

STUDYING TRANSLATION STRATEGIES IN SUBTITLING OF ENGLISH MOVIES FOR THE PAKISTANI AUDIENCE: AN INTERLINGUAL PERSPECTIVE

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Abstract

In the field of Audiovisual Translation, subtitles are commonly used to bridge communicative barriers between two different speech communities each boasting a diverse worldview. One of the parameters to evaluate the quality of a telefilm pertains to the quality of subtitling, and it has received great interest on the part of scholars and linguists. This study focused on the depiction of the meaning of traditional and cultural expressions while subtitling of English-language animation films into Urdu. The representation of the elements of colloquial speech to the Urdu speaking audience, particularly in Pakistan, provides deep insights into the semantic issues relevant to English-Urdu translation. The present study investigated variations in meanings while converting the English as a source language text (SLT) into Urdu as a target language text (TLT). This mixed-method research adopted the typology of translation strategies proposed by Gottlieb (1992) as a conceptual framework. Data were collected through a corpus technique where subtitles were collected and analyzed both qualitatively and quantitatively. The study reported that a significant change in terms of meaning loss occurs while translating the colloquial language of a film subtitle when translated into Urdu, which of course does not share greatly in terms of lexical equivalents due to different socio-cultural and linguistic milieus each speech community possesses. The study further highlighted the need to initiate coherent effort to devise translation theory pertinent to English to Urdu or vice versa translations as both these languages dominate the academic as well as official domains of activity in this part of the world.

Keywords: audiovisual translation (AVT), subtitle translation; animation films; traditional expressions, target language text, source-language text

1. Introduction

Lexical items in languages and their dialects are different worldviews describing various phenomena in the world. Inter-lingual translation and interpretational activity offer us a chance to study the various ideas and perspectives that people have regarding the languages and traditions these languages uphold. Translation as an academic activity is a very complex task both as dealing with composite language or in terms of translated content itself. However, it is a subfield in semantics and assumed its position as a scientific field of study in the last quarter of the 20th century. Since expressions in one language are likely to have a certain range of translation equivalents of comparable or similar words to some degree in another language, especially for translation purposes, it has become very crucial for translators and researchers alike to be fully sensitized with this fact. In the current translation market, the quality of work is unequal and extraordinary by dint of adopting a systematic approach considering both semantic theories and appropriate translation strategies.

In the backdrop of the world's becoming a global village and rapid exchange of knowledge in diverse fields of activity, the translator's job has also undergone tremendous change as he is required to have i) a desirable level of competence in linguistic knowledge of both languages, ii) understanding of various forms of jargon or knowledge of the relevant field or background information, and iii) cognizance of appropriate translation theory. Movies or the film industry today has shown rapid growth in its viewer's rating as popular entertainment media and thus has assumed the status of a communication tool across the boundaries. Moreover, movies are modes of transferring ideas, socio-cultural milieus and might be termed as one of the potential information sources which have projected the influence of a country over other cultures and civilizations through their language and particular ways of representations of life. The industry, such as Hollywood and Bollywood, has produced such movies as are having the excellent quality to inculcate and propagate specific worldviews related to the respective cultures, languages, and ideologies of the producer's cultures and civilizations. In a bid to expand the viewership as well as particular themes contained in movies, there are options to have subtitles available with the movies in some major languages of the world. With this, there emerges a need for adopting translation strategies that help overcome the difference between two languages, both at the linguistic and cultural levels. Given a large number of viewers of foreign movies especially English in this part of the world

with relatively less exposure to the English culture and lexical items both colloquial and culture-based, it seems desirable to see how the subtitles have been produced by their respective translators anticipating the semantic needs of the target viewership.

Subtitling is a growing field, and various aspects are available before the researcher to explore. For example, in Europe, the study on film subtitling is directed mainly on quality characteristics, from the points of view of presentation (Bittner, 2011), and as a manifestation of a multi-talented task (Gottlieb, 2004). Besides, in audio-visual translation (AVT), considering a significant change in the culture that affects the entire movie is also important from the research perspective. Intercultural communication has the potential to promote a better understanding of people from different regions and nationalities too. The focus of the study underhand is on the change in the meanings of traditional expressions while translating subtitles of English-language animation films into Urdu, which represent the elements of colloquial speech being introduced to Urdu speaking audiences, particularly in Pakistan with Urdu equivalents. Previous studies, though, have explored this medium from various other dimensions by applying different models and theories yet were mainly in the context of foreign languages. The present study investigates variations in meanings while converting English as a source language text (SLT) into Urdu as a target language text (TLT).

