximum profit. There are many local Indian satellite channels. Each channel exclusively broadcasts programmes in one particular language only. Majority of channels are in Hindi, Telugu, Kannada, Malayalam, Tamil, etc. which broadcast various programmes. However, Doordarshan (DD) is the only channel which considers all the major Indian languages and broadcasts programmes in various languages. DD National channel has been broadcasting film songs with subtitles in the same language since the 1990s. Initially to translate a film Dubbing was the most widely practised AVT modes to translate one language to another by replacing the voice track. Many Hollywood movies are dubbed into Indian languages, Hindi movies into south Indian languages and south Indian movies into Hindi language. Then came same language subtitling, introduced by Brij Kothari, which is what most of the Indians are familiar with. Though subtitling existed in India, it was not as popular back then as it is now. Almost all recent AV advertisements, films, short films, other promos, testimonial videos, etc. are regularly subtitled in English, irrespective of the language they were originally made in. Some of the major instances of AVT practices are further discussed below with examples.

³²<https://www.slideshare.net/JBIStudios11118/the-importance-of-audio-video-translation>

2.8.1 Audiovisual Advertisements: Source and Target

A bunch of audiovisual advertisements in multiple languages are released at once on the Internet, particularly on YouTube and on some subscription-based streaming services like Hotstar (in India). However, most Indian ads are first made in Hindi as majority of Indians understand and speak the language. (It is also an assumption to believe all Indian have Hindi-language proficiency atleast at a basic level. In some regions Hindi is not taught as a language in schools or people are interested in learning other languages apart from their mother tongue). Later the ads are dubbed into other target languages of India depending on the market demand to maximize profits.

For example, the redBus ad (featuring Allu Arjun) was posted on YouTube in five languages: Telugu, Kannada, Tamil, Marathi and Hindi.

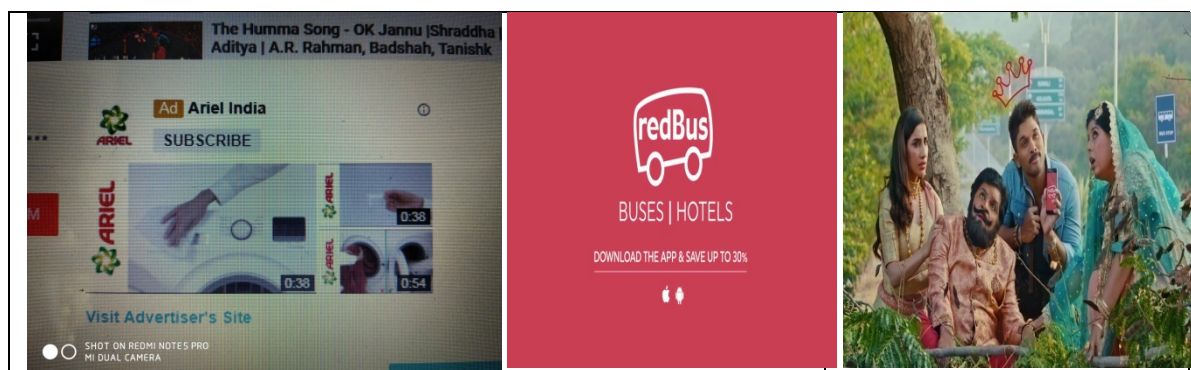


Image 8: Screenshots from the Ariel and Red bus TV ads

2.8.2 Film Teasers/Trailer: Source with Subtitles and Voice-over

The most important function of a film teaser or trailer is to attract audiences. Teasers or trailers are creatively edited with audiovisual clips from the film and intriguing background music. Teasers or trailers are the most significant element of

marketing and promotion of a film in a specified region or overseas. As the films are released globally, subtitling is used to make the film understandable for audiences which do not speak the language used in the film, in the country and all over the globe. Subtitling and voice-over help the audience to overcome the language barrier when viewing the film teaser or film trailer.



Image 9: Screenshots from the *Talaash* (2012) film trailer

***My Name Is Khan* (2006)** – trailer with English subtitles

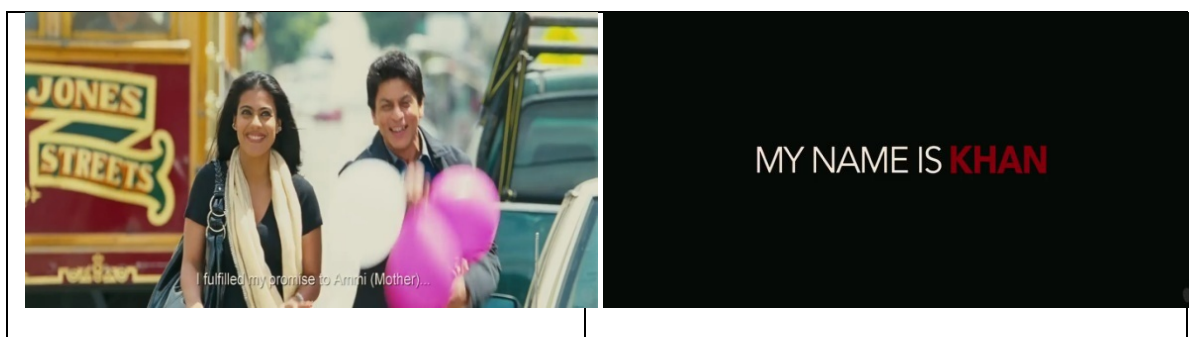


Image 10: Screenshots from the trailer of *My Name Is Khan*

It is also a belief of many film lovers of India that Indian movies are not able to compete with the cinema of other countries for film awards like Cannes or Oscars due to non-subtitling or substandard subtitling.

However, in India, films as well as their trailers are released on YouTube with subtitles. Trailers with subtitles have existed since the 2000s. In 2006 the trailer for Aamir Khan's *Rang De Basanti* was released with subtitles in English.

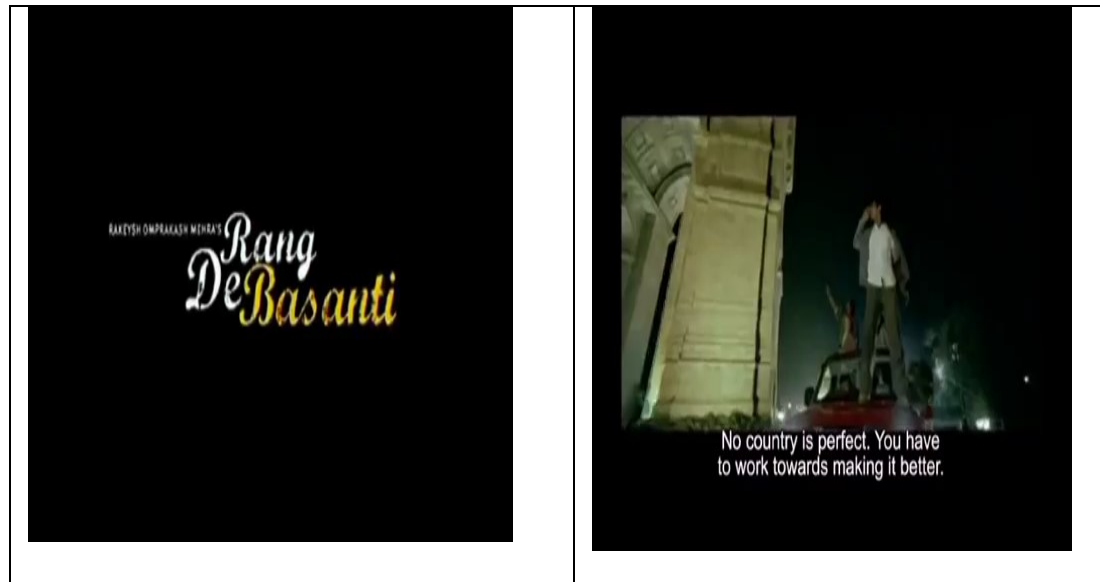


Image 11: Screenshots from the film *Rang De Basanti* subtitled in English

2.8.3 Films

2.8.3.1 Indian Films Released across India (Dubbed and Subtitled)

Salman Khan's *Sultan*, released in the year 2016, is the first Bollywood movie to be released with English subtitles in the south. The film was released on a whopping 4500 screens in India and 1100 screens overseas, a total of 5600 screens.

Baahubali (2015), *Rudramadevi* (2015) and many other south Indian movies were dubbed into various Indian languages, especially Hindi.

2.8.3.2 Indian Films Released Overseas: Subtitled, Dubbed and Audio Description

Talking pictures were made first in the Urdu language which is spoken in northern India and is understandable, at least, throughout most of the country. It was to be expected that other language areas would find Bombay films insufficient, and the demand for films in the Bengali language gave birth, by 1928, to four companies in the Calcutta area. Within several more years, companies became active in Madras producing films in Tamil, although practically a monopoly in film production exists in that southern area.

Specialization by Calcutta and Madras producers using the Bengali and Tamil languages respectively naturally restricted the circulation of their films [...] Today major Bombay productions might be recorded with tracks in Hindustani (the post-British name for Urdu); Gujarati, language of the Bombay parsees; Tamil; Bengali; or Telugu, another southern dialect. It is customary to produce a major production in only two or three languages; in such a case prints for areas which employ another language would be dubbed: i.e., actors from the particular areas would record the script in synchronization (as much as possible) with the lip movements of the actors in the film. (Howard 1952:218-219)

Indian films, especially Bollywood movies, have a large audience across the world. Both *Dangal*(2016) and *Baahubali 2* (2017) made a huge amount of money for the producers from the overseas release of the films and entered the 1000-crore club. *Baahubali 2*'s worldwide collections totalled 1530 crore rupees and this record was broken by *Dangal*'s collections which added up to 1743crore rupees. Now, how did these movies travel

across the world? It was not possible without translating through audiovisual translation techniques, i.e. dubbing or subtitling. This is one clear-cut case in India that vouches for the demand for audiovisual translation in India, though there is no standard academic research or practice in India comparable to Hollywood and Europe, where AVT has been given an industry status. The Indian audience experienced the West's much-advanced, standardized techniques of AVT when Netflix was launched in India. The difference in standards of AVT practices in India and other countries is quite noticeable.

Rajinikanth, who is known as “Super Star”/Thalaviah to his fans, has a large following in Japan. His film *Muthu* (1995), originally made in Tamil, was dubbed into Japanese in the year 1998 and released in Japan. It was quite an unexpected success at box office with huge collections. Rajinikanth's *Robot* was also released overseas and was a massive blockbuster hit with great collections.



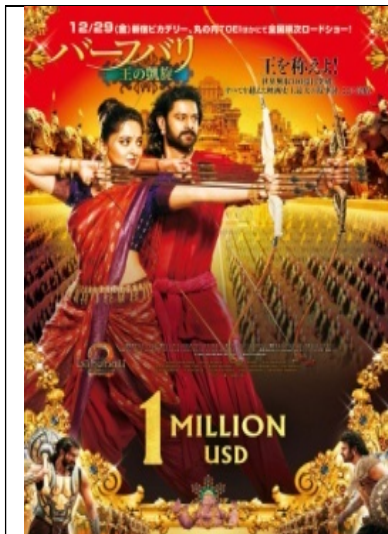




Image12: Film posters of *Dangal*, *Bajrangi Bhaijaan*, *Baahubali 1 & 2* and *Robot* which were released worldwide

2.8.3.3 List of Selected Dubbed and Subtitled Hit Films Released Overseas (1900-2018) (www.imdb.com)

S. No.	Name of the Film	Telugu	Hindi	Tamil	Malayalam	Foreign Language
1	<i>Chandralekha</i> (1948)		Original/ Source	Original/ Source		English, Danish, Japanese, etc. First Tamil film dubbed into Japanese and second Indian film to release in Japan.
2	<i>Keelugurram</i> (1949)	Original/ Source		First Telugu film to be dubbed into another language Tamil.		

3	<i>Awaara</i> (1951)		Original/Source			Chinese
4	<i>Aan</i> (1952) <i>First Technicolor film in India.</i>		Original/Source	Dubbed		<i>Aan</i> is the first Indian film released worldwide in many countries. Subtitles in 17 languages released in nearly 28 countries, including the United Kingdom, the USA, France and Japan (1954).
5	<i>Aah</i> (1953)	Dubbed	Original/Source	Dubbed		
6	<i>Maayabazaar</i> (1957)	Original/Source		Original/Source	Dubbed (This was the last film dubbed into Kannada.)	
7	<i>Mother India</i> (1957) (used sound sync technique, popular at that time, and some scenes were dubbed separately later)		Original/Source remake of <i>Aurat</i> (1940)			Spanish, French and Russian. <i>First Indian movie submission for the Academy Award for Best Foreign Language Film in 1958 with English Subtitles.</i>
8	<i>Jagadeka Veeruni Katha</i> (1961)	Original/Source	Dubbed into Hindi, Tamil, Malayalam and also subsequently dubbed into Oriya and Bengali languages.			
9	<i>Nartanasala</i> (1963)	Original/Source	Dubbed into Oriya and Bengali languages.			
10	<i>Lava Kusa</i> (1963)	Original/Source bilingual mythological film shot in Tamil and Telugu	In 1974 dubbed in Hindi.		Dubbed	
11	<i>Bhaktaprahallada</i> (1967)	Original/Source	Remade	Remade	Dubbed into Kannada language (1974)	

12	<i>Moosagallaku Moosagaadu</i> (1971)	Original/Source				<i>First Indian movie dubbed into English</i>
13	<i>Shankarabharanam</i> (1980)	Original/Source		Dubbed	Dubbed	
14	Vamsa Vruksham (1980)	Original/Source	Dubbed (1986)			
15	<i>Chattaniki Kallu Levu</i> (1981)	Remake of Tamil movie	Remade and Dubbed	Original/Source		
16	<i>Goonda</i> (1984)	Original/Source	Dubbed			
17	<i>Dekha Pyar Tumhara</i> (1985)	Dubbed (1996)	Original/Source			
18	<i>Nagina</i> (1986)	Dubbed	Original/Source			
19	<i>Veta</i> (1986)	Original/Source	Dubbed			
20	<i>Jebu Donga</i> (1987)	Original/Source	Dubbed			
21	<i>Yamudiki Mogudu</i> (1988)	Original/Source	Dubbed (1991)			
22	<i>Trinetradu</i> (1988)	Original/Source	Dubbed (1997)			
23	<i>Rudra Netra</i> (1989)	Original/Source	Dubbed			
24	<i>Maine Pyar Kiya</i> (1989)	Dubbed	Original/Source	Dubbed		
25	<i>Vikky Dada</i> (1989)	Original/Source	Dubbed			
26	<i>Jagadeka Veerudu Atiloka Sundari</i> (1990)	Original/Source	Dubbed	Dubbed	Dubbed	
27	<i>Kodama Simham</i> (1990)	Original/Source	Dubbed			Second south Indian film to be dubbed into English.
28	<i>Adithya 369</i> (1991)	Original/Source	Dubbed	Dubbed		

29	<i>Khuda Gawah</i> (1992)	Dubbed	Original/Source			
30	<i>Laati</i> (1992)	Original/Source	Dubbed	Dubbed	Dubbed	
31	<i>Roja</i> (1992)	Dubbed	Dubbed	Original/Source	Dubbed	
32	<i>Mutha Mestri</i> (1993)	Original/Source	Dubbed			
33	<i>Hum Aapke Hain Kaun ...!</i> (1994)	Dubbed	Original/Source			
34	<i>Muthu</i> (1995)	Dubbed	Dubbed	Remade as <i>Muthu</i>	Original/Source	First Tamil movie dubbed into Japanese language (1998)
35	<i>Rangeela</i> (1995)	Dubbed	Original/Source	Dubbed		
36	<i>Rikshavodu</i> (1995)	Original/Source	Dubbed	Dubbed		
37	<i>Bombay</i> (1995)	Original/Source	Dubbed	Dubbed	Dubbed	
38	<i>Ninne Pelladatha</i> (1996)	Original/Source	Dubbed	Dubbed	Remade	
39	<i>Indian</i> (1996)	Dubbed	Dubbed	Original/Source		
40	<i>Annamaya</i> (1997)	Original/Source	Dubbed			
41	<i>Dil Se..</i> (1998)	Dubbed	Original/Source	Dubbed		
42	<i>Hum Saath-Saath Hain</i> (1999)	Dubbed	Original/Source			
43	<i>Samara Simha Reddy</i> (1999)	Original/Source	Dubbed	Dubbed		
44	<i>Annaya</i> (2000)	Original/Source	Dubbed	Dubbed		
45	<i>Lagaan</i> (2001)		Original/Source			English, Chinese and Italian. Also released in the USA, Canada, France, Germany, Japan, Malaysia, Hong Kong, South Africa and the Middle East with respective vernacular Subtitles. First Indian movie to have

						nationwide release in China.
46	<i>Amma, Nanna O Tamil Ammai</i> (2003)	Original/Source	Dubbed (2014)			
47	<i>Chandramukhi</i> (2005)	Dubbed	Original/Source	Dubbed into Hindi (2008) and Bhojpuri.		Turkish and German
48	<i>Chatrapathi</i> (2005)	Original/Source	Dubbed	Dubbed	Dubbed	
49	<i>Athadu</i> (2005)	Original/Source	Remade and Dubbed (2013)	Dubbed	Dubbed	Polish (first Telugu film released in Poland)
50	<i>Dhoom 2</i> (2006)	Dubbed	Original/Source	Dubbed		
51	<i>Krrish</i> (2006)	Dubbed	Original/Source	Dubbed		
52	<i>Guru</i> (2007)	Dubbed	Original/Source	Dubbed		
53	<i>Yamadonga</i> (2007)	Original/Source	Dubbed (2008)			
54	<i>Race</i> (2008)	Dubbed	Original/Source	Dubbed		
55	<i>Jodhaa Akbar</i> (2008)	Dubbed	Original/Source	Dubbed		
56	<i>Maghadeera</i> (2009)	Original/Source	Dubbed (2015)	Dubbed	Dubbed	
57	<i>Arundathi</i> (2009)	Original/Source	Dubbed	Dubbed	Dubbed	
58	<i>Arya 2</i> (2009)	Original/Source		Dubbed	Dubbed	
59	<i>Leader</i> (2010)	Original/Source	Dubbed (2011)			
60	<i>Enthiran (ROBOT)</i> (2010)	Dubbed	Dubbed	Original/Source		Japanese
61	<i>Ra.One</i> (2011)	Dubbed	Original/Source	Dubbed		
62	<i>Don 2</i> (2011)	Dubbed	Original/Source	Dubbed		
63	<i>Pillazamindar</i> (2011)	Original/Source	Dubbed	Dubbed		
64	<i>English Vinglish</i> (2012)	Dubbed	Original/Source	Remade		

65	<i>Eega</i> (2012)	Original/ Source	Dubbed	Original/ Source		Chinese and Swahili (the first Telugu film released in Africa)
66	<i>Chennai Express</i> (2013)	Multi-audio Telugu+ Tamil+ Hindi	Original/ Source			
67	<i>Happy New Year</i> (2014)	Dubbed	Original/ Source	Dubbed		Chinese
68	<i>PK</i> (2014)		Original/ Source			Korean and Chinese
69	<i>Bajirao Mastani</i> (2015)	Dubbed	Original/ Source	Dubbed		
70	<i>Baahubali</i> (2015)	Original/ Source	Dubbed	Dubbed	Dubbed	Chinese
71	<i>S/O Surya Murthy</i> (2015)	Original/ Source	Dubbed	Dubbed	Released with subtitles in English	
72	<i>Rudrama Devi</i> (2015)	Original/ Source	Dubbed	Dubbed	Dubbed	
73	<i>Dangal</i> (2016)	Dubbed	Original/ Source	Dubbed	---	Dubbed into Chinese, Japanese and Korean. Dangal earned \$193 million last year in China and was marked as the most successful Indian film.
74	<i>Sultan</i> (2016)	Dubbed	Original/ Source	Dubbed		
75	<i>Gautamiputra Satakarni</i> (2017)	Original/ Source	Dubbed			
76	<i>Baahubali 2</i> (2017)	Original/ Source	Dubbed	Dubbed	Dubbed	Dubbed into Russian, Chinese and Japanese
77	<i>Padmaavat</i> (2018)	Dubbed	Original/ Source	Dubbed		
78	<i>Bhaagamathie</i> (2018)	Original/ Source	Dubbed for television release	Original/ Source	Dubbed	

Table 1: List of Selected Dubbed and Subtitled Hit Films Released Overseas (1900-2018)

2.8.3.4 Indian Film Translations: Dubbed (TL) and Subtitled (English)

Translation of films is generally strategically planned these days and released overseas to reach viewers across the globe. Various factors influence the strategy for translations.

1. It depends on the craze for a film actor or actress.
2. It depends on the budget of the movie.
3. It depends on the post-release success of the movie.
4. Seeing the craze for Rajinikanth in Japan since his film *Muthu* was released there, a lot of Indian producers are strategically planning to release their movies in Asian countries like Japan, China and South Korea as well as North American and European countries.
5. The famous Hollywood movie *Jurassic Park* (1993) was the first Hollywood movie to be dubbed into Indian languages. The dubbed versions of the film were super hit blockbusters in all the Indian languages in which it was released. However, the dialect of the language and localization of the cultural elements were ignored during translation as their strategy was mainly to translate literally in as many languages as possible.
6. No Indian film has officially been dubbed into Kannada language since the 1960s when the people in Karnataka and other officials came to realize that the language may be defaced eventually by the low-quality language used for dubbing. Movies released in Karnataka are mostly subtitled in English or remade in Kannada.

2.8.3.5 The Usual Flow Chart of Films Dubbed in Different Languages

Hindi $\Longrightarrow$ Telugu $\Longrightarrow$ Tamil $\Longrightarrow$ Malayalam

Hindi $\Longrightarrow$ Telugu $\Longrightarrow$ Tamil

Telugu $\Longrightarrow$ Tamil

Telugu $\Longrightarrow$ Hindi

Tamil $\Longrightarrow$ Telugu $\Longrightarrow$ Hindi $\Longrightarrow$ Foreign Languages

Hindi $\Longrightarrow$ Telugu $\Longrightarrow$ Tamil $\Longrightarrow$ Foreign Languages

A recent news article “Mind Your Language”, published in *The Hindu*, one of the leading English newspapers in India, says,

The growth of the South Indian market, which includes Tamil and Telugu dubbing, is spectacular. Most of the studios now have an R&D wing that takes a call on the kind of films that should be dubbed. Today, the south is a bigger market than the rest of India. By 2020, the India market for Hollywood films would be the second biggest in Asia after China. (Sreedhar Pillai 2017)³³

Howard (1952) described the process of dubbing in India during the 1950s. However, today, with the daily updating of technology especially in terms of the multiple techniques of dubbing, the process of dubbing is much more advanced. Howard’s article is based on an interview with Ahmed Lateef from India, a theatre arts student at University College London (UCL) who aimed to study motion pictures before returning.

³³ <https://www.thehindu.com/todays-paper/tp-features/tp-cinemaplus/Mind-your-language/article17077087.ece>

Each scene is shot, after rehearsal, as many times as the number of languages in which the film is being recorded. The actors will first go through it in, perhaps, Hindustani. Then, that scene safely in the can, they will shift into Tamil and repeat the scene. Throughout, multilingual prompters correct the actors in their pronunciation so that audiences speaking the language will not be too discomforted. This expensive process, however, is used only when the names of the stars or of the director and producer are such as to insure wide circulation of the film and consequent high returns. (Howard 1952 219)

Since this thesis is focused on Hindi and Telugu AVT of advertisements, this is an important observation from the history of dubbing and subtitling in India particularly in Bollywood (Hindi film industry) and Tollywood (Telugu film industry). The film industries of India are dependent on each other for bigger markets. In fact film industries across the world depend on each other to make the most profit from the films they make. Hence AVT has been in practice right from the evolution of “cinema” (Gambier [2013], Cintas [2003], [2004], [2009]).

Cintas (2009) believes the beginning of AVT history in 1950 and the early 1960s is uncertain and shaky (1). As mentioned earlier, the present work is a sincere attempt to trace the roots of the Indian film industry to map the trajectory of the practice of AVT in India.

Today, films are global and are being accessed by audiences worldwide as per their tastes and interest in various genres. This is possible only through audiovisual translation: dubbing, subtitling or both. As observed from the above table (Table one), the Indian film

industry not only produces a great number of films but also does business globally with overseas releases especially in China, Japan, Russia, etc. by dubbing the movies as per the respective country's preference. *Aan* (1952) was the first Indian film which was released worldwide in nearly twenty-eight countries, including the UK, the USA and France, with subtitles in seventeen languages.

Keelugurram (1949) was the first Telugu film to be dubbed into another language (in this case Tamil). In the 1950s, some of the Indian films were subtitled, though it was a very limited practice. They were subtitled to participate in international film festivals and get nominated at the film festivals to achieve the status of an international film. The Indian film *Mother India* (1957) was sent to the Motion Picture Academy with English subtitles in 1958 for consideration for the Best Foreign Language Film Award. Those were the days when "sound sync" technique was still in practice. For *Mother India* sound sync technique was used and also all scenes were dubbed. *Mother India* was the first Indian movie submitted at an international film competition with subtitles in English as that was mandatory to get entry into the competition. In the 1950s Indian films were subtitled only when there was a purpose to be fulfilled.

From 1957 to 2017 several films were sent to various international film awards across the world with subtitles in English. In a recent article it was written that Indian films have not been able to compete at the Cannes Film Festival due to substandard translation/audiovisual translation. However, dubbing has become a common practice in India as films are often translated from one regional language to another. Dubbing from Telugu to Tamil, Hindi and Kannada and from Hindi to Telugu is most common which can be noticed from the above table.

At present, AVT is very much in demand in India to subtitle most of the films in English irrespective of the language they were originally made in. In most cases all promotional multimedia materials are broadcast with English subtitles, even the dubbed version of the original file. Except in Karnataka, Indian films are allowed to release dubbed versions of the original films. But in Karnataka films dubbed into Kannada language are not allowed for theatre release. Only subtitled films are allowed to be released in theatres and multiplexes. The Telugu film *Maayabazaar* (1957) was the last film dubbed into Kannada. Recently issues were raised on the dubbing of Aamir Khan's TV show *Satyamev Jayate* into Kannada which was disallowed on the entertainment channel Suvarna TV. Namrata Joshi's article "Keep the Subtitles: Kannada Films All Aflutter over Dubbing" published on this issue describes the controversy on dubbing into Kannada language from any other language.

It was all started in 1960 under the stewardship of legendary actor Dr.Rajkumar and writer A.N.Krishnamoorthy the intention being to give boost to then ailing Kannada film industry [...]

Embargo supporters like luminaries Girish Karnad, U.R.Ananthamurthy and filmmaker Girish Kasaravalli say it's a complicated and layered issue. And it's not as though films in other languages or subtitled programmes aren't being allowed. What is disallowed is only dubbing of content. "A Bangalorean knows 3-4 languages. Why can't he watch films in the original, be enriched linguistically?" asks Seshadri. His issue is also with the lack of "aesthetics" in dubbing. "It would be out of sync to see an Aamir or SRK mouth lines in

Kannada. It murders creativity,” he says. (“Keep the Subtitles” news article by Namrata Joshi 3 March 2014)³⁴

In the news article “Hindi Nahi Aati? Koi Baat Nahi. Subtitle Hai Na” published in the Times Group e-paper *E-Times Entertainment Times*, Niharika Lal quotes the opinions of the CEOs of various multiplexes on Hindi film subtitling for non-Hindi speakers. Gianchandani, CEO, PVR pictures, says,

English films come with English subtitles for those who are more comfortable reading the English language. And then there are English movies dubbed in Hindi, Tamil and other regional languages. Movies in Marathi or Malayalam also attract decent number of viewers when they come with English subtitles. Hindi movies with English subtitles is a new initiative because metros have a sizeable number of people who do not understand Hindi. (Lal 17 June 2015)³⁵

However, dubbing is a commonly practised AVT technique used for film translation in India. Almost all Bollywood Hindi movies are dubbed mostly into two south Indian languages, Telugu and Tamil. A few are dubbed into Malayalam if the hero or heroine has a following among the speakers of that language. For example, Sridevi’s Hindi movie *Mom* (2017) was dubbed into Telugu, Tamil and also Malayalam as she is famous in south India as well. Super hit movies like *Chennai Express* (2013), *Happy New Year* (2014), *Prem Ratan Dhan Payo* (2015), *Bajirao Mastani* (2015), *Dangal* (2016), *Sultan* (2016) and *Padmaavat* (2018) were all dubbed into Telugu and Tamil. However, the Telugu movie *Baahubali 2* was dubbed into many Indian and foreign languages and

³⁴<https://www.outlookindia.com/magazine/story/keep-the-subtitles/289586>

³⁵<https://timesofindia.indiatimes.com/entertainment/hindi/bollywood/news/Multiplex-chains-beginning-to-screen-Hindi-movies-with-English-subtitles-in-Delhi/articleshow/47703181.cms>

it went on to break all the records so far in Indian film history by earning 500 crore rupees (for one film, e.g., *Baahubali*).

ZEEL has a Bollywood movie pay television in Spanish language called ZEE Mundo. So, a lot of Indian content is travelling overseas now. Recently Aamir Khan's movie also got dubbed in China and people over there loved it, says BOL Media Founder and CEO Rahul Bhatia highlighting the evolution of dubbing and subtitling industry. (Poulami Sengupta 5th June 2018)³⁶

In recent times, with the advent of multiplex cinema halls in metro cities, it became mandatory to screen films with subtitles. This helps a non-Hindi speaker in north India or a non-Telugu speaker in south India to understand the films being shown in local theatres and get entertained while connecting to the film through subtitles.