2. Statement of the Problem

Translation from a language to another is a negotiation between two sets of lexical items, each containing a set of diverse socio-cultural knowledge. The source language (SL) is a repository of a complete set of phenomena associated with the relevant speech community, and all this may differ from the target language (TL), which in no less degree is comprehensive in the depiction of reality. Assuming the existence of a one for one correspondence of lexical items and worldviews between two languages and speech communities is a fallacy. It has to be recognized that a partial closeness is a likely occurrence as many communities share some universal experiences too. Translators mediate between two languages and adopt strategies to avoid loss of meaning, but in case of typical cultural or tradition-based items, they sometimes involve some particular strategy to overcome it. The present research is analytical and descriptive in approach as it seeks to highlight various issues related to the translation of subtitles from English to Urdu. It approaches the linguistic data

in the shape of subtitles and describes critically the challenges that the viewers may face either due to lack of linguistic knowledge or socio-cultural phenomena hitherto unknown to the target audiences, particularly in Pakistan. Sometimes, they have to understand the meanings of some expressions and words that are spoken in the source text while watching the same text as the target text without any kind of substitution or translation. It happens with the audience in Pakistan when English animated movies such as *Frozen* and *Tinker Bell* with subtitles either in 'Devnagri or Persio-Arabic' script are watched. The movies under reference made great success on the box office and were screened with subtitles in various parts of the world. Similarly, some other movies have been very popular in the length and breadth of the world due to their theme, cinematography, and presentation. A critical study into the art and practice of subtitling would provide some key aspects of translation theory regarding telefilm and audiovisual translation studies (AVT)

3. Literature Review

3.1 Theoretical Underpinnings

Translation studies in historical perspective have evolved out of practices among the men of letters in the ancient past, and it has assumed the form of a vibrant discipline in line with sound principles in the field of Applied Linguistics. Scholars in the west in the wake of World War II expedited not only translation activity and language teaching and learning also got tremendous impetus. Western scholars developed theoretical work for the study of audiovisual translation (AVT) by applying Gottlieb's (1992) typology of subtitle strategies. He proposes a principal theory of subtitle translation strategies such as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. He discussed these strategies regarding handling the issue of variation in traditional and cultural-based expressions. Within the framework of globalization, cultural diversities and exchanges between different countries are frequently seen these days. In the modern world, a film is a popular form of entertainment that reflects the human experience, customs, and religions. Translation, especially in the form of movie subtitles, is an effective way to help viewers understand better not only the cultural differences between two speech communities but also provides authentic material for ELT classrooms. In these circumstances, the research on film subtitle translation has developed as a new branch of the translational research study. Gottlieb (2004,) defines the term "subtitles" as an act of translating some spoken information from the film media into

one or more lines of written text, and further presenting the written text on the screen with original text (p. 85). He also suggested that inter-lingual subtitles skills (with both political and societal consequences) are most dominant in improving the reading abilities and providing cheap and convenient international program exchange to enhance the communicative abilities, particularly with reference to the foreign language, and highlighting control of the English language.

Translating subtitles into another language is a complex phenomenon, and the language of a community where particularly traditional expressions are viewed by each community as a complex system composed of various beliefs, values, and social principles, and cultures to represent the truth of nature. Every method of representation and interpretation concentrates on peculiar perceptions of the target speech community and may have some limitations because the speaker of one language may not view the same experience in the same way as the speaker of another language. Translation, especially in the form of change in traditional expressions of movie subtitles, is a creative and productive way to help viewers to understand an exotic culture through translators' judgments and lexical appropriations to bridge the differences between the source language and the target language.

3.2 Previous Studies in the Field

Audiovisual translation (AVT) not only includes language-based target language (TL) elements but still dominates the cultural, political, economic, and social factors of the country. It focuses on the audiovisual aspects of the communication model. Compared with other media (such as interaction with printed content), audiovisual communication requires the use of both audio and visual channels through sound and light waves (Delabastita, 1989). Therefore, AVT emphasizes that providing translation depends on the needs of these channels (Karamatoglou, 2000). Considering this, "audio" refers to "the information on the soundtrack," while "visual" refers to the "movement"; when both are taken together, they should be considered as communication channels. Scholars in the West, in particular, have developed extensive and rapid AVT research tradition. Besides, "AVT" is a concept broad enough to cover all translation products, including movies, DVDs, TV shows, and online and mobile videos. The film is the main type of AVT product translated into the history of media development because it was first invented. This specific type of study is termed as "cinema or film translation." Most translation experts and

researchers agree that films are fit material from intercultural perspectives and cultural communication. Films are not only a popular form of entertainment but also a repository of human experiences, customs, and beliefs.

With the rapid influx of technology, more and more advanced types of media have been created and developed according to the needs of society. So, from the 1950s, Western scholars began to study film translation from the perspective of translation studies. Translation studies, especially in AVT (audiovisual translation studies) and AD (audio description) provide a certain conceptual framework keeping in view the limited formats of film media, such as audio analyses of exhibitions, shows and movies, etc., audio introductions and audio-based subtitles, i.e., the reading and listening of subtitles from a foreign language perspective and so on.

Dollerup's (1974) study is probably the first work carried out in the context of subtitles. He analyzed the captions in TV shows and explained errors that occurred when translating captions in Tele-Vision programs from English to Danish. The study enlisted issues about captions such as i) misunderstanding in hearing, ii) reading the wrong word or ignoring part of the word or message, iii) dyslexic reading error, iv) translating the meaning of English words from the translator's knowledge of other English words, v) meanings from extra-linguistic context, vi) inability to recognize and understand neologism, idiosyncrasies, and possibly special forms, vii) mistranslated phrases, viii) same words and phrases in Danish and ix) the failure to choose the correct equivalent when one word in the source language covers (or splits up into) two or more in the target language. The subtitles in the film due, of course, to the element of foreign language learning, are also a significant area of research (Danan, 1991; Gottlieb, 1992; and Xiao 2010 & 2012). These works underscore the significance of subtitles or AVT products as effective methods of use in classroom teaching. However, the fact remains that research in this field is still nascent and in infancy from the EFL perspective. Fodor's (1976) is another significant work carried out in the context of film dubbing from a phonetic, semiotic, aesthetic, and psychological perspective. It discusses the process of synchronization in voice, characterization, and performance in the process of film translation, particularly translating the expressions, suggesting appropriate technique/s that might help the translated film appear more natural and further result in higher audience satisfaction. He also pointed out that the factors of change, such as body language, customs, and translators are required to consider different cultural

backgrounds which, if not given due consideration, might render them as imperfect film translation. Also, he explained the different meanings behind some types of body language in different cultures and discussed the impact of diverse styles from different angles in the filming process. Simultaneously, practitioners, since the late 1990s, have focused more on the areas such as "accessibility," which refers to "subtitling for the deaf and hearing-impaired (SDH)" and "audio description (AD) for the blind and visually impaired."

Lecuona (1994) opines that the single voice of the interpreter must describe all the sounds of the original text. The translator, therefore, must have space for imitation, and he should try to avert the imminent monotony of his discourse by adopting the various elements such as voice tones, expressive resources, vocabulary, and even expressive emphasis, to bring it closer to the basic polyphony of real soundtrack. Vanderschelden (2002) carried out a study to explore the element of wit involved in subtitling. The research chose a few examples of translations that focused primarily on cultural references, text, style, intonation, and humour. O'Hagan (2003) extended the task of providing theoretical considerations and inclusion of technological resources in subtitling. Gottlieb (2004) discussed strategies usually employed in subtitles for other languages, culturally specific references, and explored the nature of the film that played a role in subtitle translation issues. Pettit (2004) examined specific issues related to the cultural characteristics contained in audiovisual products and studied English from this perspective. He described the ways as to how to transfer culture between French and English through two practical AVT methods, His views on "cultural transfer" in AVT subtitles are consistent with previous scholars and all of them consider language to be a part of the culture and comprehend the importance of words with cultural meanings in subtitles.

Cintas (2009) also considered innovative and interdisciplinary issues in the field of AVT by providing new insights into this field from the research perspective. He discussed some important language and cultural challenges, which were encountered while showing films and other audio and video modes. Moreover, Pettit (as cited in Cintas, 2009) pointed out that when translating subtitles, unusual elements in movies are often ignored because they cannot be produced in TL text. Translating films is not only a matter of language but also a case of dependency on the needs of the target or recipient's culture. Orero (2010) also provided valid views on audio descriptions and subtitles. His perspective includes the inclusion of

localization in subtitling. Zanotti, Bruti & Banos (2013) carried out a corpus-based study of audio-lingual translation in search of an integrated approach. The main thrust of the study was to explore and investigate the audio-lingual dialogues and audio-lingual translation. The study discusses perspectives into AVT and its multiple dimensions, along with technical constraints associated with such a medium. Banos (2013) conducted a study on naturally occurring conversations as dialogues when translated from English to Spanish. It analyzed the colloquial conversation, which is characterized and marked significantly by the use of emphatic language. The study aimed specifically at figuring out the characteristics of dubbed Spanish dialogues and further to point out the translation features which the translator resorted to. The study maintained that dubbing employs certain features typical of spontaneous conversation, which, otherwise, are omitted or standardized in the final product.