Examples: Aamir Khan's *Dangal* (2016) (AD, SDH, subtitled and dubbed) and *Baahubali* (2016)

2.9 Some Popular Practices of AVT on TV and Video-Streaming Platforms

Today, with the advent of new technology it is not a great task to upload a film, short film or original content of any kind on the Internet by creating a personal channel for free on video-streaming platforms like YouTube. A lot of short-film makers are creating new audiences for their films/works on YouTube across languages and cultures. The filmmakers come up with new strategies to apply to their AVs and one of them is

³⁶<http://www.indiantelevision.com/television/tv-channels/regional/inside-indias-dubbing-and-subtitling-industry-180612>

“subtitling”. Some examples depicting practices of various AVT modes particularly subtitling and SLS are explained below. In the example given below, while tracing AVT practices, the language used in the subtitles of L.B. Sri Ram’s short film *Break Up* (2018) is analysed.

2.9.1 Short Films: Subtitled in English

Example: L.B. Sri Ram’s *Break Up*



Image 13: Screenshots from the Telugu short film *Break Up* (2018) subtitled in English

Dialogues (Acoustic)	Subtitle
Takabikine telcheyagalanu! Miku Kaavalsinavi <i>aritaakulu</i> kaadu. Vidaakulu.	I can do that! But what you need is not <i>pillow covers</i> ! It is divorce.
Observation: “Aritaakulu” in English is “banana leaf” but in the subtitle it is translated as “pillow covers”	

2.9.2 Film Songs: Subtitled

Example: SLS, songs broadcast on DD National (Doordarshan)

SLS has been implemented in India on Doordarshan channel for five years on *Rangoli*, a nationally telecast, popular weekly TV programme featuring Bollywood film songs in Hindi (Kothari and Bandyopadhyay 2014). The songs that are broadcast during this programme are subtitled in the same language and same script. This was initially introduced with an aim to increase literacy.



Same Language Subtitling by Planet Read a winner of
NASSCOM Foundation's Genpact NASSCOM Social Innovation Honours 2011

Image courtesy :NASSCOM Foundation/ Pink & White Consulting PR

Image 14: Screenshot from *Taare Zameen Par* movie song with SLS

2.9.3 Film Songs: Same Language Subtitling (SLS) (Subtitled and Uploaded on YouTube)

Lyrics of the songs are subtitled in the same language (YouTube) or translated into English and displayed along with the lyrics in the same language.

Example: Songs from the films *Geetha Govindam* (2018), *Arjun Reddy* (2017), *Padmaavat* (2018), etc.

Example 1: Song from the film *Geetha Govindam* (2018), the lyrics are subtitled in the same language and uploaded on YouTube.



Image 15: Screenshot from *Geetha Govindam* movie song with SLS (transliterated)

Example 2: The song “Ghoomar Ghoomar” from the film *Padmaavat* (2018) is subtitled in the same language and also English, and both sets of subtitles appear on the screen in synchronization with the audio. This video is available on YouTube.

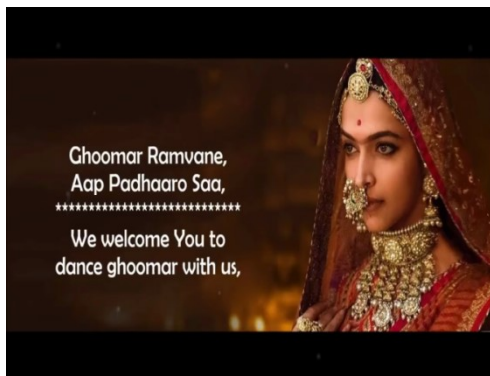


Image 16: Screenshot from *Padmaavat* movie, “Ghoomar Ghoomar” song with SLS (transliterated) and subtitles in English

Example 3: Lyrics of the song “Gundelona” from the film *Arjun Reddy* (2017) are translated from Telugu to English and the video is subtitled in English (no SLS).



Image 17: Screenshot from *Arjun Reddy* (2017) movie, “Gundelona...” song with subtitles in English

Some of the research papers/articles describe subtitling in India as subtitling is not just an AVT mode used for entertainment purpose but also a helpful tool for the masses to learn a language as they read the subtitles (text) on the screen while listening to the corresponding dialogues in the same language (source).

Doordarshan in the early days of its launch used to broadcast regional movies with subtitles and songs with same language subtitling. Not all the songs or films with subtitles in English on YouTube are officially done by the original filmmakers. A lot of videos and films are subtitled by fans (fansubbing) and dubbed by fans (fandubbing). “Fansubbing” was quite common until recently. But now, with many free apps available

on android mobiles, dubbing, mixing and syncing of videos with audio tracks to create new videos have become very easy.

Nevertheless, despite the fact that the number of programmes produced in national languages would seem to be on the increase, the situation in countries where English is not the official language is such that a large volume of audiovisual programmes still need to be translated. While traditionally feature films, television series, cartoons, sitcoms, soap operas and documentaries have been ideal candidates for the intercultural journey, the current growth in the need to provide and supply more audiovisual material for new channels has made broadcasters re-examine and broaden the range of programmes suitable for interlingual transfer. Subjects ranging from cookery, travel, DIY, fashion, interviews, gardening and award ceremonies to political speeches, have started to find their way, via translation, to television sets in the living rooms of other countries. To a large extent, these developments help to account for the so-called revolution experienced in the field of audiovisual translation during the last couple of decades. ([Cintas 2003] cited by Cintas and Anderman 2009 3)

2.9.4 Popular Hindi Serials Dubbed into Telugu

Many daily serials from various Hindi channels are dubbed into Telugu. Daily serials from Star Plus are often dubbed into Telugu. However, other channels like Zee Hindi and Sony also dub the popular serials into some of the major languages of India. Some of the famous daily serials that have been dubbed are: *Balika Vadhu* (dubbed into Telugu as *Chinaari Pellikuthuru*), *Saath Nibhaana Saathiya* (dubbed into Telugu as *Kodala Kodala*

Koduku Pellama), *Yeh Hai Mohabbatein*(dubbed into Telugu as *Manasu Palike Mouna Raagam*), *Yeh Rishta Kya Kehlata Hai*(dubbed into Telugu as *Pellante Noorella Panta*), *Mahabharat* (dubbed into Telugu as *Mahaabharatham*), *Jodha Akbar*(dubbed into Telugu as *Jodha Akbar*), *Jhansi Ki Rani*(dubbed into Telugu as *Jhansi Rani*) and *Devon Ke Dev...Mahadev*(dubbed into Telugu as *Hara Hara Mahadeva*).

Dubbed Hindi serials are so popular on Telugu channels that they are actually overtaking the original serials made in Telugu. Serials from Star Plus are so famous on Maa TV (Telugu channel) that it is now owned by Star Plus and its name has been changed to Star Maa. The majority of serials dubbed into Telugu are from Star Plus Hindi channel. Zee TV, another Hindi channel, is second in terms of the number of serials dubbed into Telugu, which are telecast on its associated Telugu channel Zee Telugu. With the advancement of technology, such dubbings are possible to entertain a larger audience alongside expanding one's business. However, Telugu serials are not able to attract non-Telugu-speaking audiences. Before Hindi serials, many popular Tamil serials used to get dubbed into Telugu language and were aired on Telugu channels. Now the scenario has changed and mostly Hindi serials are getting dubbed into south Indian languages. The source titles of the serials are strategically translated using suitable local hit film titles and character names are replaced with local names popular among the regional families. But translating the visual culture of the source is not possible in dubbing.



Image 18: Posters of the Hindi daily serial *Balika Vadhu* and dubbed Telugu serial *Chinaari Pellikuturu*



Image 19: Posters of the Hindi and Telugu TV channels, StarPlus and Star Maa

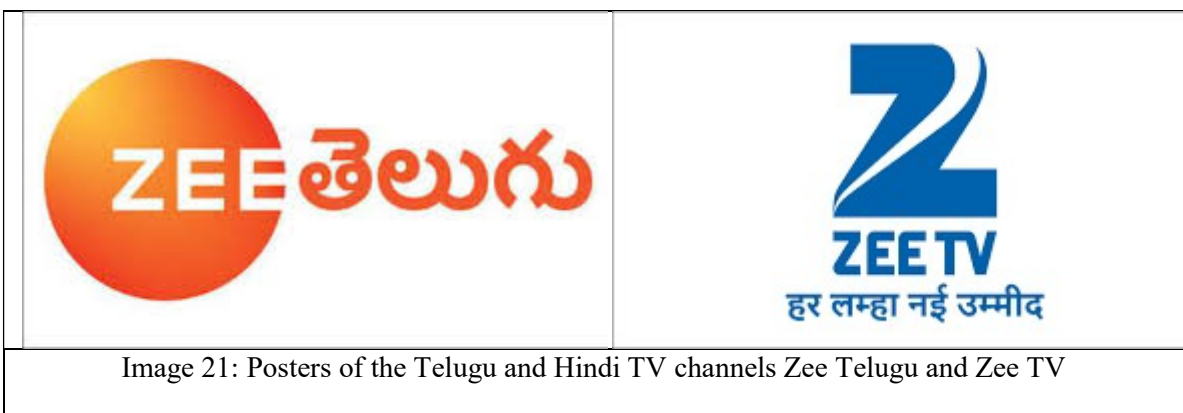


Image 21: Posters of the Telugu and Hindi TV channels Zee Telugu and Zee TV



Image 20: Posters of the daily serial *Saath Nibhaana Saathiya* (Hindi) and *Kodala Kodala Koduku Pellama* (Telugu)



Image 22: Posters of the daily serial *Jhansi Ki Rani* (Hindi) and *Veera Naari Jhansi Lakshmi Bai* (Telugu)

2.9.5 Audiovisual Advertisements: Same Language Subtitling

In recent times many audiovisual advertisements in India have also been subtitled in English or the same language. The idea of SLS is not to transliterate one language into the script of another language but to write the subtitles in the script of the same language.

The main aim of SLS is to improve functional literacy rate.

Same Language Subtitling (SLS), the concept of subtitling audiovisual content in the same language as the audio, has been promoted as a low-cost solution to addressing functional literacy using existing film songs on television that 740 million viewers already watch regularly. (Kothari and Bandyopadhyay 2014 31)

Tata Sky Ad	Flipkart Ad
	
Image 23: Screenshot from the Tata sky AV ad (Telugu) Dialogue from the Image <i>yeppatilaage prati nelaa okato taariikhuna pedda amontu</i>	Image 24: Screenshot from the Flipkart AV ad (Hindi) Dialogue from the Image <i>Churidaar pe choudah pleats ... Ek bhi jyaada nahi ...</i>
Image: (Left) Tata Sky Telugu ad subtitled in the same language but in English script and (right) Flipkart Hindi ad subtitled in the same language but in English script	

2.9.6 Indian Film Stars' Messages to Their Fans with Subtitles in English: Priyanka Chopra

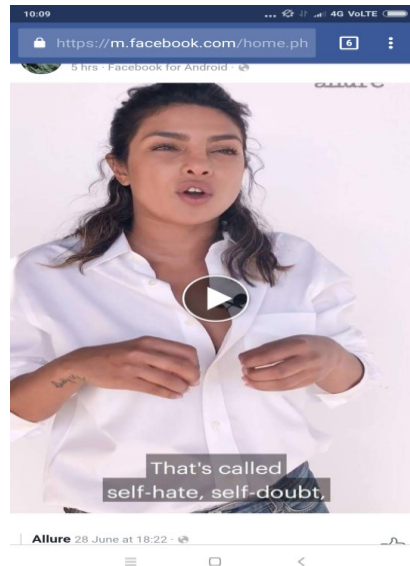


Image 25: Screenshot from Priyanka Chopra's video (subtitled) on her official Facebook page



Image 26: Screenshot from Shah Rukh Khan's interview (subtitled) from one of Bollywood's media pages on Facebook

2.9.7 Stars/Participants Speaking on Reality Shows

With stars/participants from abroad speaking in reality shows, their original voices are usually either subtitled in the language of the channel or muted with a voice-over that is synced to the duration of the original speech. Sometimes their speech is revoiced without erasing the original voice of the speaker completely.

Pilar Orero talks about voice-over in TV and radio:

It is true that voice-over is used both in TV and radio, as for example in the BBC World Service. In its news or current affairs programmes, what is said by someone whose mother tongue is not English is translated and voiced-over into English, in an attempt to convey the feeling of authenticity of the contents (Luyken *et al.*, 1991:80), the voice of the speaker (Ponnlo, 1995: 304), and the accent or regional variation ...

[...] the type of delivery we hear in voice-over translation is an important strategic way of reassuring viewers [...] (Pilar Orero 2009 134)



Image 27: Screenshots from the talent show *Dil Hai Hindustani* –participants from other countries

2.9.8 Trolls and Spoofs

Trolls and spoof videos are basically made by fans either praising an actor or expressing their dislike for an actor's deeds in a particular context. Recently in Tollywood a song was released on YouTube which was sung by Vijay Deverakonda who is the hero of the film *Geetha Govindam* (2018) the song “America Girl aina...” was trolled by viewers who made videos and released them. Such videos made by fans are mixed and synced with many videos and audio clips. Sometimes many video clips are combined together and synced with the audio of a song/dialogue/speech of a celebrity they choose to make a video on. These videos by fans are more entertaining at times than actual comedy performed by comedians in movies.

One troll video took clips from nearly nine different videos, compiled them together and synced with the audio of the song sung by Vijay Deverakonda along with short audio clips with various reactions in satiric voices and words. The making of this video involved many AVT techniques like voice-over, dubbing with synchronization of many videos and audios as one AV and subtitling.

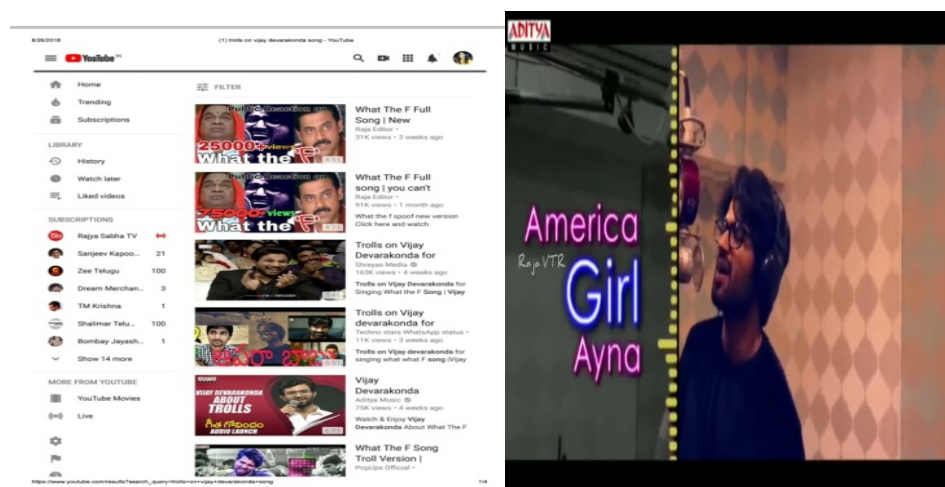


Image 28: Screenshot of fan-made trolls streaming on YouTube with subtitles in English

2.9.9 English Films on Video-Streaming Platforms Subtitled in Hindi

English Films on YouTube Subtitled in Hindi

Some of the recent English movies on YouTube are subtitled in one of the major spoken languages of India – Hindi.



Image 29: Screenshot from *A Quiet Place* (2018) subtitled in Hindi

2.9.10 Testimonial Ads: Subtitled

Testimonials are most commonly recorded from people who have benefitted from a product or a scheme, mostly government schemes. In India a lot of testimonials are used for promotion. Some of the latest testimonial ads are Colgate's education scholarship, life insurance policies like ICICI, LIC and Bajaj, and election campaigns like the Indian National Congress party and Telangana government schemes.

That India is rich in language and has a very diversified culture is as wellknown as the fact that the sunrises in the east. The strange thing that is happening here is that all the so-called Indian languages are fast becoming foreign in their own country. English language has become so ubiquitous that an AV advertisement in any Indian language like Telugu

or Hindi is subtitled in English (Kalyan Jewellers testimonial by “Monica”) and an AV in English most of the times is not considered for subtitling in any local language of India.

Example: Kalyan Jewellers ad –“Kalyan Jewellers: Celebrating 100 showrooms in India”.



2.9.11 Cookery Shows: Many famous cookery shows in India are subtitled (ingredients are listed on the screen) in English and some other local languages like Hindi. In the case of a Telugu cookery show still the subtitles are in two languages. Cookery shows on

various social media platforms and on TV are mostly subtitled in two languages, the local language and English, e.g., *Vareh Wah Chef!*– Sanjay Tumma, cooking videos on Facebook, etc.



Image 32: Screenshot from Kunal Kapoor's cookery show on Facebook and YouTube with subtitles in two languages

2.9.12 Practices of AVT on Subscription-Based VideoStreaming Platforms: Netflix and Amazon Prime Video

2.9.12.1 Netflix:

Netflix and Amazon are the two most popular video-on-demand services in India with good standards of AVT, for example, dubbing, subtitling, SDH, audio description (e.g., *Dangal*), one movie with multiple audio options in different languages (Hindi, Telugu and Tamil are the most common), but choice of subtitles are mostly in English for some in Hindi. However it is observed, there is difference in standards of language used for subtitling and good sync of dubbing (voices) with moving images of an AV. Subscribers,

by paying monthly/annual subscription fees, can get access to a heap of audiovisual content from across the world.

Amazon Prime and Netflix are spending big on content localisation. They are also producing original Indian content that is being dubbed for international markets [...] Netflix which launched its global video on demand (SVOD) in Jan 2016 in India. Netflix has now 104million paid subscribers in 190 countries and the service supports 24 languages. (“Inside India’s Dubbing and Subtitling Industry” by Poulami 12 June 2018)³⁷

For instance, Netflix original series *The Crown* (2016), the film *Sairat*(2016) and many other film and entertainment programmes have been introduced with a high standard of AVT in the form of subtitles, dubbing, SDH or AD which was not seen earlier in India. Since Netflix was introduced in India, a new era for standardized AVT practices has begun. The sophistication of these practices can be seen in the quality of subtitling and dubbing of the Indian entertainment content/videos uploaded recently which are available in two or three languages on the website.

Especially films, short films, AV ads, testimonials, some important news, trolls, etc. are available in two to three languages or sometimes there is an auto-translate option available to translate the subtitles into any of the many languages listed on Google Translate. According to sources, SLS for English movies started in India in 2007 keeping in mind the difficulty of Indians who are not fluent speakers of the language and struggle

³⁷<https://www.indiantelevision.com/television/tv-channels/regional/inside-indias-dubbing-and-subtitling-industry-180612>

to understand British and American accents. Moreover, SLS is also helpful for the deaf and hard of hearing.

2.9.12.2 Choice of Audio Language and Subtitles: Netflix

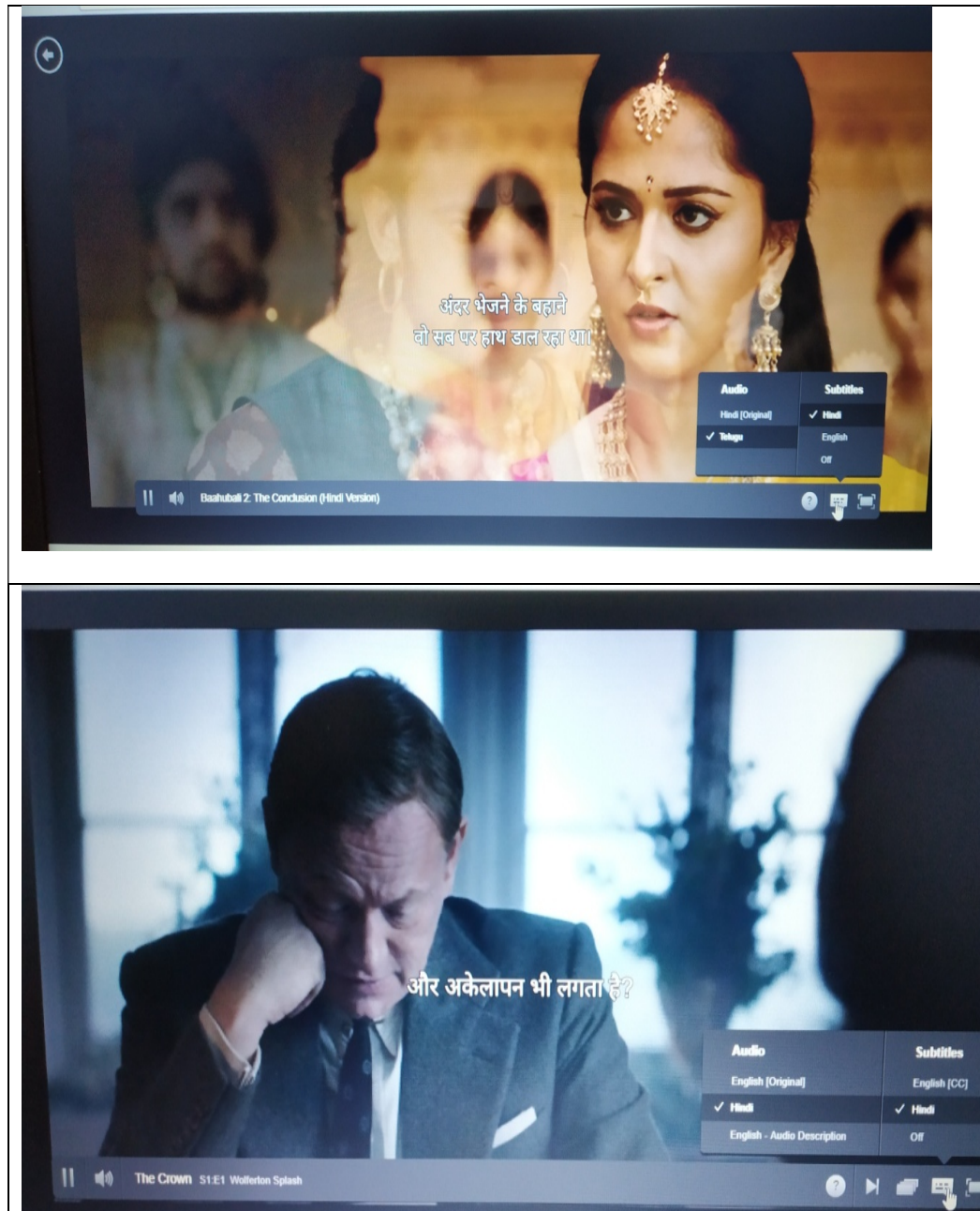




Image 38: Screenshots of the Hindi film *Baahubali 2* and the Netflix original series *The Crown* from the Netflix website with information about subtitles and audio languages (the language options available)(discussed in an interview by Dias cintas in European context).

2.9.12.3 Netflix vs Amazon

Amazon Prime Video is another subscription-based streaming service which is much cheaper than Netflix. However, the collection of English movies on Netflix, especially the Hollywood ones, is large compared to Amazon. Both the streaming services offer similar kinds of options to a subscriber in terms of the choice of language in which to stream a video. Amazon provides many language options for subtitles including some Indian languages as well as various foreign languages like Chinese, Japanese, Korean, Russian, Indonesian, Polish, Dansk, etc. The options for audio languages on Amazon commonly include Tamil, Telugu and Hindi for large-budget movies. Amazon offers three options for streaming quality of videos (good, better and best) and provides the

information about the Internet data consumption next to each option). All three options are available to all Amazon Prime subscribers. In regard to video quality, Netflix videos are available in HD and Ultra HD, the access to which is dependent on the subscription plan chosen by the subscriber.

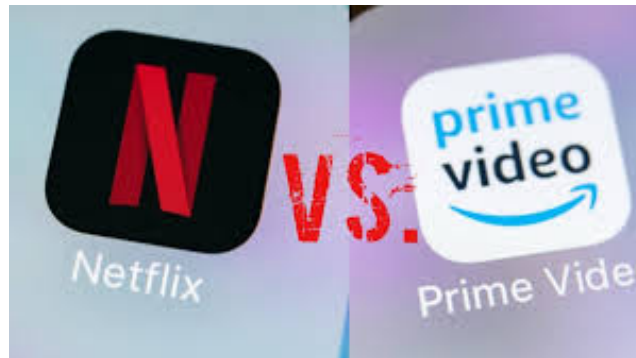


Image 33: Image of Netflix vs Amazon Prime Video which are two trending subscription-based video streaming platforms in India (Google)



Image 34: Screenshot of the Hindi film *Thugs of Hindostan* from the Prime Video website with information about subtitles (the languages in which they are available) and audio languages

The options for SDH and AD (mostly in English) are available for some of the content on Netflix, depending on the demand for and popularity of the AV. Subtitles in English and Hindi are available on both the streaming services.



Image 35: Logos of Netflix and Amazon Prime, India's leading subscription-based video streaming platforms

2.9.12.4 Amazon PrimeVideo

Nowadays, a short promotional AV, by the hero/heroine of a movie, with a message about the subscription-based video streaming service on which their movie is available, is often released. This AV plays a role in persuading the viewer with information about the video-streaming platform. It usually has English subtitles or same language subtitles which have been transliterated in English and is circulated as an ad on YouTube and other digital platforms. The practice of AVT is not limited to just films, AV ads and TV programmes. AVT is also applied to nearly any AV depending on the aim/purpose.

Examples: *Hichki* (2018) and *Kaala*(2018), among other recently added films on Amazon Prime Video, released promotional AVs with subtitles in English.



Image 36: Screenshot from *Hichki*(2018) movie promotional video for Amazon Prime Video promoted on YouTube

2.9.12.5 Choice of Audio Language and Subtitles: Amazon Prime

A subscriber of the service can choose from limited audio-language options to watch the movie comfortably. The commonly available audio language options on Amazon for Indian movies are Hindi, Tamil and Telugu. There is an option to choose the language of the subtitles, which are usually available in both English and Hindi. The availability of subtitles in foreign languages for large-budget movies, movies which star actors who are popular in foreign countries or popular movies as explained in the previous paragraph is a recent development observed on both Amazon and Netflix (refer to the screenshots below).

Example: Amazon –the movie *Padmaavat* (2018), which is available on Amazon, was originally made in Hindi and dubbed into many Indian languages including Telugu.

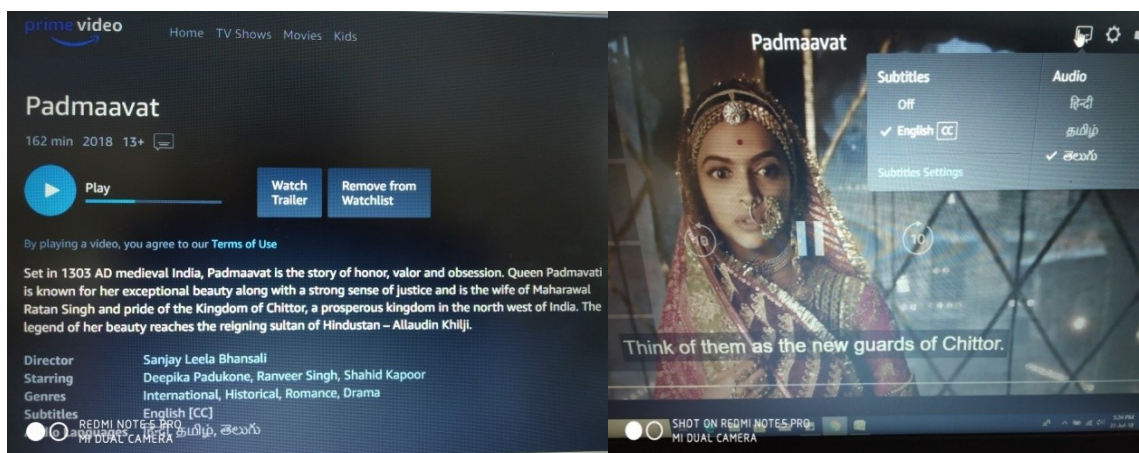


Image 37: Screenshot of the Hindi film *Padmaavat* (2018) from the Prime Video website with information about subtitles (the languages in which they are available) and audio languages

2.9.13 Film Festivals in India: AVT Practices

The International Film Festival of India (IFFI), founded in the year 1952, is one of the most reputable international film festivals which happens every year in Goa (for quite a few years the venue has not changed). It is one of the most significant film festivals of Asia. One of the main aims of the festival is to provide a common platform for the cinemas of the world. IFFI also aims to build friendships globally. IFFI was the first international film festival held in Asia. The first IFFI (1952) was held in Mumbai under the patronage of the first prime minister of India. During the festival, about forty feature films and a hundred short films from around the world were screened. Among them four Indian films were screened at the festival, *Awaara* (1951/Hindi), *Patala Bhairavi* (1951/Telugu), *Amar Bhoopali* (1951/Marathi) and *Badla* (1951/Bengali). From 1952 onwards, nearly 300 films from more than sixty countries are screened at IFFI every year. The most recent Indian film released overseas which joined the thousand-crore club, *Baahubali 2*, was among the blockbuster hit films screened in the Indian Panorama

(feature film) category at the 48th IFFI. Along with this movie, twenty-six other Indian films were selected to be screened at the festival.