In the context of Europe, researchers from the various countries, i.e., France and Germany, Italy and Spain focused on the dubbing, while on the other hand, scholars from the northern side of Europe, i.e., Finland, Belgium, Denmark, and Greece emphasized more on the subtitling studies. As a result, all the scholars in the West accomplished significant success in the research studies of audiovisual translation. Research-based study in the AVT field began quite late in Pakistan due, of course, to late introduction of the colored screen. It can rightly be inferred from the available literature that the size and volume of research in this area is rather slim in this part of the world. Though Pakistani cinemas screened the films made by the western countries, yet it still lacks in the translation of the English movies. These exotic films are released in Pakistani cinema houses but are usually dubbed and translated by the Indian subtitlers and managers. Due to this, the audience faces multiple issues as they have to negotiate not only with English but also the Indian version of Urdu, which they term as Hindi due to the difference of script and lexis.

4. Research Methodology

The present study uses both quantitative and qualitative approaches. The quantitative method has been employed to explain the traditional expressions used in the translation of subtitles. Being descriptive, a corpus-based analysis has been preferred. Subtitles were gathered and transcribed manually, and a rigorous analysis was carried out at two levels- quantitative and qualitative. To meet the desired goals, two original English animated films (*Frozen* and *Tinker Bell*) translated into Urdu

in the form of subtitles were selected as samples by adopting the purposive sampling technique and 60 minutes of these movies were examined and watched closely and critically. Both the films were selected because they had been in the five top-ranking films of their releasing years. The translated subtitles of the two animated movies played the role of the participants. A statistical analysis has been carried out to analyze the data, particularly for finding out the frequency of the traditional expressions translated in the target language. The study was delimited to the observation of change in the traditional expressions due to variation in the text at the lexical level.

5. Results and Discussion

Typology of translation strategies proposed by Gottlieb (1992) was applied to the sample just to have a deep insight into the traditional expressions translated into the target text. Cintas (2004) also affirms that translation is an act of intercultural communication and not merely an inter-linguistic exchange. Regarding the translation of the foreign film, a subtitler may need to provide an understanding and awareness of the language just to comprehend the film properly for the targeted audience. In this way, the use of memes can assist the translators to enhance the quality and standard of work. Therefore, there are some effective expressions (estimated by the researchers) used in making subtitles more understandable, particularly in the Urdu language, e.g., Urdu TE (traditional expressions) such as proverbs and idioms. These expressions can make English to Urdu translation of subtitles more acceptable to the target public. The researchers, while analyzing the traditional expressions, mainly focused on change in the subtitle expressions when translated from the English language into the Urdu language within the process of translation of animated movies. The following table explains the TE (traditional expressions) used in each of the sample films:

Table-1 Frequency of the traditional expressions used in sample data

Sr. No.	Films	Number of Subtitles	Number of Translated Subtitles with Traditional Expressions	Frequency (TE)	Year of Release
1.	<i>Frozen</i>	1,560	79	5.06%	2014
2.	<i>Tinker Bell</i>	1,048	20	2.13%	2008

Discussion

Traditional expressions (TE) have been used in the subtitles' translation in Urdu in both the animated movies. The findings show that the subtitlers have awareness and knowledge regarding the use of TE in translation and its possible implications for the target viewership. The use of TE with respect to *Frozen* is higher as compared to that in *Tinker Bell*. The subtitler has used 79 traditional expressions out of a total of 1,560 subtitles in the case of *Frozen*, which is the highest frequency level of using TE between the subtitles of the two movies under study. Another noticeable feature with reference to both movies is that there are over 1,000 total number of subtitle pairs. Such a higher ratio of subtitles leads us to believe that these movies contain more items that might be difficult to grasp on the part of viewers in this part of the world. With the advancement of globalization, the rising frequency, use, and change in TE in the translation of subtitles may prove that the subtitlers in the translated animated movies in the world address more closely the issue caused by traditional expressions to produce more understanding among the viewers of the target language. Moreover, the above table also confirms that the use of TE in English to Urdu translation of subtitles of animated movies is fast developing and increasing.

The use of the traditional expression of English like proverbs and idioms in Urdu calls for a sound strategy of translation with a special reference to the subtitling process from English to Urdu. Tropes or figurative language use may seem less troublesome for the intellectuals, but for common people, such traditional expressions may mislead to some particular thinking or life experience of the target culture, and the use of these TE without due consideration invites discretion as well as innovation on the subtitler in the Urdu language. The subtitlers usually reproduce such expression either through literal translations or seek similar expressions in the target language, but the desired short length of subtitles restricts the task in addition to coining appropriate translational equivalent. Given this fact, idioms and phrasal expressions undergo a kind of compromise with reference to their character as rigid or fixed expressions. However, the subtitler's proficiency and higher linguistic knowledge of both source and target language translate these expressions rather possible and acceptable by employing innovative ways to replace traditional words and idioms. So, the target viewers may understand and grasp the information about the film within their context and language. It is evident that the translation at the primary, particularly lexical and functional level, shapes details of the beginning of an exchange of information between the two different languages. As a result, the

likely inter-lingual differences, particularly with reference to linguistic systems and structures of SL (source language) and TL (target language), pose serious challenges. Since there is no one for one lexical equivalence possible, the subtitlers resort to some imaginative and creative ways such as transferring, reducing, extending, or cutting down and paraphrasing some patterns of expression. The expressions after making use of all or some of the aforementioned means in case of English to Urdu translation as subtitles appear more acceptable to the public.

The following table shows the difference in traditional expressions in translation into E-U:

Table-2 Examples of difference in traditional expressions of translated subtitles

Sr. No.	Time-Frame	Source Text (English)	Target Text (Urdu)
1.	1:04:10 to 1:04:13	Let the stars fill your soul when moon cradles all	جو چاہے ہو جائے۔
2.	1:02:16 to 1:02:18	Up o'er the hills and the sea	یادوں کے سمندر کے پار
3.	14:27 to 14:32	I won't be alone. I can't wait to meet everyone.	ہوگا جب کوئی ساتھ آج میں سب سے ملنے والی ہوں۔
4.	1:03:13 to 1:03:16	No matter where you call your home	اب بس ہے میرے ساتھ چلنا
5.	37:49 to 37:52	Help me out!	دے دو نا!

Discussion

The table contains a few traditional expressions. These axiomatic phrases are typical of source language's lexicon, and native English speakers easily identify them with the very sense they convey as they are based on their folklore and cultural heritage. "Let the stars fill your soul when moon cradles all" when translated into the target language, i.e., Urdu, "Jo chahy ho jaye" has lost its intrinsic semantic meaning, and sense as the subtitler would have found no alternative as such expressions and their explanations in the non-native setting would require larger space for an explanation with reference to contexts of usage. So, the subtitler changed the traditional expressions through its most simplified context of the film to afford convenience

for viewers to develop a general and global meaning. Furthermore, the use of “*chahay jo bhi ho jaye*”, means “anything that can happen at its extremity or severity.”

The second expression “up o’er the hills” contained in table-2 endorses the same proposition that the subtitler has not only changed ‘*memories*’ straightforward meaning as well as skipped the two words of the source text (English) while translating into target text (Urdu). In the same way, the word has been replaced by the word from preposition to noun “*Yaadon*” in the translated subtitles by the translator. The change in the expression is once again following both the convenience and limitations of space available on the screen. Such lexical, as well as semantic improvisations, are usually covered up by the dominant screen features like scene presentations and advanced screen technologies, which capture viewers’ attention more than the anomaly occurring at the level of translations through subtitles. If due care in this process is taken, the viewers would understand the themes in a far better way and thus comprehend the actual life situations the characters in these movies pass through, and it will also strengthen the target viewers to get closer and comfortable to the native and common language spoken by them. So, the transition or deviance from the original sense would be seen as failure or weakness in the explanation of meaning.

The third expression, “*I won’t be alone. I can’t wait to meet everyone*” is having ‘won’t be alone’ in its literal sense and thus has a similar meaning, i.e., “definitely” or “surely” and conveys the sense that someone will be there. The subtitler translated the same phrase as “*Ho gaa jab koi sath*”, and managed a balanced transfer of meanings between two different languages. The subtitler, however, has changed the words of the ST expression according to the need of the audience that causes variation in the expressions of the original film. Subtitles translated mostly in literal and surface meanings are relatively higher in number, and it thus helps us frame the view that translators here tend to overlook the figurative or tradition-based usage of English.