By 1950, subtitling (for a purpose) and later dubbing had become common practices, if we trace the roots through history of films travelling overseas for festivals. That was the time when an Indian movie, *Mother India* (1957), was subtitled in English for the first time to be sent to participate in an international film festival. Each and every film screened at IFFI is subtitled in English. Infact each and every AV is subtitled or given a voice-over for the benefit of all the participants.

During the festival, hundreds of movies are screened with subtitles in English, which is made possible by audiovisual translation. Despite that there is very little awareness among the professionals practising AVT, and academic scholars working on dubbing and subtitling have failed to fill in the serious gaps in the research on AVT in the Indian context.

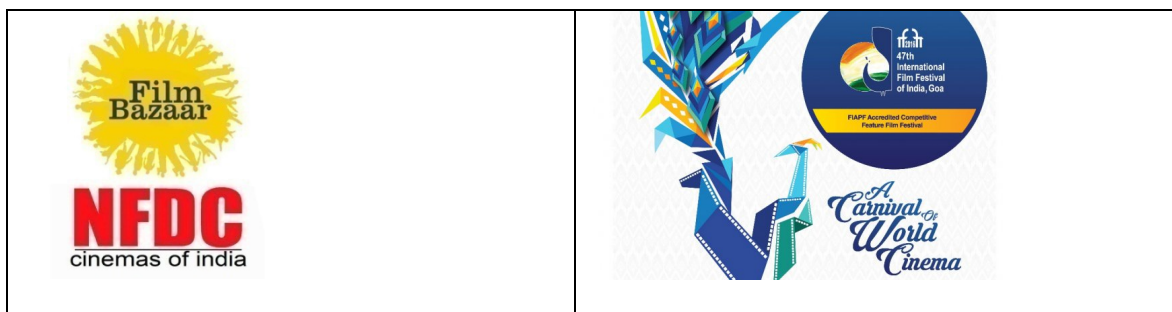


Image 39: Posters of NFDC Film Bazaar and IFFI: A Carnival of World Cinema

Though there is a void in the research on AVT, with the entry of subscription-based streaming services in India a notable difference can be seen between the standards of AVT practice in India and the standards of AVT practice in other countries like the USA

and the UK, where AVT has an industry status and is quite advanced with the latest trends of AVT in practice.

Netflix is a USA-based streaming service launched in India in 2014 which has come up with very standardized entertainment content from across the globe with the best subtitles and SDH along with various audio-language options depending on the popularity of the content. At the National Film Development Corporation (NFDC) an event called the Film Bazaar happens parallel to IFFI. There Netflix has promoted its brand for video-on-demand service to extend its market in India by persuading the filmmakers attending the festival to launch their entertainment videos in association with their online service. The Film Bazaar is the largest South Asian film market which basically encourages creative and financial collaboration between the South Asian and the international film communities. To launch an entertainment service in India this could be the best platform to associate with filmmakers from around the world. Approximately 1010 delegates from thirty-eight countries attended Film Bazaar 2017. The five-day event of the Film Bazaar opens a platform for reinventing and supporting South Asian content and talent in filmmaking, including distribution. NFDC Film Bazaar also helps in boosting the sales of world cinema in the South Asian region (www.filmbazaarindia.com). Participating in the Film Bazaar and IFFI gives an extraordinary opportunity to understand AVT, subtitling and dubbing of Indian films while learning the local cultures and exploring world cinema.

2.10 Conclusion

Audiovisual translation is in fashion among students and researchers (Cintas 2007), but the same is not quite the situation in India. Since it is not popular, scholars are not

extensively working on the subject. Due to the little research on media translation or audiovisual translation, we are experiencing translation problems like untranslatability of words and culture, which are interlinked with language. These problems come up glaringly on the screen. The role of the translator with updated knowledge of translation technology and tools for translation is crucial. A few of those tools are being developed as an initiative by the Technology Development for Indian Languages (TDIL) programme.

If the translator is equipped with knowledge of both translation and translation technology, the errors and blunders of audiovisual advertisement translations in the process of localization/globalization can be minimized to a great extent. In a broader perspective, the case studies in the present research point to the probable problems of translation and translatability in film translation, audiovisual translation, dubbing and subtitling, which can adversely affect the end product. These problems can be mitigated when due attention is paid to the nitty-gritty of the translation process.

Chapter 3

Advertising in India from Print to TV (1880s-1990s)

3.1 Advertising in India: Brief Introduction

Our translations, even the best ones, proceed from wrong premise. They want to turn Hindi, Greek, English into German instead of turning German into Hindi, Greek, English. Our translators have a far greater reverence for the usage of their own language than for the spirit of the foreign works [....] The basic error of the translator is that he preserves the state in which his own language happens to be instead of allowing his language to be powerfully affected by the foreign tongue. Particularly when translating from a language very remote from his own he must go back to the primal elements of language itself and penetrate to the point where work, image, and tone converge. He must expand and deepen his language by means of the foreign language. It is not generally realized to what extent this is possible, to what extent any language can be transformed, how language differs from language almost the way dialect differs from dialect; however this last is true only if one takes language seriously enough, not if one takes it lightly. (Benjamin 2012 22)

To analyse a translated advertisement for how language has been used and how the culture, which is intertwined with language, has been translated, analysing the “language” used is very important. The translation of an advertisement needs a scholarly translator or a researcher to make a scholarly analysis of the “translatum” (skopos theory). “Translation has become a way of life for bilingual and multilingual Indians who resort to

it consciously or unconsciously in their life” (Lakshmi H. 2000). This is so because India is a multilingual and multicultural country. India, being the second most populated country in the world, has the second-largest market in the world. Hence a lot of MNCs look forward to launching their new products in Indian markets to make enormous profits, for which they need advertising to persuade the consumers to buy their products.

The two main components of an advertisement are language and culture. Showcasing “culture” with “local language” of the target market applying a suitable strategy to attract consumers is significant in ad making. This has been the scenario from the early print-advertising era to today’s digital-advertising era. The “language” used in advertising is the main element in an advertisement. So, to analyse the advertising translations, it is very important to understand advertising from its early roots to the present television advertising which is not limited to just TV but includes commercials on various digital platforms (on the Internet). Hence understanding the early practice of advertising and the language used is very important and useful for the following chapter which covers the “elements of advertising” that are important to consider for translation of an audiovisual advertisement. This chapter can act as a lens for the analysis in the next chapter.

The present chapter elaborates on the early evolution of professional advertising in India initiated by advertising agencies from print to audiovisual advertisements (television). Advertising is promoting a product or a service to a target group (consumers) by highlighting the greatness and benefits of the product or service. Good advertising helps to persuade a customer to buy the product by creating a need for it or by convincing the consumer to use the product advertised instead of the old one they are using.

The system of trade and markets has existed in every society since the evolution of society. The concept of promotion is ubiquitous in day-to-day life. However, while a seller in earlier times might have extolled his goods to make a sale, the concept of planned and professional advertising for a product came later and became popular after the invention of the printing machine which made it easy to circulate product information. Print advertisements first appeared in India in *Hicky's Bengal Gazette*, India's first newspaper (weekly), containing news mostly about deaths, births, arrivals and departures and later about services and discounts³⁸.

The main aim of advertisements is "Hard Selling". Advertising is not just professional only, but local also. The early announcements by drummers, the handwritten notices on the walls and the painted film posters on cloth banners were all popular before the advancement of professional and strategic marketing by advertisement agencies. According to the available sources, the first advertising agency was established in 1875. The advertising agency B. Dattaram and Co., established in the year 1902, is claimed to be the oldest existing Indian agency located in Mumbai.

There are some interesting articles and a few books available on the early history of Indian advertising. According to sources, there is almost seventy years of history of Indian advertising though much of it is scattered. The limited research articles and news blogs available in this area of research were consulted to understand Indian advertising and write this chapter, chronologically covering the evolution of Indian advertising from print to television.

³⁸ <https://www.slideshare.net/MonikaGaur1/history-of-advertising-78732231>

In the earlier days it was “need” which persuaded a person to buy a product to fulfil that need; there weren’t any options to choose from. But slowly along with the expanding societies the needs also extended to newer varieties of the products due to Western influence especially during the colonial period. Eventually trade expanded with extended markets. People were introduced to new products and luxuries. This led to the import and export of products with other countries by sea and other means of transport in later times. Although there had been trade links between India and some other countries, the discovery of the sea route by Vasco da Gama (1498) and his entry into India opened the gates to European markets and boosted the export of spices and precious ores available exclusively in India. The entry of Vasco da Gama into India is a milestone not just in the history of India but also in world history. His arrival in India paved the way for more sea routes around the world and global multiculturalism. Soon after the discovery of the sea route to India by the Portuguese, the British imitated them and came to India for trade and established the East India Company in 1757.

In the introduction of the book *Victorian Advertisements*, one of the early books on advertising available at the Victoria and Albert Museum in Britain, Laver explains “what is advertising?”:

Advertising is as old as Humanity: indeed much older; for what are the flaunting colours of the flowers but so many invitations to bees to come and “buy our product”. Everything is already there: the striking forms, the brilliant hues, even the “conditioning of the customer”... Advertising might be defined as any device

which first arrests the attention of the passer-by and then induces him to accept a mutually advantageous exchange. (William O'Barr 2016 Vol. 16)³⁹

3.2 Early Print Advertising

The beginning of the history of Indian advertising can be traced and narrated through some of the iconic ads. The establishment of the East India Company by the British for trade slowly made colonies and led to colonial rule across India and the dethroning of the existing kings and rulers. Western products made their way into Indian markets eventually. The USP (unique selling proposition) of some products was “luxury” and not “necessity” and Indian consumers slowly imbibed it.

Early advertising in India during the colonial period not just promoted the product to improve sales but also promoted national integration and tried to break stereotypes. Behind the expansion of advertising in India in colonial times, there were two major reasons, the Swadeshi movement (1907-1911) and the installation of the first printing machine in the early 18th century in Calcutta (now Kolkata) (Siddiq Khan 1962 52). The establishment of studios in India marked the beginning of advertising to oppose the ads imported from England. These studios set up for bold type, more fancy, large ads. The major advertisers during that time were retailers like Spencer's, Army & Navy and Whiteaway & Laidlaw&Co. Calcutta (1905). Early advertising as a part of marketing promotions was more like an updated information list given to the consumers as a list of the latest merchandise imported from England with a label 'imported product: made in England'. Some of those brands and patented medicines are still existent and available in

³⁹ O'Barr, William M. "What Is Advertising?" *Advertising & Society Review*, vol. 16 no. 3, 2015. *Project MUSE*, muse.jhu.edu/article/594485.



Image 41: Images of old Lux soap print ads

In the year 1920, a new collaboration between a foreign ad agency (Ogilvy and Mather 1928 [O&M]) and an Indian ad agency (Hindustan Thompson Associates) was registered. In 1939 Leavers Advertising department launched Dalda which was the first-ever marketing campaign specially developed for India with an exclusive strategy targeting the Indian consumers to convince them to replace ghee with Dalda. However, the essence of desi ghee (local Indian clarified butter) could not be replaced by Dalda.

Parameswaran (2016) writes,

Often advertising has tried to stay a few steps ahead of society, thereby signaling a future trend. Sometimes it has looked at the past to hard back on an age-old ritual, custom or lifestyle to make the right connection. At a rudimentary level, advertising played a role in helping Indians discover new products and services. From the days when Dalda was demonstrated at grocery shops to the way Indians

were weaned away from coal to a tooth powder to a toothbrush – ironically, today we are offered carbon-infused toothbrushes – advertising has tried to sell products rationally. Often adding a touch of emotionality as well. (xi)



Image 42: Image of the old “Dalda: Mothers who care use Dalda” print ad

In the 1950s, the early postcolonial period, hardly any advertising agency in India had competency in writing copy in Indian languages. The advertising agency Lintas was given the task of writing a print ad for Dalda in fourteen Indian languages. The advertisement for Dalda was the first one to be printed in many Indian languages. The ad was not translated from the source to the target language, rather it was written in each language separately.

William M. O’Barr, professor of cultural anthropology at Duke University, has extensively worked on advertising. He has also researched and written a paper on

advertising in India in which he quotes William Mazzarella, an anthropologist who also worked on Indian advertising, and divides the post-independence scenario of advertising in India into four key phases.

The first of these began after Indian independence from Great Britain (1947) and lasted until the early 1960s. Indian advertising in this period still operated as an outpost of the British Empire. The overall style of advertising was factual presentation coupled with an overall lack of creativity. The second phase (early 1960s to 1980s) emerged in large part as a reaction to the first and stressed creativity and an Indian professional identity independent of Great Britain. A third phase (1980s) turned away from creative and innovative advertising and toward creating efficient marketing channels that would have a wide impact throughout the country. The fourth and current phase, which also came into being in the 1980s, is characterized by a synthesis of effective marketing mechanisms and a high level of creativity. (O'Barr Vol. 9, 2008)⁴⁰

According to an article published by the newspaper *Economic Times* titled *Story of Indian Advertising through Most Iconic Campaigns*⁴¹ mentions that in the 1950s, Indian advertising took baby steps in creativity. Lifebuoy soap entered into the Indian market in the year 1895 and was initially called Royal Disinfectant Soap. The tag line “*Where there’s LIFEBUOY there’s health*” is the standard line till date even in the latest advertisement of Lifebuoy in all Indian languages.

⁴⁰O'Barr, William M. “Advertising in India.” *Advertising and Society Review* 9.3 (2008): 1-33.

⁴¹ <https://economictimes.indiatimes.com/industry/services/advertising/story-of-indian-advertising-through-most-iconic-campaigns/articleshow/10973051.cms>



Image 43: Images of old Lifebuoy soap print ads

After Lifebuoy another soap, Pears, entered the Indian market in the year 1902, which is still a leading soap in India especially during winters. At the time these soaps (Lux, Lifebuoy, Pears, etc.) were introduced in the Indian markets, these products were considered to be a luxury meant for use by the rich and high-class people. So the target group/market was also the rich and the aristocratic. However, today soaps and other toiletries in India are no more a luxury but used by almost all Indians irrespective of their social class and financial status.

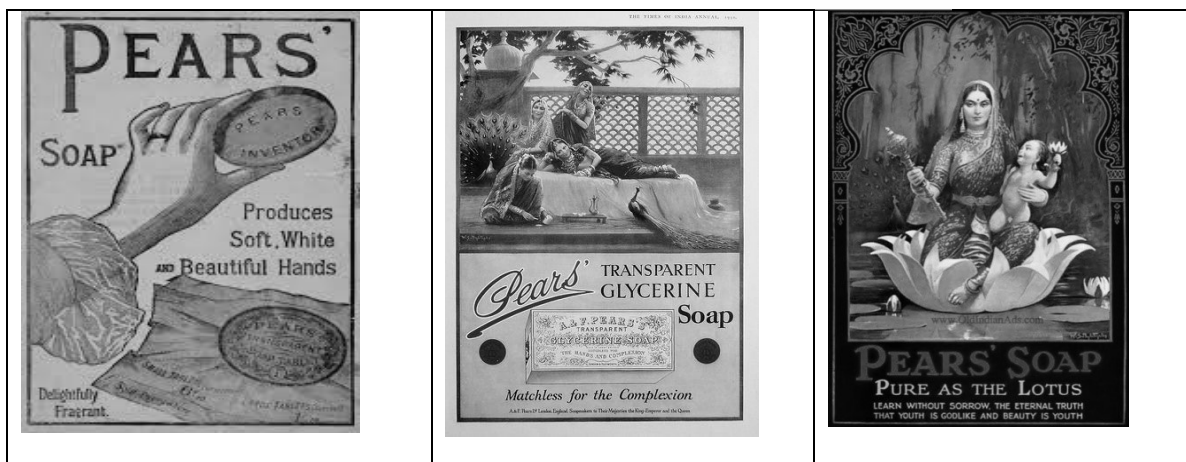


Image 44: Images of old Pears soap print ads

There is hardly any history of the early advertising in India except some of the early print advertisements made for some commercial products and services which can be used as evidence to trace the roots of advertising in the country. The history of ads available in the form of print ad campaigns can be seen as the history of product launches and the promotion planned for the products to succeed in the market and sell well and profit well. Among such advertisements are Parle-G, Britannia Glucose-D, Air India, Amul and Wills cigarettes. An advertisement for AirIndia was made in the year 1946 just before Independence. The ad was made by Bobby Kooka, the then commercial director of the airline, and Umesh Rao, an artist with J. Walter Thompson Limited in 1946. Together they created the iconic Maharaja mascot which appeared in a series of print and outdoor ads. The iconic Maharaja even today is the brand face for AirIndia. He has been welcoming passengers onboard since 1946. Later, after the white revolution, Amul – “The Taste of India” – hit the Indian markets and impressed the consumers with the quality of its products. AirIndia and Amul, two Indian desi (local) brands, collaborated and campaigned together as only Amul products are served on AirIndia’s flights which is the best at services and honours the Indian tradition of “Athidi Devobhava” (a guest is equal to God) and the culture of India. Before radio and TV, print was a very powerful medium for advertising. Some of the print advertisements still stand as the most iconic and as fresh as the day they were made.

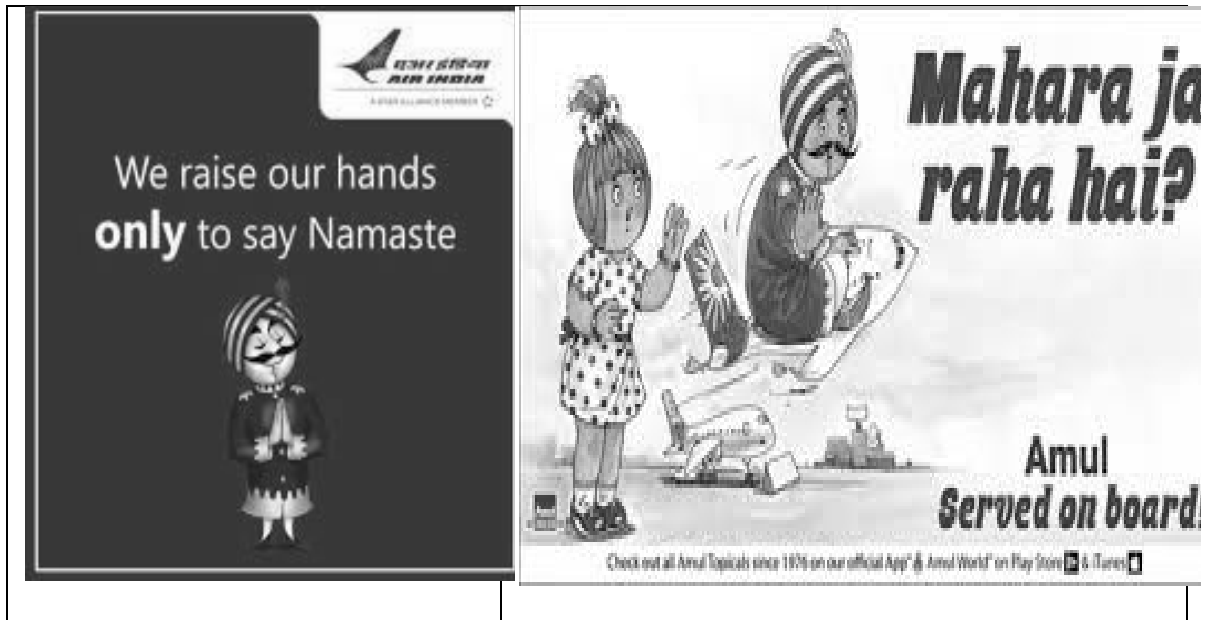


Image 45: Images of old Air India flight service print ad

India is not only multilingual and multicultural but also it has equally varied food habits. Though the staple food is rice and chapati, “biscuits” have also become a part of Indian food. Today in every Indian home we can find biscuits though it is not of Indian origin. Biscuit is also a baked food item brought to India by the Britishers. Parle Gluco (later renamed Parle-G) was launched in 1939, at the beginning of World War II, initially as special military-grade biscuits for British soldiers. In the 1960s and 1970s numerous biscuits entered the market as competitors to Parle Gluco. Britannia Glucose-D, originally *Glaxo Biscuits*, entered into the Indian markets endorsed by Gabbar Singh, the famous character from the hit movie *Sholay* (1975). Later Parle Gluco rebranded as Parle-G with a new advertisement featuring a little girl, who also appeared on the wrapper of the biscuit and still does even today.

Parle-G Print Ad 60s and 70s:

Hum ko pata hai ji, Aap ko pata hai ji, Sab ko pata hai ji ... Swad bhare, shakti bhare, barso se, Parle-G (We know it, you know it, everyone knows it ... Tasty, healthy Parle-G). The advertisement not only established the new brand, but also made a strong social connect with the old and new generation enjoying a new brand of biscuits. (Parameswaran 2016 93)



Image 46: Images of old Parle Gluco and Britannia Glucose-D print ads

Advertisements of a particular period are trendsetters and few reflect the situation of the society then. To know the story behind idea for each advertisement would be very interesting. There are many well-known ad filmmakers. Piyush Pandey, Prahlad Kakar and Prasoon Joshi are some of the famous ad filmmakers who have always come out with concepts for advertisements which connect with the common man. The filmmakers and some of their team members have written books with behind-the-scenes stories of the ads/ad films they have made in their careers. *Nawabs, Nudes, Noodles: India through 50*

Years of Advertising (2006) bookwritten by Ambi Parameswaran isa good resource for people who want to understand Indian advertising from its beginnings to the contemporary period. In this book the author examines over a hundred ads to study how the Indian consumer has changed in the past five decades and how advertising and society have shaped each other (Amazon). Parameswaran writes,

Advertising agencies have existed in the country for well over 100 years now. However, it was only in the last fifty years, or more specifically since the winds of liberalization started blowing strongly from 1991, that advertising as an industry has come into its own – truly reflecting the changing Indian consumers, their aspiration and desires (x).

Advertisements have become part of our daily lives. Infact ads manipulate our needs and preferences. They persuade the viewers to buy the product being advertised, even though the product already in use by the consumers fulfils their need much better. New products are launched with a strategy embedded in their advertisement campaign. Some of them are Lux, Air India, Bajaj scooter,Dalda, Berkeley Cigarette (endorsed by the famous south Indian actor S.V. RangaRao), Wills Navy Cut filter cigarettes (one ad that remained unchanged for a decade), some of the Amul ads, Singer sewing machines, Parle-G and Horlicks. This may be because though the medium of advertising has changed and upgraded from print to radio, TV, Internet, app advertising, etc., the principle of advertising from then to now is the same.“Advertising, as always, is playing up a stereotype to tell a story” (Parameswaran 2016 50).



In the year 1957 Vividh Bharati Service of All India Radio was conceptualized to combat Radio Ceylon which was quickly becoming popular in households across India. The radio channel first aired on 20 October 1957 and the first commercial was aired on radio in 1967. Terrestrial television was first experimented with in India through a trial telecast in Delhi on 15 September 1959, which was also the beginning of Doordarshan, with a small transmitter. Later regular transmission started in 1965 as part of All India Radio. Doordarshan began a five-minute news bulletin in the same year. According to the sources available, the first TV advertisement was broadcast on Indian television in 1978. Afterwards many companies, then popular and newly launched in Indian markets, started advertising on TV parallel to print and radio advertising and also sponsored some of the programmes broadcast on TV like *Hum Log* (1984) and *Yeh Jo Hai Zindagi* (1984) as a part of brand promotion.

Rajgopal (2001) observes that,

the Ramayana epic was serialized on national television in India from January 1987 to August 1989. [...] The Ramayana achieved record viewership in virtually every part of the country (something no serial before it had done) (30)

A new public language was emerging, more intimate to a section of the population and intimidating to the rest, that resonated with themes of collective empowerment, albeit in disquieting ways. This was of course not due simply to the broadcast of some television programs. (31)

To an important extent, television, like the media in general, exteriorize and consolidate the social functions of communication and representation, leading to a quicker, more efficient network of signs and messages, and in turn changing the context for social communication in general. Communication now occurs at personal and social levels simultaneously, in interlinked circuits. (Rajgopal 2001 31-32)

According to sources, “Television advertising in India is one of the largest, fast growing industries in Asia which provides jobs to many” (“Advertising in India: History”⁴² 30 March 2009). Eversince TV ad campaigns started gaining popularity many companies have launched their campaigns on TV. The TV advertisements created during the late 1970s and 1980s are seen as classics. In 1982 colour TVs were introduced in India, and the first-ever colour advertisement broadcast on TV was an ad campaign for Bombay Dyeing. Following this ad there was a flood of new TV advertisements on national

⁴²<https://advertisinginindia.wordpress.com/2009/03/28/advertising-in-india-history-part-i/>

television. Ad filmmakers and researchers identify the 1990s as the golden era and a significant milestone in the history of Indian television advertising. During this era, many classic and iconic advertisements were broadcast on Doordarshan, the only national television channel until the first Indian satellite channel Zee TV was launched in 1991. By the time satellite channels were launched in India many advertising agencies had sprouted. Popular advertisements of various brands that appeared in newspapers started moving to television with new brand stories and strategies. Ambi Parameswaran observed that the advertisements reflect the contemporary society and situations; the advertisements, infact, were more advanced than the society. Parameswaran in his book in section one: “People” discusses this situation with examples and analysis of some ads like the campaign for Wills Navy Cut filter cigarettes. Further he elaborates on the strategy of targeting a market, aiming at a particular age group with a good, communicative advertisement which can convince them of the product’s ability to fulfil the need which is created by the advertisers themselves.

Television provides some interesting snapshots of how the depiction of married life has changed in India. The ’70s saw the presentation of idealized role models for husband and wife through the long-running serial on Doordarshan, *Hum Log* followed by *Buniyaad* (Parameswaran 2016 41)

Old advertisements that were broadcast on Doordarshan during the 1970s, ’80s and ’90s evoke nostalgia in people born in the late 20th century and early 21st century, reminding them of their childhood. According to Parameswaran (2016), “advertising in its own way managed to create a bridge between the older and the younger generation with one strong statement” (194).

3.3 Selected Iconic TV Advertisements (1964-2000)

Brands of the '50s to the '90s still continue to exert their influence on Indian markets even today. Advertising is one of the largest industries in India, producing ads in different languages with different localization strategies for branding and rebranding products/services.

Ad makers are in a race to make new ads aimed at expanding markets for the newly launched products. In this process less attention is paid to language. Though mostly English was used in the old TV ads of '70s, '80s and '90s, the advertisements really made sense of each word uttered and the text that appeared on the screen.

Some of the most iconic TV ads are from the '80s when the early advertisements started to be broadcast on Doordarshan channel. Infact, all the ads during the '80s and '90s were massive hits and milestones in the history of advertising as well as marketing/branding in Indian markets. One of the early ads on Doordarshan was made for Amul milk products after the white revolution. The Close-Up ad was the first advertisement to feature a teenager and it was a massive hit during the 1970s. However, the most popular ad that featured a teenager and was a massive hit was the Liril ad by Lowe Lintas agency which created a sensation at the time. It is one of the most iconic advertisements in Indian TV advertising history. To narrate the *Adkatha* (ad story) of the Liril TV advertisement in the words of Ambi Parameswaran (2016),

It launched a soap brand in 1974 aimed at the typical housewife. But instead of showing a loving couple or a star, it put a young girl dressed in green bikini under a waterfall. It was revolutionary ad for its time which catapulted Liril to the top

position in the premium soap category, reportedly with a market share of 25 percent (26).

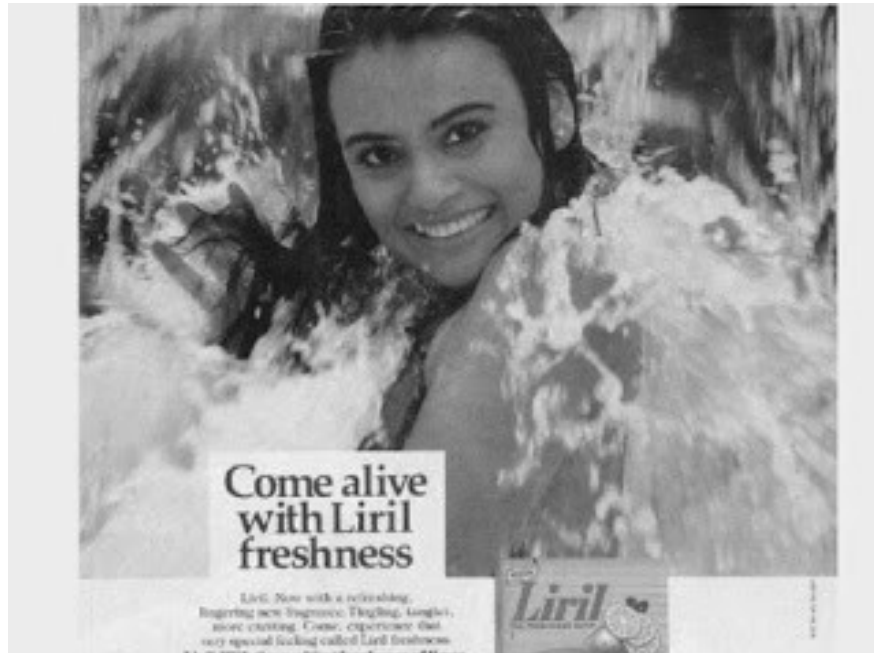


Image 49: Screenshot of the old Liril soap television ad

All these so-called iconic ads are remembered and are fresh in the minds of the people even today not just because of the product and its goodness but also because of the great concept and music. An advertisement is not just a brand shaper, but also a need creator which can make a consumer feel only the product showcased in the ad is the best. There are many such early advertisement jingles nostalgic of that period for the people of that time. In the 1980s Nirma washing powder ad became very famous for its tagline, “*Hema, Rekha, Jaya aur Sushma, sab ki pasand Nirma ...*” This helped the Ahmedabad-based detergent brand gain a huge market share.



Image 50: Screenshots of the old Nirma washing powder television ad

The first time Asian Games were broadcast in colour was in 1982. In a documentary by the National Geographic Channel, *The 80s India*, an expert stated that the introduction of “Television helped to make India into one market and one nation”⁴³. The whole nation was glued to television. Advertisements are fillers during the breaks of a programme or serial. By watching them (AV ads) consumers get the opportunity to make a choice as per their respective tastes and needs, like housewives can choose a detergent brand from among the major brands advertised on television. Like women could make their own choices from the ads for the products, the men of the house also came to know about various brands. The early advertisements, even upto the mid '80s, were influenced by radio advertising. There would be a song and some image in a TV advertisement in the conventional style of the radio.

⁴³https://en.wikipedia.org/wiki/Television_in_India

For example, “I love you Rasna” was an ad campaign to promote Rasna. It aired on Doordarshan and became a big hit. The tagline, which was written in the mid 1980s by Mudra Communications, is still fresh in people’s memory. The “I love you Rasna” tagline helped Rasna to become a favourite and popular instant drink across India.



Image 51: Screenshots of the old “Rasna: I love you Rasna” television ad

Following Rasna, there were many advertisements that aired during Doordarshan’s heyday targeting kids featuring children and mothers. The Complan ad is considered to be one of the most iconic TV commercials. The tagline “I am a Complan boy/I am a Complan girl” was very famous and created a huge market for Complan. Today Complan is not seen in the Indian market as it used to be in the ’80s and ’90s but it is still remembered fondly as a childhood drink by those who called themselves “I am a Complan boy/I am a Complan girl” everytime they drank milk when they were kids.



Image 52: Screenshots of the old “Complan: I am a Complan boy, I am a Complan girl” television ad

Another advertisement of the '80s was Maggi's “two-minute” advertisement. Maggi was proclaimed to be the fastest-cooking food, which could be ready in two minutes, by its campaign. It was promoted as being convenient and easy. It is still in high demand in Indian markets as a comfort food. The advertisement was created by Hindustan Thompson Associates, Delhi. This is the same agency that created the advertisement for Taj Mahal tea in the '80s featuring Zakir Hussain. Many new ads have been made for the brand since then but the tag line “Wah Taj” has not changed.



Image 53: Screenshots of the old Taj Mahal television ad

“Vicks ki goli lo kich kich door karo” is an advertisement created by Ambience agency in the year 1982 with the famous tagline which is still remembered by the people who belong to the 1980s generation. The advertisement for Luna with the tagline “chal meri Luna” was created by Ogilvy and Mather. The concept and also the strategy of the ad was to urge Indian consumers to upgrade from bicycles to mopeds.



Image 54: Screenshots of the old “Vicks: Vicks ki goli lo kich kich door karo” television ad

In 1982 a new advertisement directed by Prahlad Kakar for Prestige pressure cookers was aired on TV which was a massive hit *capturing the ethos of a newly married couple and a young nation getting ready to set up new homes* (Parameswaran 2016 39). Indian

cooking is believed to be always faster with pressure cookers. Almost all Indian houses have at least one pressure cooker, even in the houses of Indians who have settled abroad. But why the consumers must buy only Prestige cooker was explained in the advertisement *“Jo biwi se kare pyaar, woh Prestige se kaise kare inkaar!”*. This line still wields its magic in newer ads with the same concept. It was used in one of the recent advertisements which featured Aishwarya Rai Bachchan and Abhishek Bachchan. The ad was a massive hit in both print media and multimedia. The difference in the new advertisement is that Abhishek is shown cooking instead of his wife, Aishwarya.



Image 55: Screenshots of Prestige pressure cooker’s “Jo biwi se kare pyaar, wo prestige se kaise kare inkaar” television ad

“Advertising often has to marry a rational promise with an emotional one and I think the Prestige commercial did a great job of doing both.” (Parameswaran 2016 39). In the year 1985 an ad aired on TV to promote Bajaj electric bulbs. The jingle (no dialogue, only voice-over) of that advertisement written by Mukul Upadhyay still resonates in the collective consciousness of the country for at least someone who is in his/her late thirties. This is an advertisement made during Doordarshan’s heyday when it was typical for Bajaj ads to portray the elderly as caricatures.

The jingle in the 1985 Bajaj electric bulbs ad was:

Jab main chota ladka tha, badi shararat karta tha, meri chori pakdi jaati, jab roshan hota Bajaj. Ab main bilkul boodha hoon, goli kha kar jeeta hoon, lekin aaj bhi ghar ke andar, roshni deta Bajaj.



Image 56: Screenshot of Bajaj electric bulbs' old television ad

Santoor sandal soap, a product of Wipro, was launched in the Indian market in 1986, targeting Indian women with a promise of younger-looking skin. It came up with an ad campaign concept that Santoor women look younger even after they become mothers. In the ad, when people look at the Santoor woman for the first time, they are mesmerized by the beauty of her glowing skin and assume her to be a college-going girl.



Image 57: Screenshot of Santoor soap's "Total Skin Care" television ad

“Mile Sur Mera Tumhara” is a national integration song with a video. The concept of “Mile Sur Mera Tumhara” was developed in 1988 by Lok Seva Sanchar Parishad and promoted by Doordarshan and India’s Ministry of Information. Suresh Mullick, creative head of Ogilvy & Mather gave the opportunity to Piyush Pandey to write the lyrics for the campaign about national integration and unity in diversity (https://en.wikipedia.org/wiki/Mile_Sur_Mera_Tumhara). “The film became the most-loved piece of social communication, and the song almost became the second national anthem of India”. (Pandey 2015:159). The film featured Indian celebrities from all professions. Amitabh Bachchan, Hema Malini and Kamal Haasan were among the many celebrities and stars featured in the song. There are almost fifteen Indian languages used in the song. The song was released on Independence Day (15 August) 1988 on Doordarshan.



Image 58: Screenshots of “Mile Sur Mera Tumhara”, an old song for national integration broadcast on DD National channel

The ad for Bajaj scooters, created by Lintas in the year 1989, is considered to be one of the most powerful ads of the '80s with the tagline “*Humaara kal, humara aaj*”. It is regarded as one of the most magical creations and iconic milestones in Indian advertising

and is acclaimed by many famous ad filmmakers. The ad for Bajaj scooters set an example for future ad makers as it is loaded with all the essential features of a good advertisement. This ad was released soon after “Mile Sur Mera Tumhara”. The time was indeed ripe for a brand to appropriate the national aspirations and desires. It was an inspirational advertisement.

This advertisement shows the anxiety of the old and young upgrading with the change lifestyle as per the period of time and generation in the society. Indian customs, values and the lifestyles are also portrayed in the advertisement. It is an ad which touches the middle class’s self-image.

During the 70s and 80s, a scooter was the most prized possession of every Indian...there are stories about a young father of a three-year-old girl booking a Bajaj Chetak scooter for his to be son-in-law; planning ahead for more than a decade and a half. (Parameswaran 2016 97)

This advertisement brought a new style of advertising in India in the Doordarshan era. The concepts of these ads were built around the theme of patriotism and emotions of Indians, and the ads portrayed their lifestyles. All these elements are visible in the Bajaj scooter ad of 1989. But the trend has changed today and we see only themes like adventure, stunts by heroes, bike races or gender issues in today’s automobile advertisements. The fragrance and emotions of the older times are missing in the contemporary ones. The Bajaj ad of 1999 had a strategy for promotion which was completely different from the older one. This Bajaj ad showed a young man doing stunts on his new Bajaj motorcycle. The contrast in the theme and the effect of popular culture

and trends are clearly noticeable. The change is in not just the theme but also the culture shown in the background of the video. The language of the title song is different as well.



Image 59: Screenshots of Bajaj scooter' sold television ad

India has got a unique importance and identity in the world for its diverse languages, religions and cultures and for its heritage, traditions and history of thousands of years. To an extent these elements and Indian lifestyle are mirrored in some of the TV advertisements created during the Doordarshan era. However, some ads were made to encourage people to upgrade their lifestyles by buying luxury and comfort goods. Those were the days when even soap, shampoo and coffee were considered to be luxuries.

3.4 Indian Advertisements' Tag Lines: Blend of Two Languages

In advertising, the divide between the Hindi and English copies was falling rapidly in the early 1990s which can be observed in some of the ad campaigns. The advertisement for

Uncle Chipps with the tagline “*Bole mere lips, I love Uncle Chipps*” created by Contract Advertising, Delhi, was the first one to use both English and Hindi in one line. This is when the era of desi advertising started in Indian advertising. A similar mix of languages still conventionally appears in the taglines of advertisements as a cliché which may help in promotion.

The brand from Amrit Agro Ltd was launched in 1992 and had a jingle that, for the first time, used English and Hindi words together. The language wall had finally fallen. The brand went on to become the biggest-selling branded chips in the country and was finally sold to Frito-Lays (PepsiCo. Foods) in 2000 (Parameswaran 2016 236).



Image 60: Screenshot of the “Uncle Chipps: Bole Mere Lips, I Love Uncle Chipps” television ad

The Cadbury Dairy Milk ad is one of the most melodious and iconic ads of the '90s and very famous for its jingle. The ad was created by Piyush Pandey from Ogilvy and Mather. In the '90s this advertisement was a massive hit with the tag line “*asli swaad jindagee ka*”. It won the hearts of all Indians. In the history of Indian advertising this ad

has become the greatest milestone, and it serves as an example for future ads as the best ad which hit the market and is fresh even today. Piyush Pandey, the ad filmmaker, became successful with “Mile Sur Mera Tumhara” (1988) and even more successful after the Cadbury ad. He has bagged many national and international awards for his ad creations. Some of his notable works are Fevicol, Fevikwik, Indian Railways, India Post, National Literacy Mission campaign, Close-Up, Vodafone, Perk, Mumbai Indians and Incredible Ad, which are still as fresh as they were when they were created.



Image 61: Screenshot of the Cadbury Diary Milk television ad

3.5 Conclusion

Today advertising in India is mostly focused on promoting sales, not on the concept of the ad which might make the ad stay in the hearts of the people for ages, evoking nostalgia every time it is watched, like the ads of the '70s, '80s and '90s do. The language used in an ad also plays a crucial role in connecting with the people. In the case of translation, if the taglines are written fresh in the target language, they may also have the same essence as the lines in the original/source. Print and radio advertising still exist even in the era of digital advertising. The contemporary ads can easily be forgotten by the next

day. They have lost the sweetness of earlier times. The ad films are written concentrating on a short ad with just a cliché which can convince a consumer to buy the product.

Advertisements are chosen as an attempt to outline the early history of advertising from 1934-1990 because after the year 1990 technological advancements brought major changes in conventional ad filmmaking. There is a lot of ambiguity about the choice of language in which the advertisement is to be made and the culture intertwined with the language for the advertisements made for MNC products to travel well across India.

This may be due to the launch of a number of regional satellite channels in various languages that demanded advertisements in their language. This was when the subtitling and dubbing agencies teamed up with the advertising industry while they were already in collaboration with the film industry.

Main Features of and the differences between Print Ads and TV AV Ads

Some of the main features that can be traced from the study on print and TV advertisements in India are:

1. Print ads avoid language blends.
2. The advertisements are mostly in English.
3. There's no translation of the same ad; infact the ads are remade for a few standard brands like Lux.
4. Many strategies are used to localize the foreign product, although the product is familiar to high society and educated people, to make higher sales.
5. A lot of pictures are used in print ads to connect with the audience and explain the usage of the product.

6. There was no ambiguity in the language used or in the message of the product embedded in a particular cultural context in print advertisements till the 1990s.
7. There were limited advertisements for products and foreign ads were adopted initially till the industry of advertising flourished in the postcolonial period.

Until satellite channels were launched in India, ad filmmakers were never confused about which language to use in TV advertising. Hindi was the only choice as Doordarshan broadcasts everything exclusively in Hindi, and it was the only national channel at the time. It is only after the launch of regional channels that there is a dilemma regarding which language to use in an advertisement for a particular region. Infact, mostly we see that the advertisements which are translated rather than rewritten lose their original essence after translation. This is where the essence of advertising is observed to be lost slowly after the late 1990s.

All the advertisements broadcast on Doordarshan have been in the Hindi language since advertisements first began to air on national television. This may be because it is a national channel and Hindi is the most commonly used language in India even for official government operations. The situation continues till today. Most advertisements are first made in Hindi and later just dubbed into various regional languages and subtitled in the same language or English before being broadcast in different regions.

Until 1992 English was the language mostly used in advertising as mainly convent-educated boys dominated the Indian advertising scene in the '60s and '70s. Before that, it was the British admen who led advertising in India in the '50s. This is why early Indian advertisements mostly had high standards of English during a time of low literacy rate in

India. “Kamalesh was one of the first to break this glass ceiling with his ads for brands like Red & White cigarettes and HMT bulbs, all originally created in Hindi”(Parameswaran 2016 235). During the '60s and '70s, Alyque Padamsee, Arun Kolatkar, Kersy Katrak and Frank Simoes were the leading English copywriters of Indian origin. In the 1990s and 2000s Piyush Pandey, Balki, Prasoon Joshi and other creative ad filmmakers continued to excel with innovative thoughts and flow of new ideas for more creative ads. From the late '80s, Indian advertising has evolved to appear “desi” (local), made by Indians for Indians in their language, culture and lifestyle. The emotions and the sensitivity of Indians were portrayed in TV advertising during the Doordarshan era, but these elements are missing in most of the Indian advertisements after the '90s. As technology developed, the style of advertising also took a different shape with many shortcuts and cost-cutting measures in ad making and ad translation into multiple Indian languages.

There are many books on Indian advertising, marketing and business across India, but Pandey's book *Pandeymonium*, published in the year 2015, on his experiences and creation of the magic of advertising, describes the advertising strategies of the late '80s and '90s upto the contemporary period. Another book by Ambi Parameswaran *Nawabs, Nudes, Noodles: India through 50 Years of Advertising* (2016) is like a time machine which takes the reader back to the days of early Indian print advertising. It covers the history of Indian advertising from its beginnings to today's TV advertising (media advertising). Apart from these books, many good articles on vintage advertisements of India also helped in framing this chapter.

Chapter Four

Issues and Challenges in Audiovisual Advertisement Translations: Case Studies

4.1 The Language and Culture of Advertising

This chapter focuses on the issues and challenges of audiovisual translation of advertisements. It analyses audiovisual advertisements as case studies and examines the list of elements to be considered in an advertisement for translation, language use and culture change in Telugu advertisements, and transcreation and localization of global advertisements in India. On the relationship between language and culture, Claire Karmusch and H.G. Widdowson (1998) write that “Language is the principal means whereby we conduct our social lives. When it is used in contexts of communication, it is bound up with culture in multiple and complex ways” (1). Advertising language exerts controlling influences on people’s attitudes and beliefs and consumer behaviour. The prime factor for influential advertising is the language of advertising, which reinforces the cultural signs of the targeted geographical cultural environment. Effective communication in an advertisement comes from the creative choices made by the copywriter with words while writing copy for the advertisement. An advertising campaign succeeds when the advertising copy creates a “sense of belonging” in the consumers for the product or service. The “sense of belonging” is nothing but the advertiser trying to communicate using the language (localised) of advertising to target the specific culture or subculture.

Slogans are catchy phrases or catchy words associated with a brand that can be easily remembered by the consumers. Slogans reinforce the brand’s loyalty and credibility. Just

like advertising campaigns, every slogan of a brand or company has its own life cycle which can last a few months or decades or even centuries. The repetitive usage of the slogan creates a memory in the minds of the consumers, and the slogan becomes synonymous with the brand's image, values and beliefs.

Commenting on culture, Toresi (2014) defines culture as:

The set of values, traditions, beliefs and attitudes that are shared by the majority of people living in a country or alternatively, in a local community that is distinguished from the rest of the national society by the major traits such as language, religion or political and legal system (156)

Regarding culture and advertising across various cultures, Douglas and Craig (2006) write that

Advertising reflects conventions and appeals that are central to a particular culture or context. Consequently advertisements created in a particular culture often show a high degree of congruity with cultural norms and mores. However each culture has its own distinctive features, tastes, values and behavioral patterns...

Ads must be modified or adapted to eliminate the cultural elements that are likely to be ineffective or inappropriate in other cultures. Further, appeals and conventions appropriate for the other cultures can enhance the ads' effectiveness. (416)

The concepts and ideas of an advertisement are rooted in the culture in which it originates (De Mooij 2004 186). The source advertising and its copy play a significant role in

making the concept and ideas of language and culture which are embedded in the advertisement comprehensible. Nord, stressing on the translation practice of specific cultures, points out that “translation practice does not place in the void. It takes place in specific conditions set in specific cultures, so any application of the general theory, either to practice or to training has to take account of the specific cultural conditions under which a text is translated” (Nord 2002 3).

Translating advertising copy is like painting the tip of an iceberg and hoping the whole thing will turn red. What makes copy work is not the words themselves, but subtle combinations of those words and most of all the echoes and repercussions of those words within the mind of the reader. These are precisely the subtleties which translation fails to convey. Advertising is not made of words, but made of culture. (De Mooij 2004 180)

Considering the De Mooij explanation of translating an advertising copy, it can be argued that most theorists lay stress on language and culture transfer and its equivalence in the process of translation. Advertising copy is not just made with language and culture but the language and culture of the advertisement is chosen creatively to promote the goals and strategy of the company/client/product.

The researcher argues that the translators should give importance to the strategy applied in the advertising campaign for the advertisement itself. The translators are usually unaware of the strategy and goals of the source advertisement but rather they assume or guess and try to understand the strategy. Usually the client brief is given to the account executive or the copywriter, but the industry practice neglects giving the client brief to

the translator. The translator is given only the source text/advertisement and is expected to perform their role of translating the source to the target text. This work suggests that, in order to translate a source ad into the target ad effectively, translators need to understand the strategy of the advertisement campaign/ advertisement and for that they should also be given/equipped with the 'client brief'. Every advertisement is set within the social and cultural environment of the target market. The copy of the advertisement goals and objectives is decided basing the client brief. Before translating an advertisement, the translator should understand the client brief like how the copywriter conceptualizes the advertisement within the preconditions and strategies to be applied for the conceptualization of the advertisement.

While translating the advertisement, the translator should focus on the creative brief and accomplish client goals, objectives and strategy for the advertisement campaign/advertisement.

A creative brief may be prepared from a copy platform or directly from the assembled information. Compared with the copy platform, the creative brief describes a more linear progression, from where you are to where you want to be and how you will get there. The strategy is more clearly defined in the creative brief than in most copy platforms....

- What do we want to accomplish? (objective)
- Who are we talking to? (target audience)
- What do they think now? (current position)
- What do we want them to think? (reinforce/benefits)

- What is our message? (How do we say it and show it – what is the One thing?) (Altstiel and Grow 2006 42-43)

The marketing guru Philip Kotler (2009) stresses that, the copywriter should understand the characteristics which affecting consumer behaviour and Kotler opines, “consumer purchases are influenced by cultural, social, personal and psychological characteristics” (123).

On cultural factors he emphasizes that “cultural factors exert a broad and deep influence on consumer behavior. The marketer needs to understand the role played by the buyer’s culture, subculture and social class” (123).

Kotler (2009), stressing the importance of local cultures and how they affect consumer reactions and world markets, writes that

Although advertisers may develop global strategies to guide their overall advertising efforts, specific advertising programs must usually adapted to meet local cultures and customs, media characteristics and advertising regulations. (411)

Each country has its own folkways, norms and taboos. When designing global marketing strategies, companies must understand how culture effects consumer reactions in each of its world markets. In turn, they must also understand how their strategies affect local cultures. (472)

Just like the copywriter, the translator should also understand consumer behaviour, cultural environment, cultural factors, social class, buyers’ cultures, subcultures, local

cultures, advertising regulations, media characteristics and how culture affects the regional and global markets in the process of translating advertisements.

4.2 The Complexity of AV Translation:

On the growing complexity of AVT, Alexandra Assis Rosa (2018) writes,

AVT, also referred to as “media/ multimedia translation”, “cinema/ film/ screen/ translation”, “versioning” or “multidimensional translation,” may be considered a complex and diversified field for several reasons (See Gambier 2013 46). Firstly the complex nature of the audio visual text needs stressing. It results not only from the integration of four main constituents – audio-verbal signs (words heard), visual verbal signs (words read on screen), audio-non verbal signs (sounds heard, including music and special sound effects) and visual non-verbal signs (photographic and cinema units, sequence of scenes, rhythm of image succession, use of camera, light and color (Zabalbeascoa 2008; Gambier 2013) – but also from the variable contribution constituent to any specific AV text. (11)

Multimodal elements of AV advertisements and modes of AV advertisements make the multimodal translation of an AV advertisement a complex process. The translator needs to translate the AV advertisement through multiple modes of translation into the target text to have the same impact as the source text. All modes of AVT of an advertisement work as units of AVT. An AV translator has to work on a multimodal discourse analysis of the TV commercial before getting into various modes of translation. Multimodality plays a central role in understanding the interplay between the audio, video, image and text of the audiovisual file on the screen. Multimodal elements of an advertisement

provide the scope to address and construct the meaning of multiple modes of advertisements as a whole.

In the essay, *The Task of the Translator* (2012) Walter Benjamin opines that,

[...] a translation issues from the original not so much from its life as from its afterlife. For a translation comes later than the original, and since the important works of the world literature never find their stage of continued life. The idea of life and afterlife in works of an art should be regarded with an entirely unmetaphorical objectivity (254).

An AV advertisement translation demands careful study of

1. Multimodal elements analysis
2. Modes of AV advertisements
3. Multimodal translation of AV advertisements

Multiple Modes of Translation in an Audiovisual Advertisement
Dubbing Voice-over Subtitling Same language subtitling Transliteration of text Literary text translation Transcreation

Table 2: Multiple Modes of Translation in an Audiovisual Advertisement

4.3Multimodal Translation Equivalence

The growing complexity of communicative context of audio visual translation requires a thorough redefinition for the purpose of performing AVT studies – involving, for instance, the identification of “source” and “target” contexts and “senders” and “receivers” in a multilingual and multicultural context of high spatial mobility and far-reaching technology. (Rosa 2018 12)

The concept of equivalence is a crucial aspect in translation studies, though it has raised serious debates on the theory and application. An advertising message is aimed to translate from the source to the target, the translator deals with multimodal translations at the same time, in source firstly and later in the target during translation process. The AV translator should pay attention to all modes of translation.

4.4Analysis of Translated Audiovisual Advertisements

In the analysis it is important to focus on the following issues:

1. Whether the translator has looked at the process as a whole
2. How culture has been translated
3. Whether the ad has been transcreated or translated
4. How multiple modes of AVT have been used for one source translation function
5. Whether the moving images are synchronized or non-synchronized with voice track and culture
6. Linguistic choices
7. Cultural untranslatability
8. Cultural blockers

9. Intertextual untranslatability
10. Translators' mistranslatability
11. Persona untranslatability
12. Television/screening landscape
13. Verbal "transgression" (an act that goes against the law, rule)
14. Stigma (disgrace/dishonour) in the translation process
15. Whether there is lack of recognition for native cultures and localization (Tomei)
16. Intended "emancipation" (free from legal, social or political restrictions) in the advertisement language
17. Manipulation

As discussed by Diaz-Cintas (2018), in the specific field of audiovisual translation,

"[...] manipulation can be triggered in response to some of the space and time constraints imposed by the medium – e.g. the need to respect lip-sync and isochrony in dubbing (Chaume 2012) in which case any ensuing textual dislocation can be deemed necessary and justified from a technical perspective" (Cintas 2018).

Even now many AVT scholars believe that the fundamentals of AVT are still drawn from translation studies. Translation is the mother of AVT in a way for its concept of verbal translation which is part of AVT. Before the development of AVT as a discipline, film translation involved the translation of verbal dialogues by either dubbing or subtitling.

According to Renato Tomei (2017):

The deletion and abstinence from advertising in the 1960s has been contrasted by the outpouring of product placement in the new media and the “advertainment” industry beyond language barriers and proscription. Bans on lexicalized brands and prescriptive editorial paradigms and protocols clash with the concept of ethics of translation and the free market.

Advertisement + entertainment = advertainment. Code-switching in a multilingual translated advertisement which has more than one language raises issues of verbal transgression (against an offensive act/an act against law/rule)(32)

The issue of multilingualism in advertising and research in the response from bilingual or multilingual community is the current challenge in Commonwealth countries like Australia. (Santhello 2016 cited by Tomei 2017 32)

4.5 Multiple Strategies and Modes of AVT Used for an AV Advertisement

Translation

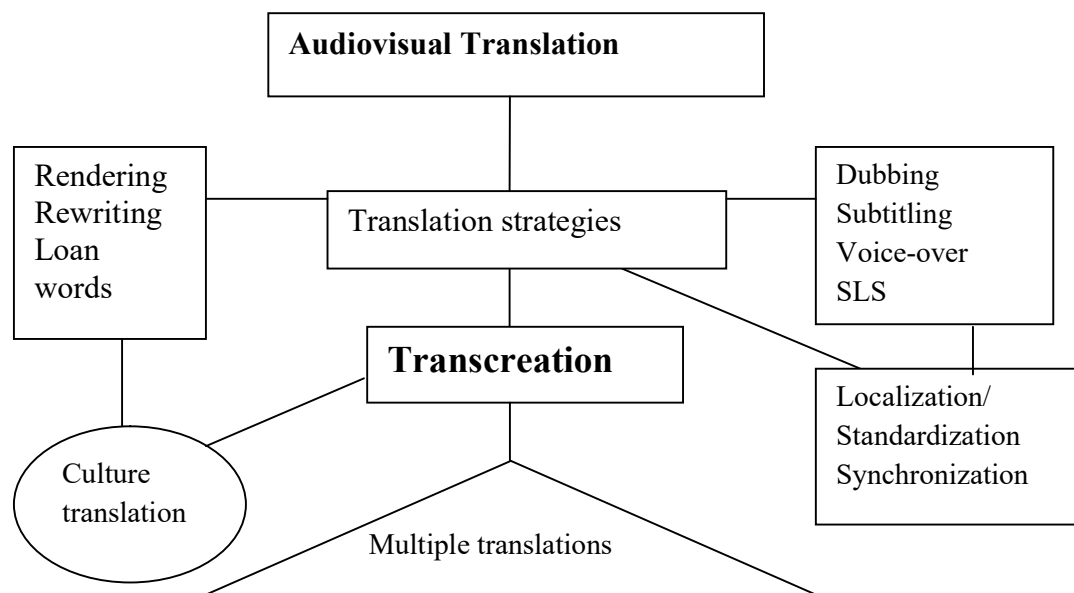


Figure 3: Multiple strategies used in audiovisual translations (ads)

A translator of audiovisual advertisements for television should understand:

1. The language of the source and target advertisements
2. The landscape of the TV medium
3. The elements of TV advertising
4. The advertising strategy
5. Demographics
6. The client brief and strategy, copywriting and the form and content of TV advertisements and
7. The multiple modes of translation in TV advertisements.

The table below depicts the three texts of an audiovisual advertisement. The translator should focus on each and every element of audio, video and text within an audiovisual advertisement.

Audiovisual Advertisement		
Audio	Video	Text
Voice-over	Opening visual	Tag line
Dialogue	Closing visual	Brand name
Background voices	Story visual images	Trademark
Natural sounds	Shot length	Statutory warning
Songs	Shot size	Information/statistics
Music	Key visuals	Celebrity/personality info
	Product display	Visual storytelling through
	Celebrities/personalities/talent	connecting text between

	appearance Body gestures Staging Video within video	visuals Text within the advertisement visuals or references or names Subtitling Same language subtitling
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Table 3: The three texts of an audiovisual advertisement

Translators should have command over the rules of the source and target languages (grammar, dialects, spellings, syntax, phonetics, etc.). The medium forces change in the copywriting style, process and approach. Every medium landscape is different and urges the copywriters and advertisers to follow the writing and marketing strategies fit for it to attract viewers or consumers. Copywriting is different for print, TV, radio and web in terms of the presentation of the content through literal text, audio and video. Before the translator of an AV advertisement gets into his/her role, he/she needs to get into the skin of the copywriter and marketing strategist to understand the purpose and goal of the advertisement and the landscape of the medium in which the advertisement is placed to target the viewers/audience/consumers.

4.6 The Role of AV Translator

An AV translator needs to think like

1. An account executive/manager, understanding the brand value, purpose and creative strategy from the client brief;

2. A copywriter, understanding the intent of the elements of TV advertising copy and storytelling through audio, visuals and text; and
3. An ad filmmaker, understanding the persona of the celebrities cast in the film and the form and content of the film like script treatment, shot variation, key visuals, body gestures, staging, music and choreography.

4.7 Film Translation and Advertisement Translation

Audiovisual translation trends are often used to translate multimedia products. However, depending on the duration of the AV, the AVT process and the application of trends differ from one AV to the other. Full-length feature film translation is very different from audiovisual advertisement translation. Often multiple modes of AVT are used to translate an AV advertisement to broadcast it on television and Internet platforms, especially YouTube, in multiple languages to make it accessible to more viewers or Internet users. “With over 460 million internet users, India is the second largest online market, ranked behind China” (according to The Statistics Portal).