The expression “*No matter where you call your home*” from the original text has been used with different expressions while translating it into Urdu by the translator. The translation of this expression is “*Ab bas hai mery sath chalna*” which is more suitable to understand for the targeted audience than the original one. Despite the change in the original expression, the released translation is more

faithful to TL as it seeks the convenience of understanding on the part of viewers. Many stylistic features of the English language, in this way, are found to be compromised too.

Similarly, the function of the phrase, “*Help me out!*” in example-5 denotes that someone is asking for the help or some kind of assistance. The translator, while subtitling, here translated the original expression into an utterly different expression, i.e., “*Daay Do Naa!* (let me have it) which means that “someone is requesting or in dire need of something required by him.” In the Urdu language, at the same time, people use it for describing any kind of need and requesting someone asking for any requirement. Moreover, the phrase “*Daay Do Naa!*” can be considered as a need or requirement because despite change between the original and translated text, still, it can be understood by the public within the given sense as it is in the ST.

6. Findings

The study highlights various issues related to the translation strategies employed by the subtitlers of *Frozen* and *Tinker Bell*. The study, as such, was delimited to exploring which of strategies of translation are preferred by the translators in this part of the world for making English movies more communicative to the native population who seeks interpretive help from the subtitles that run parallel to the scenes of the movie. The research showed that translation strategies and their choices are not coherent and systematic as quantitative analysis of traditional expressions showed great variations, and the translators were found to be changing subtitles from their original sense to local and general meaning in Urdu. In the analysis of data, it was noticed that the use and explanation of the traditional expressions were directed more toward the Urdu language subtitle than the English language. Through the analysis and finding, it was found that selected data has 3.79% use of the TE in the translated subtitles. And in separate, both “*Frozen*” and “*Tinker Bell*” have 5.06% and 2.13% respectively used the TE. All the data include the use of TE from the 2 animated movies that were selected as a sample. Audiovisual translation can be a very useful language teaching tool in the context of foreign language teaching, so such inconsistencies in the translation of traditional lexical items can be compromised. The traditional expressions, whether it is English or Urdu, add to the rich linguistic heritage as well as worldviews of two diverse peoples, and some coherent translation approaches need to be devised with respect to both these major languages of the world. There is a need for establishing

translation centers and initiating discipline of translation studies under the patronage of the government to streamline the work as flawless and productive. This study is significant not only as the first one to discuss the subject with reference to previous research but also as the first to establish the importance of subtitles in the context of learning and teaching foreign languages. In the backdrop of globalization, the step would help effect intercultural harmony and mutual respect among diverse communities.

7. Conclusion

According to the analysis of the collected data, the translated subtitles of Urdu are rather simpler and literal usages in terms of understanding the meanings of the text. Both the sample movies were produced to project the culture and traditions of the western countries. Therefore, when the expressions of these movies were translated into the Urdu language, they lost their actual meanings. But, as we have already discussed, the Urdu language is a complete system consisting of specific kinds of writings, including idioms, phrases, colloquial words, and historical expressions. So, despite the minor change in the meaning of actual expressions, translated Urdu subtitles have depicted similar thoughts as shown in the actual text. However, Urdu subtitles have employed the TE effectively to an acceptable degree, but there is a need to make the whole activity coherent and systematic by involving linguists and translation theorists. So, the use of the strategies has assured that with an increase in the advancement showed a higher tendency towards the use of TE and transfer of intercultural and inter-lingual communications through these movies among the target as well as source text audience.

To make further developments in the future studies, researchers may focus on the following areas of film genre research like the difference in the length of the translated subtitles with reference to the original text as well the effective and frequent use of the translational strategies for the subtitle translation. There is a great dearth of exploiting English movies in English language classrooms as authentic and real-life data and research on this aspect from both linguistic and cultural point of view may further promote the AVT research in Pakistan. To conclude, traditional expressions and meaning of the original text completely changed when they were translated into the target text, i.e., Urdu. All the strategies used for the translation of the traditional expressions influence the texts that are adopted for the need of the target audience. The present research concludes that suitable and relevant translation

of the traditional expressions is required while translating the films in terms of simplicity and faithfulness to both the texts.

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