There is a significant relation between cinema and ad films. It is very important to understand the main differences between film translation and AV advertisement translation. An advertisement aims at generating a persuasive message for a product promotion to influence the targeted consumers and market to achieve the purpose/skops in the form of income to the manufacturing company. And depending on the popularity of the brand, this message through an ad film is usually endorsed by a known, popular face, generally a film star, on social media.

Cinema is divided into genres and ad films sometimes attempt to utilize the popularity of an actor famous for a particular genre by incorporating elements from that film genre into the ad films. Bollywood movie stars especially endorse a lot of brands and also act in ad films promoting products in their respective popular cinema style. Hindi film industry stars like Amitabh Bachchan, Shahrukh Khan, Aamir Khan, Salman Khan, Ranveer Singh, Ranbir Kapoor, Hema Malini, Rekha, Parveen Babi, Aishwarya Rai, Kareena Kapoor, Priyanka Chopra and Anushka Sharma appear in a number of ads. And these Hindi advertisements are often dubbed into Telugu because of the pan-Indian popularity of Hindi cinema and stars. However, Telugu actors and actresses have been seen acting in ad films in recent times. This culture is presumably adopted from Bollywood actors. The star is the message carrier in an advertisement. Familiar faces promoting a message on social media is always more effective than some random face preaching new things to the audiences. Because the celebrities already have their own market, audiovisual ads that feature them can connect well with the audiences/consumers. Hence it is important to know the differences between cinema translation and ad film translation, and these are listed below. Later, elements of AV advertisements will be discussed.

- a) Differences between film translation and ad film translation
- b) Elements of an audiovisual advertisement

4.7.1 Major Differences between Film Translation and Ad Film Translation

Film Translation	Ad Film Translation
1. Mostly only one mode of translation, either dubbing or subtitling, is used at a time.	1. All possible modes are used to convey the source message to the target audience.

2. To release a movie in another language, only the dialogues are translated into the target language either by dubbing or by subtitling.	2. All the elements are considered during translation (audio, video, voice-over, non-verbal communication).
3. Copyright permissions are needed separately for all translatable elements.	3. All copyrights are with one ad filmmaker.
4. Only the script is translated.	4. The aim is to convey the message of the product and create a need/market. Hence all the elements in the audiovisual file need to be translated well, especially culture.
5. Translation for dubbing and translation for subtitling are done separately.	5. All the uttered words, music, tag line and script that appear on the screen need to be taken into account while translating.
6. Dubbed films are easily noticeable. Though the dialogues may be translated well and synchronized with the actors' lip movements, it still leaves a mark as the original voices of the actors are not heard. Similarly, subtitles draw attention to themselves when they appear on the screen, highlighting the foreignness of the source language and culture.	6. Attempts are made to recreate the source ad in the target language to make it seem as if the ad was made for the target audience. Although the difference of language or culture is noticeable, the ads attract viewers irrespective of the dialogues and synchronization. Many a time, translated advertisements in multiple languages connect as naturally as the original, if proper strategies are applied while translating.
7. Films are translated.	7. Advertisements are considered to be "transcreated" (which means the

	original ad is recreated in the target language during translation).
8. Transcreated films seem non-synchronized when the moving images and voice appear on the screen in a particular context and lose the connection between frames. There is a danger of losing the essence of the story.	8. A transcreated advertisement travels better in the target market than a translated one. The process of transcreation demands more time than the process of translation but the original message is better encapsulated in transcreated ads.
9. The process of dubbing a film takes a lot of time but subtitling consumes less time and is more economical.	9. Transcreation is very expensive compared to dubbing and subtitling, and it also consumes a lot of time because it is a creative translation.
10. Translation of a film is much easier than advertisement translation because the message is spread out over the length of the film. The story is diluted.	10. Translation of advertisements involves a lot of creativity and knowledge about the target language and the market. This is so because the message in the short audiovisual is encapsulated in each frame of the ad which needs to be decoded to be encoded into the target language.
11. Many different copyright holders are involved in a film. Too many permissions are required if the whole content is to be considered for film translations into different languages and for censor certifications before the movie release.	11. Most of the copyrights are with one company/ad filmmaker. Hence it is easy to get the copyright holder's permission if the ad has to be transcreated.
12. Films are mostly genre based and	12. An ad film is not genre based, rather

often considered “ <i>genre as an intertextual concept</i> ” (Katie Wales).	it is just a <i>cognitive repository of images, sounds, stories, characters and expectations</i> (Tom Ryall 1998).
13. It aims to perform one function at a time in one language (although the film may also be subtitled in English).	13. AV ads are translated to function differently on different digital platforms. AV ads are both dubbed and subtitled with a message encapsulated in a language understandable to most of the consumers. Hence the elements in an ad are most carefully chosen based on their translatability and flexibility to be transcreated.

Table 4: Major differences between Film Translation and Ad Film Translation

4.8 Case Studies: Language Use and Cultural Context in Telugu Advertisements

This section deals with the case studies and analyses language use and culture change in Telugu advertisements. Every case study deals with the following issues and challenges of AVT of an advertisement:

- 1.Elements and signs in an audiovisual advertisement
- 2.Mistranslation of the source/translator’s mistranslatability
- 3.Cultural blocker
- 4.Localization
- 5.Celebrity endorsements/persona untranslatability
- 6.Transcreation – subtitling
- 7.Cultural blunders and cultural untranslatability
- 8.Multiple modes of subtitling –same language subtitling

9. Multiple modes of Subtitling – same language subtitling – transliteration

10. Indian advertising in the global context

In spite of the digital revolution in India, there is a serious dearth of knowledge about the historiography and potential of audiovisual translation and the mode of transcreation in India. India is the second-largest market with respect to international trade in the world. For trade, most of the communication happens through audiovisuals. Diaz Cintas estimated in 2014 that by 2018 70% of the communication in the world was going to be through audiovisuals (*YouTube* video <https://www.youtube.com/watch?v=UOfjfr6peWY>) which has proven to be correct in the present scenario with the increase of video calling due to the easy access to various free apps available on all android phones. The international market is so called only because of the products which are launched in several countries and promoted through digital advertising. Both the product and the concept are advertised with the aim to persuade the targeted consumers. This is where “transcreation” takes on a significant role in the process of localization as it adapts the whole message rather than just the text while maintaining the intent, style, tone and context. This is where the difference between translation and transcreation is noticeable.

The world today is unimaginable without digital communication. Almost all communication across the globe happens through digital devices like smartphones and laptops. According to Frederic Chaume (2016), the frequent “appearance of digital technology and the increase of digital telecommunication in the market and our lives has forced a reconsideration of the modes of AVT”. In spite of this, transcreation still does not have a fixed definition. However, this research aims to look at “transcreation” as one of the strategies that can be applied for the standardization of translation while thinking

global but keeping it local for the target viewers. Here it is important to note not all the ads that are transcreated are completely localized or considered good translations (a good translation is one made after considering all the translatable elements).“The integration of “Translation” studies and “advertising studies” is a vital link to monitor and survey the dynamics of “crosscultural communication” and “globalization” (Rosanna Masiola 2017).Hence it is now important to see transcreation as translation for the transliteration of the hidden message in the encoded advertisements of global companies for effective marketing across the world to connect the business chains. This research further investigates transcreated and translated audiovisual advertisements. This work also aims to claim that just transcreation alone cannot transform the message with visual synchronization in an advertisement or in any audiovisual without the crucial contribution of different audiovisual translation modes.

The economic imperatives of the industry dictate on occasion the line of research to be conducted, with the overriding objective of finding ways that will in the end help cut costs, irrespective of the quality of the final product or the potential benefits for viewers and translators. This skewed approach could be responsible for an unnecessary chasm between professionals and academics, a most unfortunate situation that we cannot afford since practice without a solid theoretical basis runs the risk of being blind. (Cintas 2008 7-8)

The present research is broadly based on audiovisual translation in India and TV advertising translation in India. This part of the current chapter mainly focuses on the AV advertising translations in India with case studies and on the elements to be considered in

an AV advertisement for translation. These elements are extensively discussed as a priority as shown above in the tables of the elements of Telugu and Hindi advertising.

Every advertisement has goals and objectives. The purpose of an advertisement is specific marketing communication employing a creative strategy for specific markets or consumers for a specific period of time. Advertisements aim to inform, persuade and remind the consumers in order to reinforce brand values. Every advertisement is communicated through its elements which complement each other to fulfil its goals, aims or objectives.

Altstiel and Grow classify advertisement objectives into four types:

Advertising objectives can be classified according to whether their aim is to inform, persuade, remind or reinforce. They aim at different stages in the *hierarchy-of-effects* discussed.

- ***Informative advertising*** aims to create brand awareness and knowledge of new products or new features of existing products.
- ***Persuasive advertising*** aims to create liking, preference, conviction, and purchase of a product or service.
- ***Reminder advertising*** aims to stimulate repeat purchase of products and services.
- ***Reinforcement advertising*** aims to convince current purchasers that they made the right choice. (Kerr 2008 511)

These elements are the main components of an audiovisual which are common in all audiovisual products – films, AV advertisements, promotional videos, teasers, testimonial

videos, documentaries, etc. However, the elements of AV ads need to be sorted carefully while translating an AV advertisement to localize it to fulfil an aim or a purpose. Audiovisual advertisement translation demands more research today because ads are often translated into multiple languages multiple times. A lot of TV and Internet advertisements seen on screen are translated, dubbed, subtitled, or dubbed and subtitled. Some of those translations look like the translator himself/herself is not sure about the translation standard and so an AV ad is both dubbed as well as subtitled in the same language (in English script) or dubbed in the target language and subtitled in English or sometimes not dubbed but subtitled in English. Audiovisual advertisements of short durations (less than a minute) should generally be transcreated rather than translated, for which all the elements of an AV should be considered as listed below. Cintas opines, “in an audiovisual programme both text and image need to be considered carriers of information”(Cintas 2008 7).

While creating an AV, one should choose those elements that would be easy to localize later. Some of the main elements are listed below:

1. Culture
2. Lifestyle/festivals/food
3. Music
4. Dialogues
5. Broken language translation
6. Translation of a multilingual AV into one single (target) language
7. Script that appears on the screen (to be translated not transliterated)
8. Synchronization of dialogues with the frames of the source even after translation

9. Voice-over
10. Tag lines/slogans (flationary or inflationary) and super
11. Non-verbal communication
12. Strategies to localize/standardize all the elements and recreate the AV
13. Shaping of the text's meaning intertextually (shaping of a text's meaning by another text which includes allusion, quotation, calque, plagiarism, translation, pastiche [take-off] and parody [satire])

According to Tomei:

Omissions, deletions, manipulations and all kind of amendments of source to produce the target needed to be justified and answered by creating the nearly same encoded in target language and domain culture. (Tomei 2017 20)

Cintas states,

As a force of innovation, manipulation can be considered as positively energizing, while on the other side of the coin, it can be perceived negatively when it is used to repress innovation, or to willfully distort and alter information contained in the original. (Cintas 2018 2)

The elements of an AV are common in any AV irrespective of the duration. AV advertisements are short AV clips embedded with rich culture and a message of promotion or public interest with voice-overs, subtitles, shot changes, music and different characters narrating the situation as well as the concept of the product and its importance. However, in films it is not the case because a film is often long in duration and the story flows smoothly and easily through various characters, scenes and songs. Everything is

not dumped at once, expecting to complete the task of entertaining in a minute or two. Meanwhile, advertisements are goal-oriented and designed to convince the viewers in a short time.

Anything in an AV is first in the form of text, and then at a later stage the text transforms into an audiovisual media file as one unit. Delabastita (1989), Cintas (2008) and Chaume (2006) have talked about coding and decoding along with the acoustic verbal and non-verbal signs and the visual verbal and non-verbal signs in their research articles, further emphasizing how important it is to consider all the essential codes and signs in an audiovisual while translating.

Including these elements in AVT helps in the flow of the source message to the target audiovisual file which is essential in advertising translation. The role of the translator is crucial in making the choice of elements which can transcreate the meaning in the target language. If a translator first transcribes the AV in the form of a text and then decides on the translation strategies that would be useful, it can help improve the translation and achieve better synchronization in the process of dubbing, subtitling or voice-over replacement.

There are two stages of translation in the process of media translation. The first stage is the traditional methods stage and the second stage is the audiovisual translation stage (when the translation is done through various AVT modes). In the first stage the text is translated by using traditional text translation methods, applying strategies like loan, calque, explicitation, substitution, elimination and creative addition. Benjamin (1992), in his essay “Task of the Translator”, states that “A real translation is transparent; it does not

cover the original, does not black its light, but allows the pure language.”Traditional Translation Studies is the main foundation for any media translation. Pioneers of AVT research opine that Translation Studies is the parent of Audiovisual Translation studies. However, based on what the researcher found during the present study, the researcher believes that media translation studies like audiovisual translation studies cannot exist in the absence of translation studies. Because if a piece of text is not translated traditionally, it is not possible for a translator to use an AVT mode to translate a text and also sync it with the video mechanically.

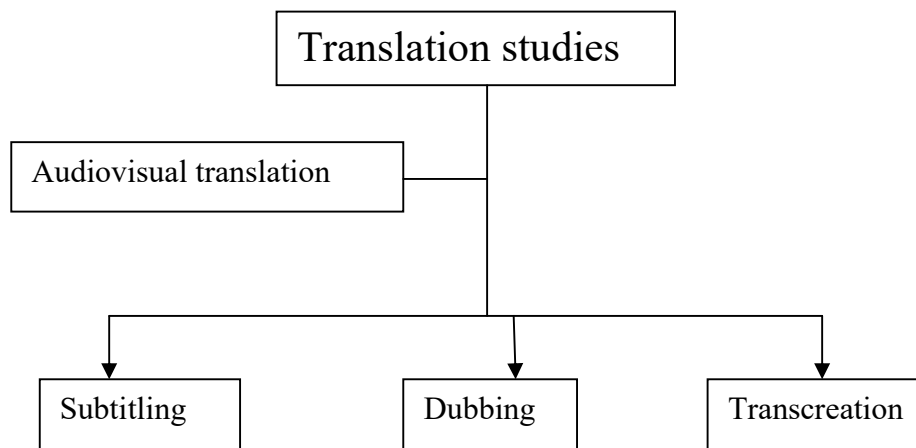


Figure4: Translation studies as the mother field of audiovisual translation studies

Translating the text by considering all the elements consciously and matching the duration of the translated dialogue with that of the source dialogue while maintaining synchronization with the moving images embedded with other visual cultural elements is a great task in the process of translation. “A translation that does not take all the codes into account can be seen only as a partial translation” (Chaume 2004 22). This can be considered the second stage of translation in which AVT modes like dubbing, subtitling

and transcreation are used. In the process of transcreation the translator decodes almost everything to encode it in the target while recreating and translating the source.

Fragments of a vessel which are to be glued together must match one another in the smallest detail, although they need not like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. (Benjamin 1992 77)

4.8.1 Case Study 1: Elements and Signs in an Audiovisual Advertisement/Translation

The case study explores the significance of elements and signs in an audiovisual advertisement and as well as in the process of audiovisual translation what are the elements and signs to be considered can which cannot be ignored. For this case study, ten random Telugu ads and ten random Hindi ads have been chosen. The elements and signs of audiovisual advertisements have been analysed, which has reinforced the significance of considering these elements while translating an ad from the source text to the target text.

The quality of a standard translation depends on whether the different verbal and non-verbal elements of a source have been incorporated in the target. Delabastita (1989) makes a distinction between verbal and non-verbal signs which will be used to insert an

extra differentiation into the initial distinction drawn in this thesis between the visual channel and the acoustic channel as follows:

- a. Visual presentation – verbal signs
- b. Visual presentation – non-verbal signs
- c. Acoustic presentation – verbal signs
- d. Acoustic presentation – non-verbal signs (Delabastita 1989 199)

The researcher has observed that, while translating, it is also important to consider the rest of the elements in an audiovisual advertisement, apart from Delabastita's (1989) observations on both visual and acoustic presentations.

These observations on the different elements or signs in an audiovisual are not just for translation, dubbing, subtitling or voice-over, but also for audiovisual advertisement translation. In some cases, such elements/signs demand a different mode of AVT for each element and sometimes multiple modes of AVT for just one element to encapsulate the source product message in the ad and make it more persuasive for the target audience. Transcreating an advertisement in the target language involves the recreation and remodification of all the elements and the flow of the ad. Every element in the audiovisual has its own role to play and makes a significant contribution to the communication of the message to the viewers. While translating such a message in an audiovisual advertisement, it must be noted that the message is embedded in not only the verbal element but also the visual element.

Newmark (1991) opines,

The Creative Element of Translation; The creative element in translation is circumscribed. It hovers when the standard translation procedures fail, when translation is “impossible”. It is the resource, but for a challenging text it is not infrequently called on. (7)

The following list describes the elements that need to be considered for translation of an audiovisual advertisement. These elements are discussed in the ten case studies later, in each of which the Hindi and Telugu versions of an ad are compared and analysed.

Elements to Be Considered for Translation of an Audiovisual Advertisement

1. Cultural signs **(CS)**: festivals, traditions, clothing, food habits
2. Customs **(CU)**: rituals, traditional dresses, weddings
3. Lifestyle **(LS)**: eating habits, attitude, clothing
4. Food habits **(FH)**: dishes, meals, local traditional food
5. Dialogues spoken **(DS)**: words uttered by the characters in the ad
6. Voice-over **(VO)**: any voice heard in the background other than the dialogues spoken
7. Tag lines/slogans **(TGL)**: Almost all advertisements come with catchy slogans like “Amul: The Taste of India”.
8. Number of languages used **(NLU)**: These days majority of AV advertisements are written in blended languages, like Hindi + English = Hinglish.

9. Subtitled (**SubT**): Is the ad subtitled? If it is, is it subtitled in English or in the same language (but in English script)? Is there any subtext displayed on the screen as a cautionary message?
10. Music (**MU**): Is there any instrumental or vocal music in the ad?
11. Shot changes (**ShC**): Are there any shot changes and subtitles synchronized with the moving images?
12. Star actors (**SA**): Is there any star actor acting in the advertisement, an actor popular in movies with his/her own signature style?
13. Text on screen (**TS**): Is there any “text” other than moving images and uttered dialogues on screen or on hoardings (banners)?
14. Non-verbal communication (**NV**): Are there any unaddressed signs like non-verbal embedded signs in verbal words, postures, gestures like thumbs up, hello, waving bye, and sometimes even dressing as a character from Hindu mythology (Ramayana/Mahabharata), etc.?

Tables Marking Elements Present in Selected Telugu Advertisements

S. No.	Name of the Ad	CS / CU	LS/ FH	DS	VO	TG L	NL U	SubT	MU	ShC	SA	TS	N V
1	Crane Betel Nut Powder: Aaru dasaabdaaluga Telugu vaari abhimaana vakkapalukulu, Crane	Y	Y	N	Y	Y	2	N	Y	Y	Y	Y	Y

	vakka palukulu												
2	Domex: Nato mariyu Domex to kalisi siggu pakkana pettandi toilet brush pattukondi	Y	Y	Y	Y	Y	2	N	Y	Y	Y	Y	Y
3	Swacha Bharath – Swacha Telangana: Marugudodla nirmanam, Mahilala aatma gowram	Y	Y	Y	Y	Y	2	N	Y	Y	N	Y	Y
4	Vim Gel: Vim gel lo vundi poorthi 100 nimmakayala shakti.	N	N	Y	Y	Y	3	Y	Y	Y	N	Y	N
5	Tata Sky: Deeni pettukovala! ika life jingalala!	Y	N	Y	Y	Y	2	Y	Y	Y	Y	Y	N
6	Lohitha Rice: Saraina Rice yenchukovadam lo ne ellalu gelupu vundi	Y	Y	Y	Y	Y	2	N	Y	Y	Y	N	N
7	Cow & Calf Brand Rice: Aarogyam aanandam kammani ruchula sammelanam	Y	Y	Y	Y	Y	1	N	Y	Y	Y	N	Y
8	CMR shopping mall: Mana pandugalu mana vedukalu, mana samskruti mana sampradaayam, mana CMR	Y	Y	Y	Y	N	2	N	Y	Y	Y	N	Y
9	Tenali Double Horse Urad Dal: <i>Eppudu</i> <i>Icupki 11 cuplu kaadu</i>	Y	N	Y	Y	Y	2	N	N	Y	Y	Y	Y

	<i>12 cupla pindi odugunistundi</i>												
10	Tanishq: Mi inti Lakshmi kosam The VaramahaLakshmi collection. Arna, from Tanishq	Y	Y	Y	Y	—	2	Y	Y	Y	N	N	Y

Table 5: Table marking elements present in selected Telugu advertisements

Hindi Advertisements:

S. No.	Name of the Ad	CS / CU	LS/ FH	DS	VO	TG L	NL U	SubT	MU	ShC	SA	TS	NV
1	Uber: The First Date – Uber Premier crafted for your comfort.	N	Y	Y	Y	Y	2	Y	Y	Y	N	Y	N
2	Ferns N Petals: This Raksha Bandhan #Apnokokareeblyeen	Y	Y	Y	Y	Y	2	Y	Y	Y	N	Y	Y
3	Mom's Magic: Celebrating Teachers – Our guides outside home – This Teachers' Day	Y	Y	Y	N	Y	2	Y	Y	Y	N	Y	Y
4	Saffola Masala Oats: Switch to Saffola Masala Oats.	N	N	N	Y	Y	2	Y	Y	N	NA	Y	N
5	Flipkart: India ka Fashion Capital	N	Y	Y	Y	Y	2	Y	Y	Y	Y	Y	N
6	Maggi: Khushiyon ki Recipe #MomsMAGGI	Y	Y	Y	Y	Y	2	Y	Y	Y	N	Y	Y

7	Kotak811: #IndiaInvited	Y	Y	Y	N	N	2	Y	Y	Y	Y	Y	Y
8	Harpic-10-10: Mission Har Ghar Swachh with Akshay Kumar	N	Y	Y	N	Y	2	Y	Y	Y	Y	Y	Y
9	Fassi: Aj se thoda kam	Y	Y	Y	Y	Y	2	Y	Y	Y	Y	Y	Y
10	Tanishq: Divyam Festive Heritage Collection	Y	Y	N	Y	N	2	N	Y	Y	Y	N	Y

Table 6: Table marking elements present in selected Hindi advertisements

Analysis of the Elements of Telugu and Hindi Audiovisual Advertisements

S.No.	Elements and Signs	Total No. of Ads	Presence of Respective Element
01	Cultural Signs/Customs		YES
	Telugu ads	10	09
	Hindi ads	10	08
02	Lifestyle/Food Habits		YES
	Telugu ads	10	7
	Hindi ads	10	9
03	Dialogues		
	Telugu ads	10	10
	Hindi ads	10	10
04	Voice-Over		YES
	Telugu ads	10	10
	Hindi ads	10	07
05	Tag Line		YES
	Telugu ads	10	08
	Hindi ads	10	08
06	Languages		YES
	Telugu ads	10	02
	Hindi ads	10	02
07	Subtitles		YES

	Telugu ads	10	03
	Hindi ads	10	09
08	Shot Change		YES
	Telugu ads	10	10
	Hindi ads	10	10
09	Music		YES
	Telugu ads	10	10
	Hindi ads	10	10
10	Star Actors/Celebrities		YES
	Telugu ads	10	10
	Hindi ads	10	05

Table 7: Total number of elements in the selected Telugu and Hindi AV Ads

“Each and every element in audio visual conveys a new piece of information” (Newmark 1991 61). From the above table we can clearly see the significance of the elements of audiovisual advertisement. In both the source and the target, the elements need to be considered.

The above table strengthens the argument for multimodal translation of audiovisual advertisements. Audiovisual advertisements have:

1. Dialogues spoken which need be dubbed into other languages (dubbing)
2. Voice-over (voice-over translation)
3. Subtitle (subtitling)
4. Literal text (literal translation)
5. Taglines / disclaimer
6. Number of languages used in advertisements (blends of languages/multiples languages translation)

7. Intertextuality

8. Non-verbal communication

By analysing the above table (Table No: 7) we can clearly see the significance of the presence of elements and signs in an audiovisual advertisement. For a translator it is mandatory to keenly observe the lingual and cultural connotations present within the audiovisual advertisement. The translator needs to cautiously consider elements and signs mentioned in the table while doing multiple modes of translation.

4.8.2 Case Study 2: Mistranslation of the Source

Analysis of Advertisement: No Smoking Ad

Diaz Cintas (2004) opines,

One of the main obstacles in our (AVT) research resides in the duality of media. The message is transmitted audio+visually. In order to be able to appreciate the success or failure of a certain solution, not only do we need to know what is said in the original, but we should also know how it is said and what is being done in the original.(51)

No Tobacco campaign by Rahul Dravid (famous Indian cricketer)

Rahul Dravid: “Let us raise the wall against tobacco.”

An article *Andhra Pradesh Tops South in Smoking at 14 Percent* was published in Deccan Chronicle (January 2018)

Former Captain of team India Rahul Dravid, who is popular as “The Wall” is the brand ambassador for the anti-tobacco campaign in India. But despite the

intensive anti-smoking drive, smoking has not reduced in Andhra Pradesh. Some youngsters are also smoking cigarettes that contain a mixture of tobacco and cannabis says Dr Uma Raju of Greenvally Foundation in Vizag that deals with substance-addicted patients in Vizag city. (Nalla Ram 2018)⁴⁴

The first observation regarding this ad is that the ad was first made in English and perhaps transcreated in Hindi. By observing Rahul Dravid's lip movements, one can conclude that it is the English version of the ad that has been dubbed into major Indian languages.

Translator's Mistranslatability

The role of a translator is to bring the equivalence in the target text while translating the lingual and cultural elements from the source text. If a translator misunderstands the advertisement's lingual and cultural meaning, the translated text will not be connected to the context of the advertisement and will make no sense in the advertisement which may lead to "translators' blunders". Mistranslatability of the translator reflects his/her unprofessionalism, negligent behaviour and most importantly, lack of cultural knowledge. Mistranslatability is unpardonable and against translation ethics. A translator should be cautious enough to bring equivalence through translation of the ST to the TT. Mistranslatability attracts confusion and the message is not conveyed to the viewers and thus the advertisement hinders the advertising strategy, client objectives for the product/service and sales. A translator should be careful to avoid such mistranslatability. It's also the responsibility of the client who should not approve such mistranslatability

⁴⁴<https://www.deccanchronicle.com/nation/current-affairs/240118/andhra-pradesh-tops-south-in-smoking-at-14-per-cent.html>

and cautioning minimizes the failure of the advertising campaign or strategy. Back translation can be one of the best strategies to rectify the mistranslatability of the translator. Mistranslatability damages the image of the client and the translator as well as the product in the market. A mistranslatability of a translator in an advertisement broadcast on television or any medium will remain forever in the public domain and become a laughing stock and an example of the blunders of the product/company/translator.

Source English AV (Duration: 30 Seconds)	Target Hindi AV (Duration: 40 Seconds)
Dialogues: Rahul Dravid: “As a sportsperson I would like to see every Indian healthy and fit.” “Tobacco harms health and fitness.” “All forms of tobacco are dangerous and deadly.” “Please stay away from tobacco, if you want to lead a healthy life.” “I do, so should you.” “Let us raise the wall against tobacco.”	Dialogues: Rahul Dravid: “Ek khiladi ke roop me, mai chaahuungaa ki har Bhaarateey swast aur chust rahe.” “Tambaaku swaast aur tandurusti ko nuksaan pahuchaata hai” “Sabhi Tambaaku padaarth khatarnak aur ghaatak hai” “Agar aap swast aur tandurust rahana chaahte haini, to tambaaku se door rahe!” Mi rahtaahu, aap ko bhi rahnaa chaahiye ...” Observation: Non-synchronization with moving images.
Slogan: Let us raise The Wall against tobacco	Slogan: Aayiye deevaar banker tambaaku ka saamanaa kare



Image 62: Screenshots of No Tobacco campaign ad by Rahul Dravid

Target Ad Translated/Transcreated in Three Versions

Target Telugu AV Version 1 (34Seconds)	Target Telugu AV Version 2 (33Seconds)	Target Telugu AV Version 3 (35Seconds)
Dialogues: Rahul Dravid: “Oka kreeda kaarudi ga prati bhaarateeyudini, aarogyavantamga mariyu dhrudamga choodali	Dialogues: Rahul Dravid: “Slip lo nunchoni nenu nelapaalu cheyakudadu anukuntaanu, yenduku ante adi mottem match dooram aiyelamaa jattu	Dialogues: Rahul Dravid: “Miru baaga batting chestunnapudu run out kaavadam chaala daarunam” “Mi sonta tappidam

anukuntunaanau” “Pogaaku aarogyaanni mariyu patutvaanni naasanam cheestundi” “Pogaaku anni roopaalalonu pramaadakaram mariyu praanantakam” “Oka Aarogya karamina jeevitam gadapaali ante, daya chesi pogaakuku dooram ga vundandi” “Nenu alage chestunaanu kabatti mirukuda alage cheyandi” “Pogaakuku vyatirekamga poraatam chedaam ...” Observation: Non- synchronization	mottam bhaari mulyam chellinchalsi raavachu” “Mi jeevitaanni baligone dhoomapaanam leda pogaaku namalatam valla mi aarogyam nelapaalu chesukokunda ... mirukuda jaagrattaga vundaali” “Chakkaga vundandi, pogaakuku dooram ga vundandi” Observation: Meaning of the text mistranslated. Non-synchronization.	valla kaani, leda mi talli dandrula porapaatu valana kani adi yearpadachu” “Pogaaku miku haani chestundi. Miru pogataagutunaaru ante, mi chuttu vunnamarivokaru kuda pogataagulunnatle.” “Skshemamga vundandi. Pogaakuku dooram ga vundandi ...” “Run out kaavaddu” Observation: Rahul’s lip movements are not in sync with the audio
Slogan: “Let us raise the wall against tobacco.”		
Text on screen: “Let us raise the wall against tobacco.”		

There are two problems in the above advertisement:

1. Lack of synchronization between Rahul’s lip movements and the audio
2. Meaning of the text (mistranslation/blunder)

In the above advertisement, Rahul Dravid says:

Source AV <i>Literal Translation in English:</i>	Target Telugu AV
“When you are batting well, getting run-out is a very sad thing. It could be because of your mistake or because of your parents’ mistake.”	“Miru baaga batting chestunnapudu run out kaavadam chaala daarunam” “Mi sonta tappidam valla kaani, leda mi talli dandrula porapaatu valana kani adi yearpadachu”

The same advertisement has been shown in theatres (before the films begin) and on television for the last three years. The translator has mistranslated the copy of the advertisement. Probably the source advertisement copy might be like this:

“When you are batting well,
getting run-out is a very sad thing.
It could be because of your mistake or
because of your partner’s mistake.”

The phrase “partner’s mistake” was mistranslated as “parents’ mistake”, which makes no sense and is quite confusing to the audiences.

This can be considered a “translation blunder” which reflects the unprofessional, negligent attitude towards translation. Even the advertiser should cross-check with the in-house efficient translator before okaying the translated advertising copy.

Back translation could be a better strategy to minimize the mistakes while translating.

4.8.3 Case Study 3: Cultural Blocker

Analysis of the Advertisement: Gas-O-Fast

The case study examines the problem of cultural blockers in the translated advertisement. Culture-specific references vary from one culture to another and are important to connote the meaning of the visual and language portrayed in the advertisement. Untranslated culture-specific references like food, dress and personality may act as culture blockers in the translated advertisements.

Gas-O-Fast is a Mankind Pharma product which contains active jeera that gives instant relief from acidity, indigestion and gas problems. Gas-O-Fast also comes in various flavours like *Saunf*, *Pudina* and *Ajwain*. The advertisement provides new information about the benefits of the product and builds customer loyalty. Popular veteran Telugu comedian Brahmanandam has endorsed the product and appeared in its TV commercials in Telugu and Hindi languages. Personality symbol “Brahmanandam” has been used to attract immediate attention and capture the target markets. In the Telugu market, the Gas-O-Fast product endorsed by Brahmanandam has been well-received, whereas the Hindi translated advertisement to target the Hindi-speaking states in India has witnessed culture blockers.

The advertiser needs to take proper care in the selection of the celebrity to target the market. Culture-specific references should be given full attention to in order to assess which references can act as culture blockers in the target cultural environment. As dubbing retains the visual as it is, it’s quite difficult to match the source culture-specific

references to the target culture-specific references. The best way is to reshoot the ad with target-specific cultural references.

It's a challenge for the advertiser to invest more money into reshooting the advertisement, but reshooting/remaking has its own advantages as the reshot ad easily connects to the target market without any culture blockers. Better understanding and acceptance of the product through the advertisement leads to revenue generation.

Translated Hindi Advertisement

Brahmanandam appears, enacting the mythological character Bheem, and says,

“Main Bheem hoon”

“Main sab kuch smash kardunga ...”

Then there is a “cut and break” announcement by the director.

With much discomfort, Brahmanandam sits at the dining table. And he is served vada (a south Indian snack).

Brahmanandam pushes away the vada plate and says,

“Yeh nahi ... acidity”

Then he is offered a dosa plate ... and he utters, “... Gas”.



Image 63: Screenshots of Gas-O-Fast ad

Then a pretty lady offers him a pizza ... and his mouth begins to water but then again he groans in pain.

Director: *“Kya comedy karthe ho”*

Brahmanandam: *“Comedy nahi tragedy”*

Voice-over: *“Jab gas aur acidity sathaye toh, Gas-O-Fast asli Jeera hi kaam aaye*

Gas-O-Fast asli Jeera”

With a great burp, Brahmanandam starts eating the snacks served.

“(saambar, vada, burger, pizza) Super food. I will smash it”

Director: *“Sir kya phir se?”*

Source Telugu AV(Duration: 41 Seconds)	Target Hindi AV(Duration: 41 Seconds)
Ad titled: “Acidity ki trajedy ko banaaye comedy”; Gas-O-Fast	Ad titled: “Acidity ki trajedy ko banaaye comedy”; Gas-O-Fast
Dialogues: Brahmanandam: Nenu Bheemudini. Andarini smash chestanu.	Dialogues: Brahmanandam: “Main Bheem hoon”

	“Main sab kuch smash kardunga ...”
Director: “cut, break”	Director: “cut, break”
(With much discomfort, thanks the girls who took the heavy jacket from his hands and helped him. He sits at the dining table. And he is served vada (a south Indian snack). Brahmanandam: hoo...voddu, acidity!! (offered a dosa plate) Haa “Gas” (uttered) Voddu...	(With much discomfort, thanks the girls who took the heavy jacket from his hands and helped him. He sits at the dining table. And he is served vada (a south Indian snack). Brahmanandam: arree baap re... thank you. “Yeh nahiacidity” (offered a dosa plate) “Gas...” (uttered)
Director: (Clapping and laughing) Sabhaash...!! Yenta chakkati comedy vhesaaru...	Director: “Kya comedy karthe ho”
Brahmanandam: Comedy kaadu (tapping on his stomach), trajedy	Brahmanandam: “Comedy nahi tragedy”
Voice-over: yeppudu aite gas ajeerthi inka acidity bhaadistaaya, appudu Gas-O-Fast yokka asaluaina jeelakarra chakkaga panichestundi.	Voice-over: “Jab gas badhazmi aur acidity sathaye toh, Gas-O-Fast asli Jeera hi kaam aaye Gas-O-Fast asli Jeera...”
Brahmanandam: “(burps and looks at food on the dining table saambar, vada, burger, pizza) “Super food. I will smash it”	Brahmanandam: “(food on the dining table saambar, vada, burger, pizza) “Super food. I will smash it”
Director: yenti mallinaa...	Director: “Sir kya phir se?”
Brahmanandam: No, no, no, no, no, edi nijaminaa comedy.	Brahmanandam: “No no is all comedy real happiness”
Observations: culture blocker	Observations: culture blocker

Telugu ad as the source is rare. However, the tag line of the ad is in Hindi. There is no Telugu name given.	Brahmanandam's voice sounds alien in the south and is not synced at some places.
	
Image 64: Screenshots of Gas-O-Fast ad	



Image 65: Screenshot of Gas-O-Fast ad

Brahmanandam: *“No no is baar comedy real happiness”*

Finally, the Mankind Pharma logo appears on the screen.

Brahmanandam is a popular comedian in south India. He is well known for his comic antics, dialogues, acting and expressions. The form of the advertisement is realistic narrative. A humorous style has been adopted for the narrative of the advertisement. The moment the Telugu audience sees Brahmanandam's “Bheema” appearance, it brings laughs without any dialogues, because of the cultural knowledge of Brahmanandam and his body of work as a comedian.



Image 66: Screenshot of Gas-O-Fast ad

On the other hand, in the Hindi advertisement, Brahmanandam may act as a “culture blocker” as the Hindi audience may not be aware of Brahmanandam as a comedian. Though he does the funny act with expressions, a comedian well known in the target region may better set the premise for the narrative of the advertisement.

After the director calls for a break, there is a costume change in the advertisement, whereafter Brahmanandam is seen dressed in south Indian attire – tilak on the forehead, earrings, pearl chain, etc. The attire also acts as a culture blocker.

S. No.	Advertisement	Culture Blocker	
		Telugu Ad	Hindi Ad
1	Brahmanandam as a celebrity for Gas-O-Fast product endorsement	No	Yes
2	Brahmanandam’s dress/attire	No	Yes
3	Food items served	No	Yes (Hindi speakers are familiar with idly and dosa but they are not considered local dishes)

Brahmanandam is served south Indian snacks – dosa with sambar and chutneys on a green banana leaf and vada with sambar and chutneys on a green banana leaf. The food served to Brahmanandam in the advertisement also acts as a culture blocker (though idly and dosa are familiar dishes all over India, they are definitely not a local food for north Indians) for the Hindi-speaking audience. Meanwhile, the same food is familiar to the Telugu audience and there are no culture blockers.

The above table portrays that Brahmanandam’s celebrity stature and attire along with the food shown in the ad are considered culture blockers in the dubbed Hindi advertisement. It should be emphasized here that the celebrity/brand ambassador may also act as a culture blocker like the verbal or non-verbal signs of an advertisement. The translators are helpless in this regard and it is an impossible task for them to break the culture blocker. This can be regarded as “persona untranslatability”.

4.8.4 Case Study 4: Localization

Analysis of the Ad: Manappuram Gold Loan

Lisa(1998) opines that

Localization is a process where the product is introduced into the market through various media and make it quite suitable to locale linguistically and culturally (3)

... Localization is the preparation of a product for a new locale. A locale is a set of linguistic, economic, and cultural parameters for the end use of the product.

(121)

Localization, language and culture are some of the issues explored in this case study. It also examines the effect of different celebrity endorsements for different regions. It is important to address the localization problem, as language and cultural untranslatability and false credibility of a celebrity may lead to a poor advertising campaign and poor brand recall as well.

The main objective of the case study is to examine the “localization” strategy implemented by Manappuram Finance Limited. This case study analyses how the company has successfully used different brand ambassadors for various regions and effectively built a strong customer base and brand recall through advertising.

Manappuram Gold Loan is one of the business segments of Manappuram Finance Limited. It's one of the leading gold loan companies of India. The company was founded by V.C. Padmanabhan in Thrissur, Kerala. The company has 3293 branches all over India with 1.93 million customers. The brand image and visibility of the company has been enhanced through endorsements by top celebrities from all regions of India. Celebrities like Venkatesh, Akshay Kumar, Puneeth Kumar, Mohanlal, Vikram, Uttam Mohanty, Mithun Chakraborty and Sachin Khedekar have endorsed the Manappuram brand and increased the brand equity. Their association with the company has led to strong recall of the brand name. The company's tag line is “Energising Gold, Empowering People”.

Manappuram Gold Loan service deals with giving loan or instant cash against gold ornaments and jewellery deposits.

Manappuram Gold Loan service is targeted towards various regions all over the country. Language and culture were barriers in advertising their service all over India. The major

problem faced by the company was how to localize the business service through advertising in this multilingual country. The Manappuram Gold Loan TV commercial has been aired in various languages like Telugu, Hindi, Marathi, Kannada, Tamil, Malayalam, Bengali and Oriya.

According to Geoffrey Samuelsson-Brown:

“In the “Localisation” process according to the research analysis on the ad the emphasis should be three main important things

1. it is suitable for the intended market,
2. terminology reflects what is in current use, and
3. the language used is pitched at the right level”.(Geoffrey Samuelsson-Brown2010 31)

Source Hindi AV (Duration: 31 Seconds)	Target Telugu AV (Duration: 45 Seconds)
Voice-over: Ye buddhu raam ki hi kahaani, Jab ghar aayi tangi pareshaani, Kis kea age haat pehalaayi...! Sochaatha sochaatha neendh aayi... Tab sapne me papa aaye... Kaan keech kar ye samjhaaye, Chalo beta buddhu Raam...	Voice-over: O moddu Shivaiah di kadha andi... Intiki occhindi dabbu ebbandi... Yavvari mundu cheyi chaachaali... Chinta manasunu nidra munchindi... Aatani nidralo tandre vachhae... Chevi melipetti chakkaga cheppe... Vinaraa nuvvu moddu Shivaiah...
Father: (voice change, lip sync) Jab ghar me padaa hai sonaa... Tab kaa hi ko ronaa...	Father: (voice change, poor lip sync) “Mana intane vundaga bangaaram, yenduku nee kaa vichaaram”

	Paata mitrudu manakunnadu... Ventane velli vaadini choodu...
Voice-over: Bhole na paisa rang ke sonaa...tho minute me kaam hi honaa...(voice not clear)	Voice-over: Bangaaram vunchi dabbu techukoo...chinta teerunu nimishaallo...
Akshay Kumar: “Manappuram Gold Loan. Ab life banaaye aasaan.”(lip synchronization)	Venkatesh: (voice change) “Manappuram Gold Loan. Ab life banaaye aasaan.”(no lip synchronization)
No voice-over	Voice-over: “Mana intane vundaga bangaaram, yenduku nee kaa vichaaram”



Image 67: Manappuram Gold Loan ad (Google)

Gambier and Henrik Gottlib (2001) writes, “The different modes of language transfer in audiovisual media and localization in multimedia make it clear that translation does not end with ‘text’ but with delivery (XIX)”. Localization of a product advantages internalization (preparation of product material or text which can be easily translated into

various languages). The company has advertised its service all across India but not restricted its advertisements to the dominant languages Hindi and English, but rather the company has chosen the strategy to hit specific regional markets through regional TV advertising. The company hasn't simply dubbed the commercials, but rather it has made eight separate commercials, each in a different language. This is how the localization problem of language and culture has been addressed. The company has strategically chosen eight different brand ambassadors to bring credibility to the service and to address the localization problem to achieve a strong brand recall. The company's TV advertising budget might have increased tremendously, but the strategy has worked very well and led to strong brand equity, brand recall and brand loyalty. This has led to a strong customer base, and thus the company has reaped huge profits and remained one of the leading gold loan companies of India.

In all eight Manappuram Gold Loan television commercials, the advertising copy and narrative are the same, but with minor yet significant variations relevant to language and culture within the ads.

In Telugu AV

Venkatesh's character's name: Moddhu Shivaiah

Venkatesh's dad (old character): The attire emphasizes Telugu culture.

In Hindi AV

Akshay Kumar's character's name: Buddhu Ram

Akshay Kumar (playing an old man): The attire emphasizes north Indian culture.

The voice, slogan, tag line and jingle

All advertisements have lip synchrony.

Evaluation and Outcomes

1. Localized the advertisement for the service by remaking it in different languages for different regions
2. Increased the credibility of the product through effective region-specific brand ambassadors
3. Increased brand equity, brand recall and brand loyalty

4.8.5 Case Study 5: Celebrity Endorsements Analysis of Advertisement: Just Dial

This case study explores celebrity endorsements and their impact on product/service promotion through advertising. It examines the significance of “celebrity-specific reference” in the process of translation of TV advertisements.

“Celebrity-specific references” act as serious parameters for the audiovisual translation of TV advertisements. Every celebrity has their own identity and individual style. Celebrities come from different fields such as film, television, theatre, sports, games and music. Every celebrity garners a fan base through their persona. A celebrity’s persona is portrayed through gestures, acting, dialogue delivery, words, diction and tone, and celebrity-specific references.

Celebrity-specific references act like culture-specific references. Most celebrity-specific references need to be translated effectively in TV advertisements, otherwise they may act as blockers and fail to harness the credibility of the celebrities.

Just Dial has introduced the JD app for android users. The unique selling point of the app is that this one app is the master of all apps, and there is no need for various apps after installing it. The JD app is powered to deliver various app services.

About Just Dial Limited

Just Dial Limited is India's No. 1 Local Search engine that provides local search related services to users across India through multiple platforms such as website, mobile website, Apps (Android, iOS, Windows), over the telephone (voice, pan India number 8888888888) and text (SMS). Justdial has also initiated "Search Plus" services for its users. These services aim at making several day-to-day tasks conveniently actionable and accessible to users through one App. By doing so, it has transitioned from being purely a provider of local search and related information to being an enabler of such transactions. Justdial has also recently launched JD Omni, an end-to-end business management solution for SMEs, through which it intends to transition thousands of SMEs to efficiently run their business online and have adequate online presence via their own website and mobile site.

Justdial's Mission

To provide fast, free, reliable and comprehensive information to our users and connect buyers to sellers. (Web Just Dial)⁴⁵

⁴⁵ <https://www.justdial.com/cms/overview?xid=>

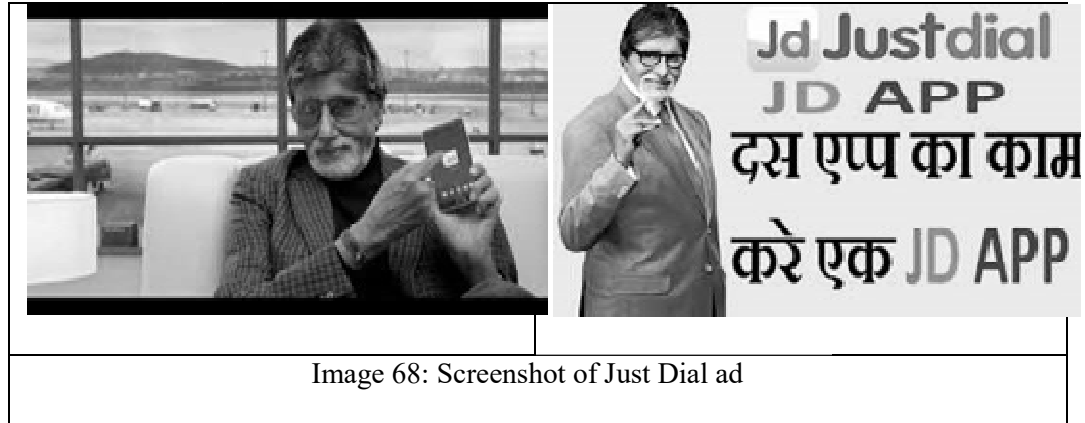


Image 68: Screenshot of Just Dial ad

Source Hindi AV(Duration: 45 Seconds)	Target Telugu AV(Duration: 49 Seconds)
Young Boy: (sitting next to Amitabh Bachchan who is disturbed by the app notification pop-up sounds from his mobile) Sorry, Sir woh, app notifications, you know...	Young Boy: (sitting next to Amitabh Bachchan who is disturbed by the app notification pop-up sounds from his mobile) Sorry, Sir! Adee, app notifications, you know...
Amitabh: No, I don't know... Phone do...do...	Amitabh: No, I don't know... Phone evvu...evvu...
Young Boy: Ok, Sir. (Amitabh uninstalls the apps from the boy's mobile without his consent)	Young Boy: Ok... (Amitabh uninstalls the apps from the boy's mobile without his consent)
Young Boy: (worried)aah...Sir... Sir, mere Apps...	Young Boy: (worried) Sir enduku alaa...Sir, na Apps...
Amitabh: Jab das app ka kaam ek JD app kasaktaahai... Why have so many...! Shopping, restaurants, movies, doctors, travel, hotels, grocery, bill payments JD pe available hai...(voice not clear)	Amitabh: Assalu <i>ten</i> aaps pani oka JD app chestunte...why have so many... Shopping, restaurants, movies, doctors, travel, hotels, grocery, bill payments JD lo anni vunnai.

Tho edhar vudhar jaaneke kyo jaroorath hi... JD pe aayiye ga... (lip sync)	Mari ekkada akkada velle avasaram yenti... JD ki randi...(No lip sync with voice heard)
	
Image 69: Screenshot of Just Dial ad	

During dubbing, the celebrity's voice, tone, dialogue delivery, gestures, mannerisms are very important to portray their persona. If a celebrity endorsement for a product in one language is getting translated in another language, the translator/agency should be aware of the celebrity-specific references to bring the celebrity's persona to the screen.

If the celebrity's tone and diction are different but their gestures remain the same in the translated ad, the ad seems non-synchronous, and both the celebrity and the product lose their credibility.

The Just Dial TV advertisement promotes its service through Amitabh Bachchan. Amitabh is well known for his unique voice which is a deep, rich baritone. In the Just Dial ad, Amitabh's voice, tone and diction has been maintained in the target advertisement which was made in Telugu. This can be seen as a strategy to harness the credibility of the

celebrity. Either Amitabh did the voice acting himself or a voice actor mimicked the voice of Amitabh Bachchan to give credibility to the target ad.

Celebrity-specific references through intertextuality, dialogue, gestures, dance, performance, etc. need to be considered as significant elements for translation of TV advertisements. Celebrities or brand ambassadors of a product/service come with a set of linguistic and cultural parameters, due to which the local/global market can easily understand or relate to their attitudes and beliefs and get easily persuaded to purchase the product.

4.8.6 Case Study 6: Transcreation – Subtitling Analysis of Advertisement: Parle-G Ad

Any commercial film (feature film) which has to be translated from one language to another is either dubbed or subtitled. In rare cases dubbing and SDH and audio description (for the blind) are done.

But the case of advertisement translation (short duration, less than 1 minute) is completely different from that of film translation.

Transcreation is “translation + creation”.

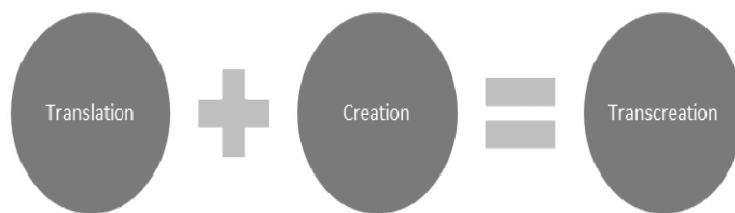


Figure 5: Translation + Creation = Transcreation

Elena Di Giovanni (2008) in her essay opines the origin of the term “Transcreation” goes back to the distant past when it was used to describe techniques of creative translation of sacred Indian texts from Sanskrit⁴⁶ (Giovanni2008 33).

Transcreation: “Transcreation is a term used chiefly by advertising and marketing professionals to refer to the process of adapting a message from one language to another, while maintaining its intent style, tone and context”...

Transcreation or Creative Translation is often used for multimedia projects directed towards one or more target language markets. (Giovanni2008 38)

The case study examines the transcreation process in the subtitling process in the Parle-G advertisement campaign. The Parle-G product reinforced its brand values and beliefs across India through the ad campaign in various languages. The advertisement makers used subtitling as a major strategy to disseminate the message and broke the language barrier by using subtitling in English for Hindi and dubbed languages.

Traditionally, only those signs belonging to the five acoustic codes of the audiovisual text (linguistic, paralinguistic, musical, special effects and sound provenance) have been localised via dubbing/voice-over and subtitling. However, nowadays, images (icons, indices and symbols), lighting, movement (kinesic signs), type of shots, can also be manipulated in order to shape a domesticated product that, allegedly, satisfies a specific target audience. Examples of

⁴⁶Di Giovanni, E. (2008). “Translations, Transcreations and Transrepresentations of India in the Italian Media”, *In Meta: Translators’ Journal*. 53 (1). 26-43. Available at: <http://id.erudit.org/iderudit/017972ar> (accessed 20 August 2016).

transcreation are also ground in the localisation of commercials for TV and internet, as well as in cartoons. (Chaume 201896)

Parle-G has spent nearly 30 crore rupees on #YouAreMyParleG advertising campaign across all print, television, digital and outdoor advertising. The campaign was conceptualized by Taproot Dentsu creative agency. Parle-G has started #YouAreMyParleG campaign with five new ad films. One among them is about the relationship between a daughter and her father.

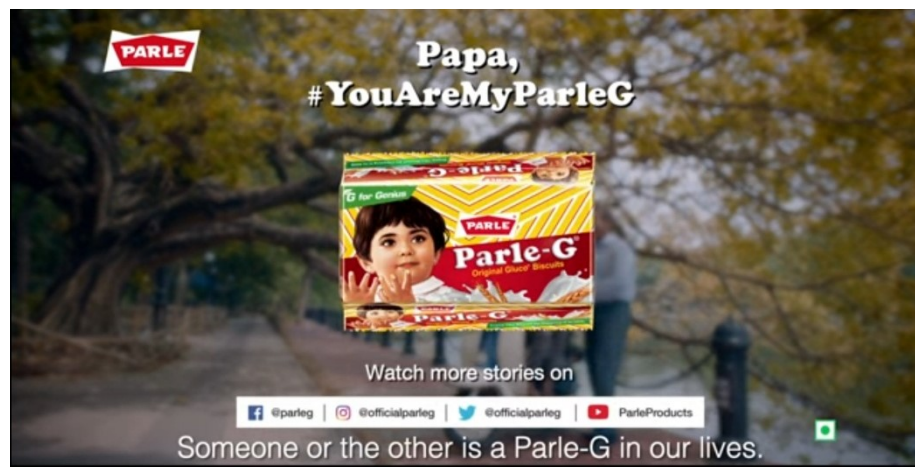


Image 70: Screenshot of Parle-Gad

Subtitles of the Tag Line “Dear Papa, You Are My Parle-G” from the Parle-G Ad

Dubbed and Subtitled in Various Languages

Dear Papa, you are my Parle-G.
 Dear Kaka, you are my Parle-G.
 Dear roomie, you are my Parle-G.
 Dear Sir, you are my Parle-G.
 My neighbour, you are my Parle-G.
 Dear Ma'am, you are my Parle-G.

Papa, You Are My Parle-G explores the daughter-father relationship and their bond is shown metaphorically with Parle-G. The young protagonist of the ad remembers her past and conveys her nostalgic emotional connection with her father and the crucial role of Parle-G in their bonding. The advertisement was initially made in Hindi and later dubbed into Telugu, Kannada, Malayalam, Tamil, Marathi, Bengali and Punjabi. The duration of the original advertising film (2 minutes and 29 seconds) has been maintained in all the languages. All versions of the advertising film have been subtitled in English.

As the daughter, the protagonist, shows the

Hindi: “Bol Meri Machili Kitna Paani”

Telugu: “Chamma chakka ... charadesi mogga”

Telugu: “Nana, nenu meelo ammanu chusanu”

Telugu subtitle: “Papa” is not replaced in the target language Telugu with “Nanna” as it is in other languages with the word for father.

Tamil: Appa

Bengali: Bapi

Kannada: Appa

Marathi: Baba

Punjabi: Papa

Malayalam: Achchhan

“Papa, I have seen motherly love in you.”

Product: Parle-G Campaign: You are my Parle-G – Father and Daughter

Source Advertisement:

Source/Target	Dialogue/Content	Subtitling	Voice-Over	Text Appearing on Screen	Campaign Tag Line
Source	Yes (in Hindi language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)

S.No	Region	Dubbing Dialogue/Content	Subtitling	Voice-Over	Text Appearing on Screen	Campaign Tag Line
1	Andhra Pradesh Telangana	Yes (in Telugu language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)
2	Tamil Nadu	Yes (in Tamil language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)
3	Karnataka	Yes (in Kannada language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)
4	Kerala	Yes (in Malayalam language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)
5	Maharashtra	Yes (in Marathi language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)
6	West Bengal	Yes (in Bengali language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)
7	Punjab	Yes (in Punjabi language)	Yes (in English language)	Yes	Yes (in English language)	You are my Parle-G (English text)

Target Advertisements:

Source Advertisement Hindi	papa maine aap mein maa baste dekha Subtitle: Papa, I have seen motherly love in you	
Target Advertisements		
Telugu	Subtitle: Papa, I have seen motherly love in you	Nana I have seen motherly love in you
Tamil	Subtitle: Papa, I have seen motherly love in you	Appa I have seen motherly love in you
Bengali	Subtitle: Papa, I have seen motherly love in you	Bapi I have seen motherly love in you
Kannada	Subtitle: Papa, I have seen motherly love in you	Appa I have seen motherly love in you
Marathi	Subtitle: Papa, I have seen motherly love in you	Baba I have seen motherly love in you
Punjabi	Subtitle: Papa, I have seen motherly love in you	Papa I have seen motherly love in you
Malayalam	Subtitle: Papa, I have seen motherly love in you	Achchhan I have seen motherly love in you
Slogan: #YouAreMyParleG campaign		
 Image 71: Screenshot of Parle-Gad		

Source Hindi AV (Duration: 2 Mins 29 Secs)	Subtitles (English)
“Abhi abhi jo ek lamha gujar gaya”	The moment that just went by
“Woh ungli pakad ke”	Took hold of my finger
“mujhe bachpan tak legaya”	And led me all the way back to my childhood
Maa kya hothi mujhe yaad nahi	I don't know what Momma means
Par papa ... maine appko meri maa bannte dekha hai	But Papa ... I've seen you become my mother
Superhero ko suii se dar se huwa dekha	I have seen my superhero cringe on seeing a needle
Dhoop mein mujpe chaav banthe dekha	I've seen you become my shade from the sun
chhotte mere ganto ulajathe dekha	I've seen you tie yourself in knots over my plaits
Aur gaalo pe	And, on my face
Hasee pherthe huye dekha hai	I have seen you weave a garland of smiles
Jali huyi roti pe bhi hak jatate huye dekha	I have seen you praise even my half-burnt cooking
papa maine aap mein maa baste dekha	Papa ... I have seen motherly love in you
Toh chale ...	Let's go...
Kaha	Where?
Drive pe ...	On a drive?
Papa woh nahi ... yeh	Dad ... not that ... this one.
Song: ... <i>is dor ko kabhi bhi ... chootne na du</i> <i>Ek aur jiske main hoon ek</i>	No subtitles
Ab maine bhi yeh socha hai	Which is why I've decided
appki sangh mein lo door, haath pakad ke chalna hai	I'll hold your hand and walk the distance

Mere waqt mein aapka	And give back to you
hissa wapas aapko karna hai	Your share of the time you've given me
Kyun ki maine appko papa	Because, Papa ...
mere Parle-G bannte hai dekha	I have seen you become my Parle-G
Voice over: Hum sabhi ke zindagi mein koyi na koyi Parle-G hai	Someone or the other is a Parle-G in our lives
Toh aap kise kahoge, You are my Parle-G	Who would you tell, "YouAreMyParleG"?
Target Telugu AV (Duration: 2 Mins 29Secs)	Subtitles (English)
Meeru nadaka nerpina kaalu	You've taught me to walk
Eppudu mi nundi dooranaga nadusthunnayi	And now I'm walking away from you
Amma ela untundho gurthu ledhu kaani	I don't remember how mom looks,
naaku amma nanna mere avatam chusanu	But I've seen you become both my mother and father
Oka superhero soodhiki bayapatam chusanu	I have seen my superhero cringe on seeing a needle
Yenda lo na needa mere avadam chusanu	I've seen you become my shade from the sun
Na jada toh meeru padma jagadam chusanu	I've seen you tie yourself in knots over my plaits
na mukham pa	And on my face
chiru navvunu diddatam chusanu	I have seen you weave a garland of smiles
na kitchen disasters ni kooda kammaga thintam chusanu	I've seen you even relish my kitchen disasters
Nana, meelo ammanu chusanu	Papa ... I have seen motherly love in you
Ledhama	Let's go ...
Ekkadik	Where?
Drive ki	On a drive?
Non-diegetic sound: "Nanaa ..."	Dad ... not that ... this one.

“Nana Nana adhi kadhu ... Please”	
Song voice-over: <i>Mana bandhame vaka sandramai</i> <i>Tharagiponidhi</i> <i>Aaa keratame neevaithe theerame nenu</i>	<i>No subtitles given</i>
assalu naaku anipisthunnadi	Which is why I’ve decided
inka meeru natho enno adugulu veyinchali	We need to do much more together
Me chey pattukoni entho dooram vellali	I’ll hold your hand and walk the distance
meeru chesina thyagaalanni	And give back to you [shot change]
“meeru thirigi pondhali”	Your share of the time you’ve given me
Endukante Nanna	Because, Papa
nenu mimalni na Parle-G avadam chusanu	I have seen you become my Parle-G
manandhari jeevithamlo evaro vaka Parle-G untaru	Someone or the other is a Parle-G in our lives
mana meeru evarito antaru “YouAreMyParleG”?	Who would you tell, “YouAreMyParleG”?

Subtitling is quite cheap. It is gaining popularity as more and more companies are seeking to create advertisements in different languages for different markets to enhance the possibility of making new customer connections. Subtitling and closed captioning have made it possible for an advertiser to communicate with the global audience, including people with hearing impairment. As television is giving way to smartphones, tablets and video-streaming platforms, the advertisers who spend a huge sum on digital advertisements are using subtitling to increase brand loyalty and brand equity.

A source advertisement is dubbed into many languages and the same advertisement is subtitled and made available for television and other media. If there are any changes made in the target advertisements, the translator must not forget to make corresponding

changes in the subtitling as well. The source subtitles won't fit the translated ad and will confuse the audiences if there are any language and culture changes in the advertisement narrative.

In subtitling, which is considered a type of vulnerable translation (Diaz Cintas 2004) subject to the ruthless judgement of the audience, at least one-third of the original dialogues are lost and as Marti Ferriol (2010) demonstrated, we can find as many domesticated (adapted) translation strategies there as we can find in a dubbing script. (Chaume 2018 100)

If subtitles from the source advertisement are inserted as they are in the target advertisement, blunders can happen. The sentence structure needs to be simple and precise, conveying the idea effectively. Complex sentences in subtitles or wordy subtitles make it hard or even impossible for the audience to read the content while watching the visuals.

“Aa rotte ela icchay ...” (It was not translated in the subtitles. The untranslated disclaimer was shown on the screen in very small font.)

This ad film is based on a real-life story by Debjani Chunder from Howrah. Share your #YouAreMyParleG story and it could be our next film. (Text appeared on the screen in the end visual of the ParleG ad)

The ad urges the audience to participate or promote on social media. The English text may be a hindrance and may remain unread by the non-English-speaking audience.

The Importance of Disclaimers

1. The advertisers request the audience to share their Parle-G story mentioning #YouAreMyParleG on social media.
2. Social media users are segregated based on language. They have successfully adapted to technology and the platform, but yet language is a problem.
3. Subtitling the disclaimers may enable more viewers to participate by sharing their stories, which in turn will enable the analysis of the audience's loyal connection to the brand.

4.8.7 Case Study 7: Cultural Untranslatability

Analysis of Advertisement: Amazon Ad

This case study examines the issues of cultural untranslatability in the Amazon advertisement. The translator needs to be a “cultural mediator” and “cultural interpreter” while translating audiovisual advertisements to avoid cultural blunders and address cultural untranslatability.

George Steiner (1957) points out, “The translator is a bilingual mediating agent between monolingual communication participants in two different language communities” (45). “A cultural interpreter is someone from a particular culture who assists a service provider and their client to understand each other. The focus is on effective communication and

understanding between the service provider and client while respecting the client's culture and language needs.”⁴⁷

Ritva Leppihalme (1997), noting cultural bumps, writes that the modern scholar or modern translator effectively understands the cultural and situational contexts as well as the overall text itself. And she also stresses that “every text occurs for a purpose in the given situation in a given culture in a world and each has a specific function and an audience of its own” (3). The cultural meanings and contexts emanate from the linguistic material, character's dress/attire, dialogue, intertextuality, character's persona, lifestyle, gestures, etc. of a particular geographical location, and they vary from location to location and region to region across the globe. As language and culture are intertwined, the translator should have command over the language and culture of both the source text and the target text.

The Amazon advertisement opens with the visual of a father and son playing. The father accidentally breaks a photo frame. Then the kid says to his father, “Dad, we can order online.”

While translating into the target language that is Telugu:

Hindi ad – kid: *“Papa online manga lenga na”*

Telugu ad – kid: *“Kona vachhunu nuvvu online lo”*

In the Telugu translation, the kid says to his dad, *“kona vachhunu nuvvu online lo”*. If we do a back translation of the same in Hindi, it reads: *“kareed sakte tum online mein”*

⁴⁷<http://www.kwmc.on.ca/services/cis.html>

Culturally in Indian families, the father and mother are given due respect while talking or conversing with them. Addressing father singular (in context of Telugu language parents and elders are addressed with respect in plural as ‘meeru’) can be considered as rude behaviour. It’s against the culture. The Telugu translation has been done very badly, in which the kid refers to his dad as “*Nuvvu*” (in Hindi the meaning of the word is “*Tum*”, a pronoun which is used for people who are either younger than the speaker or in the same age group). And there is no prefix of “Nana”.

Probably some mistranslation happened here. Probably it should have been “Konvachunu nana, online lo” or maybe “Nana” was mistranslated/wrongly dubbed as “*nuvvu*”.

S. No.	Hindi Ad	Telugu Ad
1	Kid: Papa online manga lenga na	Kid: Kona vachhunu nuvvu online lo
2	Father: Online mein zig zig	Father: Online lo zig zig ekkuva
3	Kid: Zig zig zig zig nahi click click click click	Kid: Zig zig zig zig nahi click click click click
	Kid: Apni dukaan papa apni dukaan Amazon hai na, apni dukaan	Kid: Mana dookanaam, nanna mana dukanaam Amazon ante mana dukanaam

In colloquial language “Konavachunu” is rarely spoken, but rather it is spoken as “Konnochhu”.

Culture-specific references and colloquial language usage need to be treated with care, otherwise the advertisement acts as a culture blocker. Moreover, people won’t connect with the advertisement, and it may fuel anger among parents for encouraging the kids to address the elders as “*nuvvu*”.

The father says to the kid in the target Telugu advertisement, “*Online lo zig zig ekkuva.*”

Kid (singing): “*Zig zig ... zig zig nahi*” “*click click ... click click*”

(And the kid taps the Amazon app icon on the smartphone.)

The phrase “zig zig” has not been translated, and the translated ad retains the phrase as is.

In Hindi, “zig zig” is a phrase which connotes “difficult”. “Zig zig zig zig” complements the next rhyming word “click click click click”. It goes well within the source advertisement.

The meaning goes like this: There is no difficulty in buying things online; it’s just a simple click on the Amazon app.

“Online lo zig zig ekkuva” – the “zig zig” phrase has been left untranslated which can also lead to confusion. The audience may not understand the connotation. The problem is “zig zig” is a cultural phrase used in the Hindi language. There is no phrase that has equal meaning. There are words which can address the meaning of the phrase. But the translator hasn’t used those other words, as they might have felt the other words would not rhyme with “click click”. The translator needs to be very cautious while retaining cultural phrases as they may also act as culture blockers. Dubbing creates problems as the visual remains the same, and the editor needs to match the Telugu words with the lip movements.

Kid: “*Mana dookanaam, nanna mana dukanaam*”

“*Amazon ante mana dukanaam*”

Here the kid uses the word “Nanna” instead of “Nana” (problem with pronunciation and spelling). This clearly explains the problem of pronouncing the words incorrectly during dubbing.

While dubbing a translated script, the voice artists need to take care to pronounce and enunciate the words correctly in the target language and culture, otherwise the dubbing looks very awkward and loses credibility.

Pronunciation/phonetics of the target language should be maintained while dubbing or remaking.

In the same advertisement, a young couple does garba, the Gujarati folk dance. The young man sings to the girl to choose whatever she wants on the Amazon app.

Both of them are dressed for garba. They dance the garba. Garba is a form of folk dance and music from the state of Gujarat. In the target advertisement, the young guy is seen singing in Telugu while dancing garba in the garba dress.

The garba dress and dance form can be considered culture-specific references and may act as culture blockers.

The obligation to retain the same visuals in the translated commercial had to lead to the culture-specific reference problem.

Near the end of the advertisement the voice-over announces,

“Mana Namakkam”

“Mana Dukaanam”

“Eppude Amazon app ni download chesukondi”

At the end of the advertisement, the brand logo of Amazon.in appears on the screen with the tag line text “India’s largest online store*”. The asterisk points to a disclaimer: “As per the research of an independent agency”. The text on the screen is not translated into the target language.

Amazon.in – Aur Dikhao

S. No.	Hindi Ad	Telugu Ad
1	Aaj Karwachouth Hai	Kid: Kona vachhunu nuvvu online lo

In this ad, as the husband opens the fridge door, the wife says, “Aaj Karwachouth Hai”.

In the target advertisement, “Aaj Karwachouth Hai” has been translated as “E roju Karwa Chouth”.

Karwachouth is a culture-specific reference. It is a north Indian festival, on the day of which the wives fast for the entire day and do puja for the safety and prosperity of their husbands.

The translator has retained the word “Karwachouth” in the translated advertisement and this can be considered a culture blocker.

S. No.	Hindi Ad	Telugu Ad
1	Hindustan dil kahtha hai “Aur Dhikao Aur Dhikao”	Baratha deshapu manase palike inka chupay ... inkastha chupay
S. No.	Hindi Ad	Telugu Ad
1	Aur Dhikao Aur Dhikao	Inka Chupay Inka Chupay

“Amazon.in – Aur Dikhao” is a successful advertising campaign. It has built the brand with great revenue generation. The campaign tries to showcase the Indian customer’s nature of “Aur Dikhao” (show more), while hinting at the lakhs of products available online on Amazon.in.

The translator has translated the campaign anthem “Aur Dikhao” as “Inka Chupay”. This could be a translation problem as Telugu speakers never say “Inka Chupay”. They generally use the phrase “Inka Chupinchu” or “Inka Chupiyyi”, instead.

Probably the translator has mistranslated the word “Inka Chupīyy” as “Inka Chupay” or misdubbed the word “Inka Chupiyy” as “Inka Chupay”.

The translator and the advertiser need to be very careful while translating the campaign anthem as a mistranslation may affect the entire campaign.

Amazon.in – Apni Dukaan

“Amazon.in – Apni Dukaan” is another advertising campaign where the advertiser stresses that the Amazon.in online store is used as “Apni Dukaan” (our store/everyone’s store) even in new cities.

The campaign mainly targets rural people, who are accustomed to buying things at the local shops, and tries to convince them to switch over to online shopping.

The translator has strategically replaced and translated “Apni Dukaan” as “Mana Angadi” in the target. “Ängadi” is a colloquial word preferred in villages over the word “Dukanaam”. The translator has used the equivalent word which fitted the advertising campaign.

As the advertisement ends the voice-over states,

“Teliyani voorlo” – “Mana Anagadi” (In unknown villages – Our Shop)

But text appears behind the Amazon logo as:

“Teliyani voorlu” – “Mana Anagadi” (Unknown villages – Our shop)

“Teliyani voorlu” subtitle text won’t match with the voice-over “Teliyani Voorlo”

It’s a clear case of a grammatical mistake by the translator. The translator needs to pay attention and recheck the voice-over with the text appearing on the screen. Some of these language mistakes should not be repeated. These kinds of mistakes result in unprofessional, negligent translation.

Even the advertiser who gives the clearance for the advertisement translation copy also needs to be blamed. The advertiser needs to have an in-house translator who can check the copy to ensure it is a proper translation without any grammatical mistakes.

4.8.8 Case Study 8: Multiple Modes of Subtitling Source and Target Advertisements

In the globalized world, the expansion of the volume of audiovisual products across the globe has increased the subtitling business through traditional interlingual subtitling, intralingual subtitling as well as subtitling in the same language which is transliterated in another language. On the rapid expansion of subtitling for the audiovisual industry, Perego and Bruti(2015) remark that,

The proliferation of audio visual media the need to access original versions of AV products as soon as possible and the new acquired flexibility of dubbing countries

have recently led to an increase in the volume and nature of the activity (Perego and Bruti 2015 1)

The case study explores the multiples modes of subtitling in an audiovisual advertisement, mainly emphasizing the transliteration of the target subtitle text.

The English transliteration of subtitles in the same language is gaining favor and most of the advertisers are adapting.

According to Geoffrey Samuelsson-Brown (2010)⁴⁸:

“The translator should be able to produce a text that reads well, while echoing the tone and style of the original – as if the original author were writing in the target language (6).

Being bilingual does not necessarily include the ability to interpret or translate. This requires additional skills in order to transfer concepts between languages (27).

To understand a language properly and to translate it successfully, you must keep up with cultural change (Samuelsson-Brown 2010 30).”

Samuelsson-Brown (2010) also explains issues in translation like CultureShocks (32), Stereotypes⁴⁹ (34) and “Quality Gap (41)”⁵⁰.

Source Text Difficulties

⁴⁸Samuelsson-Brown, Geoffrey. *A Practical Guide for Translators*. Multilingual Matters, 2010.

⁴⁹ Language reflects culture, and the translator must understand cultural and stereotypical ways to reproduce the meaning of the source text.

⁵⁰ A quality gap arises when the project manager does not understand what the client considers to be important to the translation process (choice of elements to be considered for translation).

	Same Language Subtitling	Subtitling	Dubbing	Text Translation	Transliteration	Text on Screen Translation
Kotak Mahindra (Target: Telugu)	Yes	Yes	Yes	Yes	No	Yes
Colgate Active Salt Dubbed	No	Yes	No	Yes	Yes	Yes

Kotak 811 Ad Starring Ranveer Singh:

Source Hindi AV (Duration: 30 Seconds, 65 Words)	Target Telugu AV (Duration: 19 Seconds, 40 Words)
“Log aapki kamaai hui kushiiyon ko bhi judge karte hain ...”	“janam, miru sampaadinchukunna santoshaalni kuda gamanistuvuntaaru.”
“Lottery lagi hai kya?”	Lottery tagilinda?
Iss umar mai bhi itna style?	“Hmm ... bonus vachi vuntundile ...!!”
“Hmm ... bonus mila hoga!!	yela nachaa cheppedi veelaki
Itni kamayi hai kya iski?” (NV expression)	Edi Kotak 811 prapamcham”
“Ab kaise samjhayein ...”	Ekkada 3.5% vaddi ki badulu 6% varaku labhistundi
Yeh hai Kotak 811 ki duniya ...”	Eka mi adanapu sampadana ni meerem chesukuntaaroo mi istam. Meem maatram adagam
jaha interest 3.5% ke bajaye 6% tak milta hai	
Ab aap apni extra kamaayo ka jo chaahe kijiye ... Hum judge nahi karte ...	
Kotak 811	

Same language subtitling can be seen in the source and target advertisements of Kotak 811. In the source advertisement, we see same language subtitling in Hindi transliterated in English. In the target advertisement, we see same language subtitling in Telugu written in Telugu script.

In both the source and the target advertisements, the product benefits appear on the screen as text in the English language. The intertextuality – sign reading “811 is for everyone” which is key information – remained in English in both the source and the target advertisements.

Screenshots of the Source and Target Advertisements in Hindi and Telugu



Image 72: Screenshot from Kotak 811 ad

Same language subtitling transliterated in English for Hindi lines (source advertisement)

Kotak 811 ad – Hindi



Image 73: Screenshot from Kotak 811 ad

Same language subtitling in Telugu for Telugu lines (target advertisement) –Kotak 811ad – Telugu



Image 74: Screenshot from Kotak 811ad

Same language subtitling in English for English lines (source ad)–**Kotak 811 – Hindi**

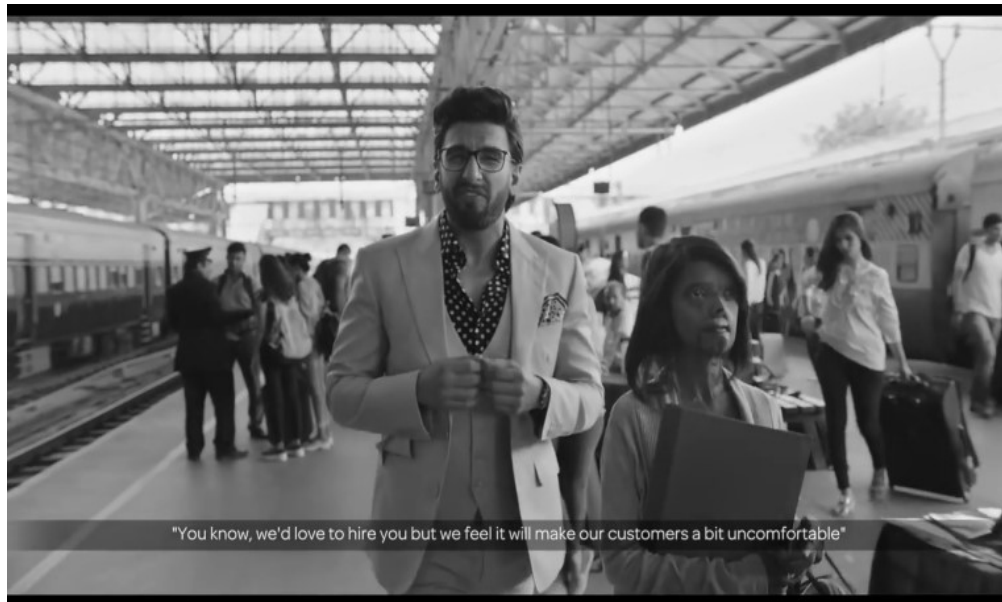


Image 75: Screenshot from Kotak 811 ad

Same language subtitling in English for English lines

Target advertisement –**Kotak 811 ad – Telugu ad**

Screenshots with Subtitles in Hindi and Telugu

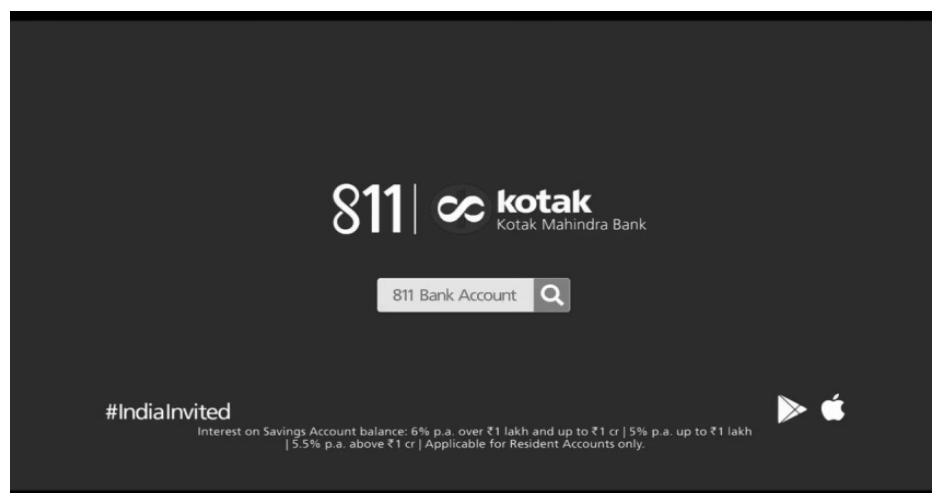


Image 76: Screenshot from Kotak 811 ad

Brand name in English
 Product benefits text in English
 Source advertisement –**811Kotak Mahindra Bank ad– Hindi**

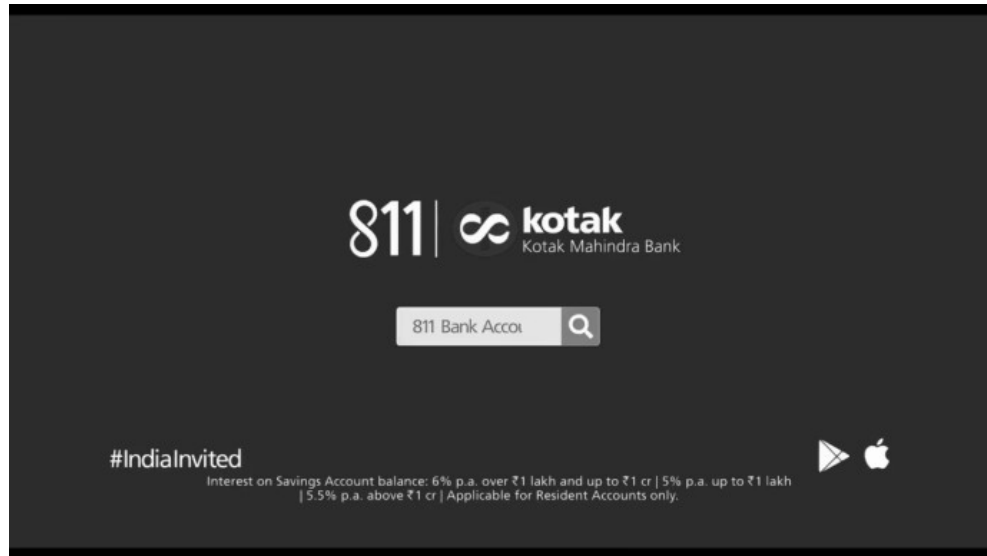


Image 77: Screenshot from Kotak 811 ad
 Brand name in English
 Product benefits remained in English
 Target advertisement –**Kotak Mahindra – Telugu**



Image 78: Intertextuality –“811 is for everyone”

Source advertisement –**Kotak Mahindra – Hindi**

Target advertisement –**Kotak Mahindra – Telugu**

Intertextuality – Untranslatability

Every advertisement message has visual, lingual and aural texts, and all these texts complement each other to communicate the message in the advertisement text to the audiences. A text shapes the meaning by complementing another text. A text refers to or suggests or indicates another meaning of other texts.

In both the source Hindi advertisement and the target Telugu advertisement, the appearance of the intertextuality (“811 is for everyone” sign) remains the same without any subtitling. The problem can be fixed at the shooting stage rather than the editing stage. While shooting the advertisement, the intertextuality – naming boards, signs, etc. – should be paid attention to and replaced with the target language texts. Chiaro (2010) writes on cueing subtitling,

So far traditionally, this stage in the process is carried out by a technician, who calculates the length of the subtitles according to the cueing times of each frame. Hence with help of this aid of the dialogue list annotated for cueing. The translator will then have to take over and carry out the actual translation.

In addition, it is not unusual for a third operator to be employed to perfect the final subtitles, checking language but also technical aspects, such as ensuring that subtitles are in sync with changes of frame. (148)

Intertextuality, which includes names, signs, directions or any information that appears as a visual embedded within the visual, raises problems in the process of translation in the case of dubbing and subtitling. Since the translators see the source ad after it has been shot, there is very little they can do about intertextuality. The client, copywriter and

filmmaker should be careful to write and shoot the scenes using the relevant language and culture-specific references while making the source advertisement itself to avoid culture blockers later.

So, this signifies that the general notion is that the translator's role comes after the source text is ready. But the above-mentioned problems emphasize that the translator's involvement in the process of creating the source text can minimize many translation issues, problems and challenges well ahead of time, and it is quite beneficial for the client to minimize the cost.

4.8.9 Case Study 9: Multiple Modes of Subtitling for the Source and Target Ads – Transliteration

This case study examines the multiple modes of subtitling within a single audiovisual advertisement, focusing on interlingual subtitling. The case study examines the source Hindi text and the target Telugu text of a Colgate advertisement, extensively using the imagery and the text that appear on the screen to analyse the multiple modes of subtitling. The researcher agrees with the views of Cintas and Remael (2014) that, while translating an audiovisual advertisement, the translator needs to understand the “Advertisement as a film text, complexity of Advertising filming sign system, semiotics of advertising copywriting and dialogue, subtitling and images, multimodality of languages, camera movement and editing, subtitling, subtitle and text on screen and multilingual ad films”.

As in films, subtitling in an advertisement also needs to address the problem of “spatial dimension” (Cintas and Remael 2014 81) with regard to the number of lines and characters and how to align them effectively. Similarly, there is a problem of “temporal

dimension” (Cintas and Remael 2014 81) while subtitling. Usually audiovisual advertisements are short and have a good number of shot changes in that short time. The subtitler’s challenge is to maintain the synchronization of the subtitle with the dialogue spoken and the rapid shot change. The right spot and duration of the subtitles address the problem of synchronization. On the linguistics of subtitling, Cintas and Remael (2014) remark that the translator should make decisions and choices on text reduction (condensation and reformulation at the word level and sentence level and omissions at the word and sentence levels) while facing and addressing the translation issues and challenges of language-specific and culture-specific references.

Subtitling the Literal Text in the Same Language



Image 79: Screenshot from Colgate Active Salt ad
Statutory warning in Hindi advertisement



Image 80: Screenshot from Colgate Active Salt ad
Statutory warning in Telugu advertisement

Literal Text and Subtitling Appearing for the Voice-over



Image81: Screenshot from Colgate Active Salt ad
Disclaimer in Hindi script and subtitling in English on the source text



Image 82: Screenshot from Colgate Active Salt ad

Disclaimer in Hindi script and subtitling in English on the source text

Colgate Advertisement/Telugu Advertisement/Target Text



Image 83: Screenshot from Colgate Active Salt ad

Disclaimer in Telugu script and subtitling in English for the target text



Image 84: Screenshot from Colgate Active Salt ad

Disclaimer in Telugu script and subtitling in English for the target text

Colgate Advertisement/Telugu Advertisement/Target Text



Image 85: Screenshot from Colgate Active Salt ad

Text 1 in Hindi: Super – Lade Kitanuvo se

Text 2 in Hindi: Disclaimer

Text 3 super in English text: “Colgate No. 1 brand recommended by dentist.”



Image 86: Screenshot from Colgate Active Salt ad

Text1 in Telugu: Super: Krimulatho Poraduthundi

Text 2 in Telugu: Disclaimer

Text 3 Super in English in Telugu (dubbed) advertisement

Colgate Advertisement/Telugu Advertisement/Target Text



Image 87: Screenshot from Colgate Active Salt ad

Text 1 in Hindi: “Dentists ka sujavuwa brand” (super)

Text 2 in Hindi: “IPSOS dwara sanchalith oral care professional brand recommendation study May 2015” (facts and figures)

Text 3: “Colgate No. 1 brand recommended by dentist.”



Image 88: Screenshot from Colgate Active Salt ad

Text 1 in Telugu: “Dentists siparasu chese brand”

Text 2 in Telugu: “IPSOS dwara nirvahinchabandina oral care professional brand recommendation study May 2015” (facts and figures)

Disclmair (Statutory warnings) are common for fictionalizing the content of advertisements. In both the source and the target advertisements, the disclmair appear on the screen in the respective language. For the original Hindi ad, it's Hindi text and for the dubbed Telugu ad, it's Telugu text. The appearance of the text in the language of the respective ad on the screen fulfils the main objective of the disclmair, which isto inform the viewers, and displays the advertising ethics through the ethics of translation. Audiovisual advertisements carry the disclaimers usually at the bottom of the visual/frame. Therefore, the subtitler also faces the problem of the placement of the

subtitle on the screen when there are disclaimers or statutory warnings in audiovisual advertisements. While making the film, the client should make sure the disclaimer is placed at the centre of the screen or aligned left or right rather than placed at the bottom, which will fix the problem of the collision of subtitling with the disclaimer texts. The subtitler should double-check the subtitles for spelling errors, which are easily avoidable blunders. It should be stressed here that back translation of subtitles is a good practice to avoid mistakes in the subtitling.

4.8.10 Case Study 10: Indian Advertising in the Global Context

The standardization of global advertising influences the local language and culture. Advertising and its impact on language, society and culture are instrumental in understanding the dynamics of language and culture changes.

This case study deals with the gradually changing face of India's culture and language with the standardization of Indian TV commercials. It also examines how the culture, language and traditions now remain only in films from earlier times and the early history of audiovisual materials – films, documentaries, biopics, audiovisual advertisements, etc. – as they are not visible in the lifestyles of the Indian people today. This case study explores the culture and language changes in Indian advertising to analyse the interconnection between the language and culture changes in various contexts.

According to Zhisu Zhang & Li Li (2012), advertising is not only an economic activity but also a cultural exchange. As a cultural product, an advertising campaign shows the relationship between language and culture more directly. So the differences between

culture and language play a crucial role in advertising translations. His article mainly focuses on three cultural factors – thinking habits, cultural background and also customs – to analyse cultural differences influencing translation.

Altsteil and Grow (2006) comment on how advertisers usually think at various levels to promote a product or service in the global marketplace:

In the global marketplace, advertisers usually think in terms of four levels:

1. *Local*: A local brand is advertised within a single location or country.
2. *Regional*: A regional brand is advertised within a specific geographic area, such as North America, Europe, or Southeast Asia.
3. *International*: International brands are advertised across the globe but tend to use the standardized approach to advertising and thus reflect local culture.
4. *Global*: Global brands are those that embrace the globalized approach, described above, as they stretch their brand names worldwide. McDonald's and Marlboro are great example of global brands (Altsteil and Grow 200668).

At whatever level the advertiser thinks, be it local, regional, international or global, to promote a product or service, one needs to translate cultures effectively to meet the advertisement's goals and objectives. The globalization of advertisements of the leading companies intends to communicate with consumers of different languages and cultures in order to promote their products in all the groups of viewers in India as it is a multilingual and multicultural country. The role played by language in an advertisement is very prominent. In fact, it acts as a vehicle to carry forward the message to the target group of consumers. Advertisements also play a key role in influencing the people to buy the

product. In fact, depending upon the effectiveness of the advertisement, they also create the need for the product among the masses. The resources available in one particular language are entirely different from those in another language. Something that can be effectively expressed in one language cannot be expressed in the same way in another. There cannot be equivalence between two languages. In such cases, the absorption of the untranslatable foreign word into the target language is more likely and is visible in the contemporary advertisements of India (Hindi + English = Hinglish).

The advertising message is persuasive in nature. Persuading the consumers through the translation of advertisements means the translator needs to persuade the consumer's inbound cultural aspects as well. Advertisements act as the communication between the company and the consumers. The showcase of pop culture is the trend in advertisements as it can persuade the target market with messages of upgrading their culture and status by using their products. The slogans play a vital role in promoting an advertisement effectively.

It has chosen in the present research a few advertisements to work on and write case studies on, through which it would be effective to examine the slowly changing face of India's culture and language, with the standardization of Indian television commercials. One among them is a Pears soap ad (Telugu). The ad is well made and looks and sounds right even in the translated version because it is set up to have cross-cultural appeal. It is emotional but light-hearted as it shows the interaction between a mother and her little daughter. The ad opens with a woman walking around her house on a bright morning. She catches a glimpse of her reflection in a mirror while a song is playing on the radio. She happily increases the volume and starts dancing enthusiastically, moving away from

the mirror. Suddenly, she notices her daughter watching her from behind a sofa. She stops dancing and smiles at her daughter. She then asks the little girl what she was watching. The daughter replies, *Mummy nuve acham little girl laga vaunnavu!* The use of the English words “little girl” in the dialogue can be overlooked. Considering it is pretty basic English, it can be assumed that everyone (even the housewives) can understand it across all regions, whichever language the ad may be translated into. But the relationship between the mother and daughter is set in pop culture, not in the Indian context. This is because of the following reasons:

1. Culture of the language (influence of pop culture)
2. Dancing mother (unlike other Indian mothers)
3. Speaking in mother tongue with a bit of English mixed in it. Moreover, the slogan of the Pears ad in Telugu is:

“Undandi *young* ga,
“kanipinchandi *young* ga”

4. Mother in a western dress (western culture)
5. The mother-daughter relationship and the mother’s love towards her child is universal and is a cache in the ad which is a positive sign for the ad to travel well.



Image 89: Screenshots from the Pears ad

In the Indian context, the advertisement would show more of a concerned mother caring for her child with regard to her health, growth and nutrition. She would find happiness in that rather than in maintaining her own beauty. Horlicks, Knorr soups (“tummy kush tho mummy kush”), Freedom refined sunflower oil, etc. are ads that best exemplify the concerns of Indian mothers.



Image90: Screenshots from Freedom refined sunflower oil and Knorr soup ads



Image 91: Screenshot from the Horlicks ad

Every advertisement, whether foreign or Indian, should be dubbed in order to promote the product. It may be that when an ad was made it was aimed at a European audience. However, if the same ad is to be used for promotions in India, then the Indian context should be visible and the ad should be synced with the new target culture and society. When it comes to a western ad in the Indian context, the McDonald's ad would be the best example to use to compare with the advertisements made in India.



Image 92: Screenshots from the McDonald's ad

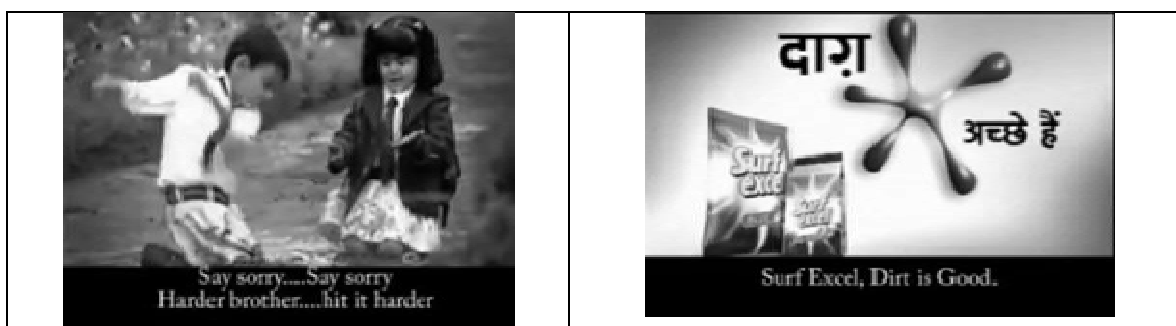


Image 93: Screenshots from the Surf Excel ad

McDonald's Ad	Surf Excel Ad
In the McDonald's ad, two children are portrayed as boyfriend and girlfriend.	In the Surf Excel ad, two children who are brother and sister are walking home from school. The sister falls in a puddle and gets hurt. So her brother consoles her by pretending to punish the puddle.
Girl: "hum dono boyfriend-girlfriend hi kya?"	Girl (crying): "Bhaiya"
Boy: "No!"	Brother: "ye kya re? maartha hi? Tujhe abhi dhektha huu!"
Girl: "kyo?"	Girl: "Aur maaro, Aur maaro!"
Boy: "kyo ki girlfriend bahut demanding hothi hi? Mujhe vo chaahiye. Mujhe vo chaahiye. Jangtha nahi hi?"	Brother (while beating the puddle): "Sorry bol, sorry bol!" After a while, he says to his sister: "sorry bolrai"
Girl: "par mujhe tho sirf McAlloo Tikki chaahiye."	Voice-over: "Daag lag ne se kuch achaa hotha hi, tho daag achaa hee, hi na?"
Boy: "Aisa kya? Tho phir tik hi."	Slogan: "Surf Excel 'daag ache hi'"
Voice-over: "Shukar hi! McAlloo Tikki sirf pachiees rupai mi." Boy (after his girlfriend kisses him): I'm lovin' it.	Brother (turns back and warns while leaving with his sister): "waapas nahi kar na ..."
Slogan: I'm lovin' it.	

According to the traditional Indian culture, it is always the brothers who protect and take care of their sisters. Surf Excel is a perfect Indian-context ad while the McDonald's ad is a mix of pop culture and an Indian language.

The next notable change is made in the advertisements between the 1980s and 1995. Many of the ads from this era have a theme or partial theme of patriotism in the promotional materials, for example, the Bajaj scooters ad of 1989. Now we hardly find such themes, but rather we get to see themes like adventurous stunts by heroes or bike races. The Bajaj ad of 1999 had a strategy for promotion that was completely different from the older one. In this ad, there is a man roaming around on a Bajaj bike in search of his girlfriend. And in the Bajaj ad released in the year 2011 (as per the upload date on YouTube), a man is seen showing off stunts on his new Bajaj bike. The contrast of themes and the effect of popular culture and trends are clearly noticeable. The change is in not just the theme but also the culture shown in the background of the video as well as the language of the title song.



Image 94: Screenshot of Bajaj Scooter ad

Asian countries project strong cultural values and traditions, especially India. India rises above many other diversified countries because of its multiple and multilayered cultures and languages, etc. Although it is not possible to explain in a short space the different languages, cultures and traditions of India, but this section is an attempt to look into the changing face of the cultures and languages of India in the South Asian perspective through global advertising.

Below are screenshots from two different advertisements, Ariel detergent and Lloyd washing machine. The theme of the Ariel ad is “share the load”. In the ad, two old women are seen talking. One of them says that her daughter-in-law earns more than her son. They exclaim, “Who expected women would reach such heights?” They compare this to the olden days when women’s salaries and opportunities were limited. As they are talking, the old woman’s son comes downstairs, calling out to his wife and screaming why she did not wash his shirt. Then the ad cuts to a screen with the words “Is laundry only a woman’s job?” After that, the Ariel logo appears on the screen along with the slogan “#ShareTheLoad”. In the Lloyd washing machine ad, a husband and wife go to a store to buy a washing machine. The husband directs the salesman to his wife, saying it is her (the wife’s) department and he only needs to show the washing machine to her. Suddenly the wife asks the salesman if there is a machine which is “unisex”. The husband is shocked. Showing Indian women being bold is another face of the culture change in the Indian context.



Image 95: Screenshot of Ariel detergent ad



Image 96: Screenshot of Lloyd Unisex Washing Machine ad

“Change” is a word that keeps changing in the context of a “multilayered” country like India. The theme of the ads for Tanishq jewellery is remarriage, which is purely a culture change. Another ad that breaks stereotypes and signifies a drastic change in the culture and traditions is one made for TBZ jewellery. In this ad, a boy brings his girlfriend home to introduce her to his parents and convince them for their marriage.



Image 97: Screenshot of Red Label Tea ad



Image 98: Screenshot of the Domino's Pizza ad



Image 99: Screenshot of the Dairy Milk ad



Image 100: Screenshot of the TBZ Jewellery ad



Image101: Screenshots of the Tanishq Jewellery ad

The parents approve of the girl and, as is a custom, the mother-in-law-to-be gives her daughter-in-law-to-be a set of jewellery. In India parents play a vital role in the selection of life partner for their children. But this ad resonates with the westernized youths in India today. In the ad for Domino's Pizza, the couple having a pizza is absolutely an impossible scenario in traditional India and that too in the in-laws' house, if they are too conservative or orthodox. But it is portrayed the other way around in this ad. And replacing the traditional Indian sweets with chocolate is another change in food culture shown in the latest ad for Cadbury Dairy Milk chocolate. Lastly, the positive side of custom or tradition change is shown in the Red Label tea ad where a Hindu couple mingles with a Muslim family and accepts their invitation to tea. Pop culture has brought some positive changes in the relationships that are generally very conservative. We get to see in another promotional ad made for Red Label tea the healthy relations between a mother-in-law and her daughter-in-law.

Anne Jacket (2001) argues,

At a time when the distinction between high and popular culture is blurred, making use of a lively cultural form such as "local chansons" can only serve to celebrate the cultural [...]

Anthropologists may be questioning the notion of language both as a model for culture (Bloch 1991) and as the vehicle or medium of culture (Street 1993) but it is language that immediately provides meaning and identity to a particular group or community. Yet, languages are insufficiently supported by the media programmes, [...] (Jacket 2001 87)

4.9 Conclusion

After the analysis of the selected ads in this thesis, it is observed all the AV advertisements not just limited for the exclusive broadcast for one TV channel like in the old DD National channel days. Today the Internet may not be TV but all the programmes that are broadcast on TV are streamed on the Internet aswell; some require a subscription fee while others are free. Ads are strategically streamed at regular intervals on both TV and the Internet. Even while reading a piece of news on a website, readers are chased by ads (particularly in regional languages) until they are distracted and pay attention. Ads on such online platforms have a larger audience as they are not limited to just TV. TV ads are not exclusively aired on TV; rather, the same ads (mostly) are also circulated on all social media platforms (e.g., Facebook) and on YouTube particularly. Hence the term “culture” is redefined again and again and the cultural context is not just the context of the regional/personal culture one belongs to.

When any multimedia/electronic text undergoes the translation process, all its codes always need to be altered as said by Karin Werner (2001: 71). Newmark (1988) opines each and every element in an AV conveys a new piece of information (61).

In the process of translation the oral and written texts can be altered or changed but images cannot be changed. But this is possible in transcreation or transadaptation. If the image is to be changed, the AV ad (film) should be remade.

AVs were mostly dubbed or subtitled until recently. Cintas (2004) writes, “the shift from oral to written does not occur in dubbing; the problems of linguistic variation are practically irresolvable in subtitling” (53). However, after the analysis of the selected

AVs (translatum), this thesis proposes “closed captioning” in AV ads can resolve issues of untranslatability caused by the ignorance of the local cultural or language elements in the translation process which many leads to untranslatability can be avoided. Although AVT modes like dubbing, subtitling, SLS, voice-over, etc. are commonly used in AV ad translations, closed captioning has not been explored/adapted and it could be a reliable mode in AVT particularly in the Indian context because India is known for its culture and language diversity which is often showcased in advertisements (ads for tourism, jewellery, rice, etc.).

Sometimes there is important non-verbal information in the source AV that needs to be mentioned in the target AV but cannot be added to the existing verbal dialogues due to technical issues, particularly because it won't fit the duration of the source AV. Such information can be given as “closed captioning titles” on the screen apart from the already given subtitles/any other text, particularly in AV ads. This will add more transparency in transmitting the source message which is aimed to fit in the target translation maintaining the equivalence while avoiding confusion and omissions. As discussed in chapter four, unlike films, an ad is prone to be translated multiple times for translating multiple elements (embedded/encoded in the source message) of the AV using multiple modes of AVT like dubbing, subtitling, re-voicing and SLS. This thesis proposes “closed captioning” should be added to the AVT modes used for translating ads as it can extract meaning from any “untranslatable text”. However, it may not be possible to use so many AVT modes to translate a film due to its long duration and diluted narration, unlike an ad, the aim of which is to persuade the consumers in a short period of time to buy the advertised product/service/subscription.

Closed captioning is not very common in ad translations as said in the previous para. However, “closed captioning” can resolve issues like untranslatability, mistranslatability, miscommunication and unnecessary manipulation of the text.

Chapter Five

Conclusion

Today communication across the globe happens through audio and video with the advent of new technology and easily available electronic devices like smartphones that can fit in one's hands and pockets. Newspapers, classrooms, research articles, advertisements, etc., are available in digital form. India is not an exception when it comes to all these advancements. As mentioned earlier, the main objective of the present research is to study the trends and practices of audiovisual translation in India with a special emphasis on audiovisual advertisement translations. In order to do that, it is necessary to understand the evolution of Indian advertising from print to television. Apart from that, it is also important to trace the early history of audiovisual translation practices in India to get an idea of the early AVT practices in India which were limited to film translations initially. Hence this thesis emphasizes understanding AVT trends and practices right from the first Indian film with sound to the contemporary audiovisuals.

The study of Indian advertising from print to TV presented in this thesis will be an important review of literature to carry forward the scholarly research in order to understand the Indian advertising language to make academically grounded analyses of *translatum* (skopos) of selected AV ads. In this study, understanding language usage in various cultural contexts is important for the analysis of the multimedia texts of the source AV and the target AV in order to decode the encoded message of the promotional video/advertisement.

During the process of an AV ad translation, it is important to consider all the elements embedded in the ad. Every ad resonates with a message in the local cultural context of the source language and culture. Extensive research in this area has become extremely relevant in this age of globalization when global communication with regard to trade through advertising and advertisement translation has become commonplace. The so-called conventional methods of TS are no longer sufficient in academic discourse to investigate multimedia text which cannot be translated by using either only AVT modes or only traditional translation strategies applied for literary text translation.

5.1 Observations and Findings of the Research

5.1.1 Elements of Audiovisual Advertisements for Translation

This thesis proposes a list of selected AV elements that must be considered during the translation of an AV ad, particularly in the Indian context. Each element is capable of transmitting part of the source message to the target when translated through the appropriate mode of AVT. Choosing an inappropriate mode and/or neglecting any element of the AV advertisement can lead to mistranslation, which may further lead to the malfunction of the whole translated message. The proposed list of elements of an AV to be considered for multimedia translation/audiovisual translation is explained below.

5.1.2 Elements to Be Considered during Translation of an Audiovisual

Advertisement

1	Cultural signs (CS)	8	Number of languages used (NLU) (blends)
2	Customs (CU)	9	Subtitled (SubT)
3	Lifestyle (LS)	10	Music (MU)
4	Food habits (FH)	11	Shot changes (ShC)
5	Dialogues spoken (DS)	12	Star actors (SA)
6	Voice-over (VO)	13	Text on screen (TS)
7	Tag lines/slogans (TGL)	14	Non-verbal communication (NV)

5.1.3 Major Modes and Strategies of AVT (Refer to figure three)

As stated earlier, this study has been broadly carried out on AV ad translations limited to the Indian context, and it proposes decoding of elements in the source AV is crucial in the translating process which can also prevent manipulation of verbal/visual content. Cintas (2018) writes that “all censorship is manipulation but not all manipulation can be considered censorship” (2). So, the encoded key message of the ad, embedded within the source language used in the specific cultural context, will be one of those “reliability” factors to focus on during the translation function. Emphasizing the transference of the source message to the target is one of the main aims of translation. The “translatum” thus can be expected to be a clear shadow of the source when translated into the target language and culture to an extent using multiple AVT modes. Thus skopos can be achieved. After the discussion on major components and AV elements, key AVT modes and translation strategies drawn from both TS and AVT studies that are relevant for the study of audiovisual translation of advertisements in the Indian context are discussed below.

The major modes of AVT/TS strategies which are frequently used to translate an AV ad/film are as follows:

1. Acoustic translation: dubbing, voice-over, audio description and revoicing
2. Verbal translation: subtitling, same language subtitling, subtitling for the deaf and hard of hearing, transcription and transliteration
3. Literary text translation: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation (Vinay and Darbelnet [1973]), etc.

4. Manipulation and censorship: deletion, omission, localization, transcreation, transadaptation or recreation
5. Domestication and foreignization (Venuti 2003)

5.1.4 Modes of Dubbing and Subtitling in AV Advertisement Translation

This study examines the multimodal elements and multiple modes of translation within a single advertisement in chapter four. It investigates the new trend of using multiple modes of translation in audiovisual advertisements to localize the ads and demonstrates the same through various TV advertisement examples.

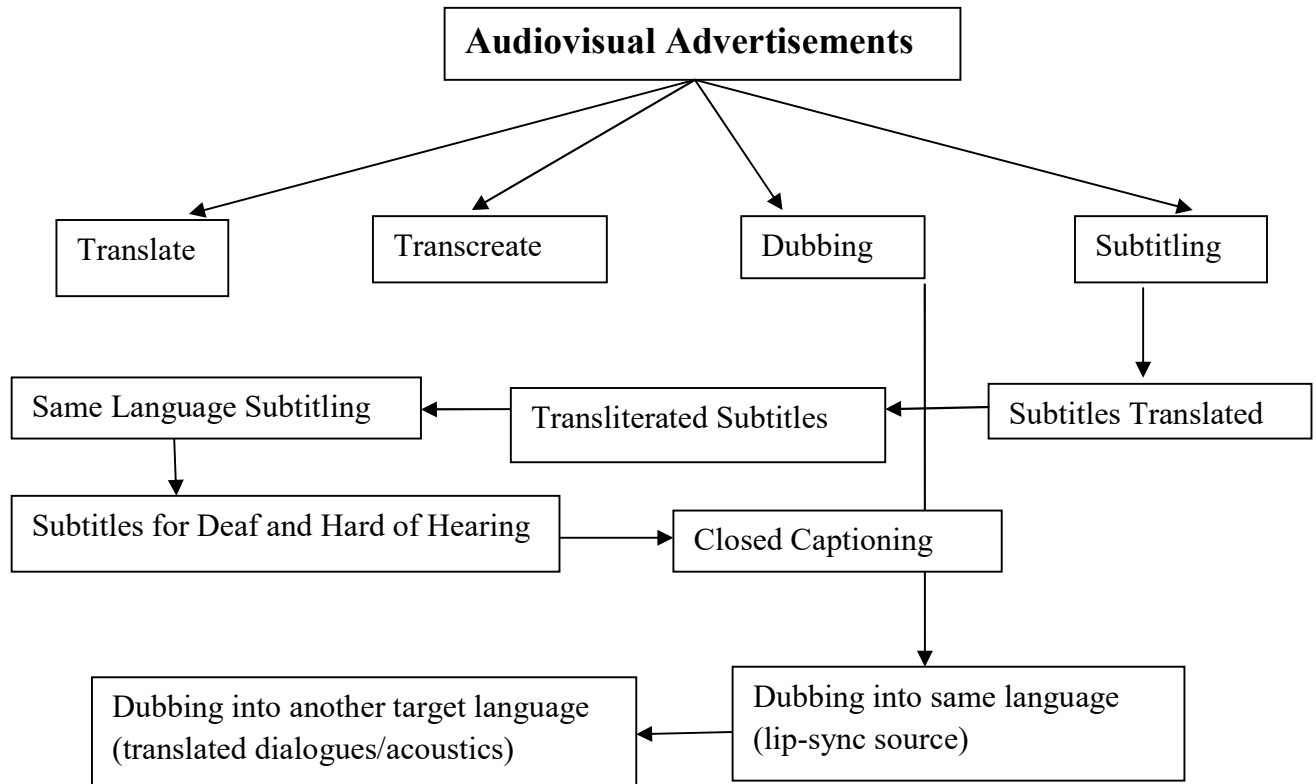


Figure 6: Modes of dubbing and subtitling in AV advertisement translation

The trends and practices of AVT observed in Indian advertisements and translations involve multimodal elements and multiple modes of audiovisual translation used in the source and target advertisements. These new trends and practices of AVT are seen in India and all over the globe as AVT modes like dubbing, subtitling, same language subtitling and transliteration expand the regional and global markets by translating global ads with globally communicable, localized product messages. This thesis also makes a suggestion that, when an ad needs to be localized linguistically and culturally, “closed captioning” adds an extra message for cultural signs and elements in an AV which cannot be translated, regardless of the strategy applied or the AVT modes used.

5.1.5 Popular Modes of Audiovisual Translation

Apart from AV ads on television, video-streaming platforms like YouTube, Hotstar etc, social networking websites like Facebook, Instagram etc. and gaming apps have become major sites for advertising promotions of regional and global brands. The digital advertising market is increasing enormously day by day in India and all over the world. The users of video-streaming platforms are segregated on the basis of region, language and culture. The advertisements interspersed among the video-streaming platforms may not be able to reach the target region, language and culture. The multiple modes of AVT like subtitling, same language subtitling and transliteration are considered important strategies to target the specific demographic.

5.1.6 The Outline History of Audiovisual Translation

This study is expected to contribute to the knowledge of history of AVT in India. As there is a clear dearth of research on AVT in India, tracing the history of audiovisual

translation is an urgent need to understand the trends, theory and practice of AVT in India. Studying history helps to improve the cultural understanding of present trends and practices of AVT.

This study also contributes to the existing literature on AVT of advertisements while mainly focusing on their complex multimodal nature (elements and modes of translation).

5.1.7 Localization

An advertising campaign succeeds when the advertising copy creates a “sense of belonging” in the consumers for the product or service. The “sense of belonging” is nothing but the advertiser trying to communicate using the language (localized) of advertising to target the specific culture or subculture.

5.1.8 Complex Nature of Multimodality in Advertisements

The present research study emphasizes on the multimodal elements of AV advertisements and the modes of AV advertisement translation which make up the complex process of multimodal translation of an AV advertisement. The translator needs to translate the AV advertisement through multiple modes of translation for the target text to have the same impact as the source text. When an advertising message is translated from the source to the target, the translator deals with multimodal translations at the same time. The AV translator should pay attention to all modes of translation.

A translator of audiovisual advertisements for television should understand

1. The language and culture of the source and target advertisements,
2. The landscape of the TV medium,

3. Form and content of TV advertisements,
4. The elements of TV advertising,
5. Demographics,
6. The client brief and strategy as well as copywriting, and
7. The multiple modes of translation in TV advertisements.

5.1.9 Modes of AV Ad Translation Approaches

The present research study stresses the following points:

1. The translator needs to translate the AV advertisement through multiple modes of translation into the target text to have the same impact as the source text.
2. All modes of AVT of an advertisement work as units of AVT.
3. An AV translator has to work on a multimodal discourse analysis of the TV commercial before getting into various modes of translation.
4. Multimodality plays a central role in understanding the interplay between the audio, video, image and text of the audiovisual file on the screen.

5.1.10 Three Major Components of AV Advertisement Text

The three texts of an AV ad are audio, video and text (refer to table three). While translating a message in an audiovisual advertisement, it must be noted that the message is embedded in not only the verbal element but also the visual element. The elements of audiovisual advertisements to be considered during translation are cultural signs,

customs, lifestyle, food habits, dialogues, voice-over, taglines/slogans, music, shot changes, stars/celebrities, text on screen and non-verbal communication.

5.1.11 Client Brief and Advertising Strategy

The researcher argues that the translators, while working on an advertisement, should give importance to the strategy applied in the overall advertising campaign. While translating the advertisement, the translator should focus on the creative brief and accomplish client goals, objectives and strategy for the advertisement campaign/advertisement.

5.1.12 Understanding Cultural Context

Just like a the copywriter, the translator should also understand the cultural environment, cultural factors, social class, buyers' cultures, subcultures, local cultures, consumer behaviour, advertising regulations, media characteristics and how language and culture affect the regional and global markets in the process of translating advertisements.

5.1.13 The Multiple Roles of the AV Translator

This research highlighted the multiple roles of AV translators. The roles that AV translators play (in addition to their original role) and their descriptions are given below.

1. An account executive/manager, understanding the brand value, purpose and creative strategy from the client brief;
2. A copywriter, understanding the intent of the elements of TV advertising copy/script and storytelling through audio, visuals and text;

3. An ad filmmaker, understanding the persona of the celebrities cast in the film and the form and content of the film like script treatment, shot variation, key visuals, body gestures, staging, music and choreography.

5.1.14 Persona Untranslatability and Celebrity-Specific Reference

Celebrities are pivotal in building brand awareness, brand loyalty and revenue generation. The advertiser needs to take proper care in the selection of the celebrity to target the market. Culture-specific references should be given full attention in order to assess which references can act as culture blockers in the target cultural environment. It should be emphasized here that the celebrity/brand ambassador may also act as a culture blocker like the verbal or non-verbal signs of an advertisement. The translators are helpless in this regard, and it is an impossible task for them to break the culture blocker. This can be regarded as “persona untranslatability”.

Celebrity-specific references through intertextuality, dialogue, gesture, dance, performance, etc. need to be considered as significant elements for translation of TV advertisements. Celebrities or brand ambassadors of a product/service come with a set of linguistic and cultural parameters, due to which the local/global market can easily understand or relate to their attitudes and beliefs and get easily persuaded to purchase the product/service.

5.1.15 Mistranslatability

Grammatical mistakes should be avoided while translating, otherwise it leads to translation blunders. A “translation blunder” reflects the unprofessional, negligent

attitude of the translator towards translation. Back translation could be a good strategy to minimize the mistakes while translating.

5.1.16 Intertextuality

Every advertisement message has visual, lingual and aural texts, and all these texts complement each other to communicate the message in the advertisement to the audiences. Intertextuality, which includes names, signs, directions or any information that appears as a visual embedded within the visual, raises problems in the process of translation in the case of dubbing and subtitling. Since the translators see the source ad after it has been shot, there is very little they can do about intertextuality. The client, copywriter and filmmaker should be careful to write and shoot the scenes using the relevant language and culture specific references while making the source advertisement itself to avoid culture blockers later in the target advertisement.

5.2 The Future of AVT Research

The politics of translation pervades the translation process and thus it flows through this research study too. However, it does not fall under the objectives of the aimed study/present research as this study is primarily focused on and limited to tracing trends and practices of AVT in India with case studies of translated AV ads. The study of the “politics of translation” in AVT can be an area of future research interest.

Further research in the field of AVT will help to address its pivotal role in classrooms, education, training, e-learning, screen translation of audiovisual media (cinema, television, online videos, audiovisual advertisements, etc.), digitizing humanities, implementing language policies, building history projects and crossing the linguistic and

cultural barriers. An attempt was made in this research to prove the invaluable role of the AV translator in establishing a flourishing field of audiovisual translation in India.

The emergence of AVT as a discipline will be a boon to address the issues and challenges of audiovisual translation and “audiovisual archiving” for digital preservation of endangered Indian languages and cultures and also Audiovisual translation promises to be a fertile area for future research of AVT discipline in India.

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