



Adaptation or Translation: A Comparative Analysis of English Animation Dubbed into the Hindi Language

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Dubbings of Hollywood movies are done in a variety of languages, particularly in the subcontinent, to appeal to audiences who do not comprehend the original language of the film. However, pure translation is not possible due to linguistic and cross-cultural variations which prompt the audiovisual translator to adapt translation. In such an approach the translating priorities and privileges the target culture and its audience over the source culture. Animation dubbing appears to be a distinct subtype of screen translation. It can be claimed that dubbing animation, is creativity as well as transitivity in the target language. Divergence in the source language may be permitted to a certain extent. However, procedures should be used to ensure that the translated version sounds natural, informative, and enjoyable to the target language audience. It is self-evident that animation is aimed at young audiences, which is why the audiovisual translation takes liberties to reduce complicated talks and incorporate more entertaining dialogues so that the children can interpret and enjoy the animation. In recent years, particularly in light of the industry's fierce competition, the appearance of celebrities' voices in animated movies is also increasingly recognized as a successful approach for broadening audience appeal. The current study seeks to investigate the translational strategy adopted for animation dubbing. Additionally, to determine the role celebrities play in voice dubbing, and identify the linguistic principles that are violated while dubbing animation from the source language to the target language.

Keywords: *Audiovisual translation, Adaptation, animation dubbing, linguistic deviation, celebrities*

1. Introduction

Animation is getting more and more popular in today's society and plays a significant role. There is a significant growth in its number which is getting increase after each year. Animated movies assist filmmakers in creating their fictitious characters and providing them with voiceovers that complement their voices to make the characters seem genuine and alive. Verrier (2013) stated the tremendous spread of this genre over the previous decade has even sparked discussions about "animated saturation". In addition to producing its own movies and animation, a country like India, where the film industry accounts for 50% of its economy, also produces Hindi-dubbed versions of movies and animation in many other languages, including English, Tamil, and Telegu and many more (Diwanji, 2020). Not just India, but also highly developed countries like the US demonstrated a significant interest in animation creation. From 18 films in 2000 to 37 in 2013, the production of animated films has more than doubled since the turn of the century, setting a record in 2011 with 45 projects (Mompeán, 2015). Even though the scope of the current research study is limited to 2019, the graph below depicts the real annual business from 1995 to 2021.

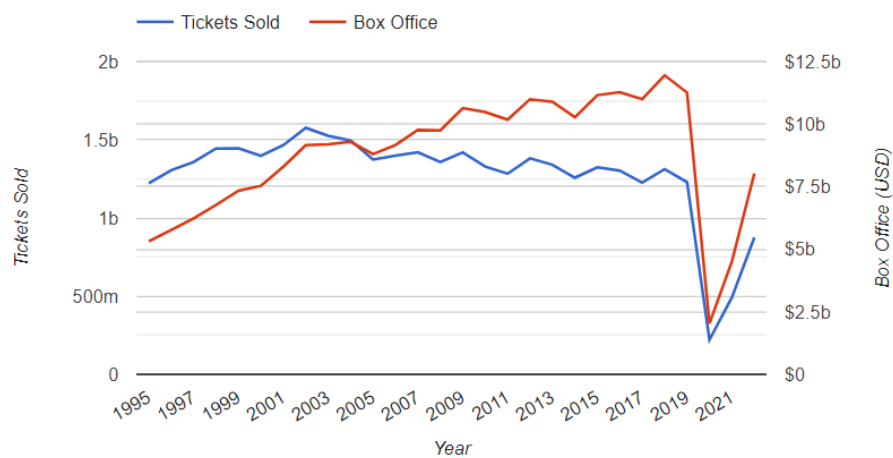


Figure 1. Number of animated movies released per year in the US from 1995 to 2021 (Data extracted from www.the-numbers.com)

Based on the aforementioned figure 1, it is evident how the trend of animated movies spread by thumping another record in 2019 the total box office gross of \$11,255,475,182 which was a recorded business. In 2020 the box office got badly hit by the covid-19 but things immediately improved (Nash, 2021).

In each project, the producers incorporate a diversity of subjects and multiple fictional characters, and various stories for their audience to entertain and struggle to present the best-animated movies to make a vigorous profit. The strategy Indian producers adopted to expand the number of their audience as they produce their own animated movies based on the Hindi culture



and traditions some are even based on the different religions that exist in India such as Hinduism, Islam, and Christianity all these subjects are for their business. However, this is not it. The industry also dubs English and other languages popular animation such as *Frozen*, 2013 earned 1.281 billion US dollars and dubbed into 41 languages across the world which also impelled the producer to produce its second part *Frozen II*, 2019 which made 1.450 billion US dollars. Similar to that, *The Lion King*, 2019 is the revised version initially produced in 1994 but in 2019 it got reproduced with the latest technological touch of 3d imaging, it is second on the world's highest businesses list, dubbed into 44 languages including the Hindi language, and earned 1.083 billion US dollars and the list goes on. The growth of this industry each year grabs more producers who are incited to work in the very genre (Nash, 2021).

In addition, the Indian film industry recruits' well-known actors and actresses rather than some unknown dubbing actor, which appears to be the most effective way to draw in a wider audience even though their faces are obscured. This is particularly true in the Indian film industry, where well-known actors not only dominate the field via their acting prowess but also seize control of the dubbing process. Previously, such tasks were handled by experts who had had years of training. In certain instances, voice and dubbing are given to the actors/actresses based on the characters they play in their movies. An obvious example is *The Lion King* in which each character is assigned a role they actually play in their movies to reflect real-life alike and capture the audience as the characters are already well-known for the roles they play in their movies. Although the so-called FIGS (France, Italy, Germany, and Spain), are accustomed to watching animated movies in their native language therefore they prefer to have any foreign animated movie dubbed in their mother tongue (Chaume, 2012). Bollywood, the second-largest film business after Hollywood, dubbed all international animated films not just into Hindi but also into other languages spoken in India. As a result, dubbing has taken over as the preferred audiovisual approach for localizing animated productions across the globe.

1.1 The Arrival of Celebrities in the Audiovisual Translation of Animation

Dubbing and voice-over are two different things though some people consider them the same. In voice-over, there is hardly a need for a script since the voice actors already have the idea to speak in accordance with the character's action. The voice actor only needs to add the voice at this point. In contrast, in dubbing, the dubbing actors first translate or transcreate the material before speaking the dialogue into the characters' lips. Dubbing, Therefore, is far more challenging than voice-over. To portray the situation as authentic oral discourse, the dubbing actor must pay attention to his intonation, rhythm, and pitch. All of this should be accomplished in a single scene that becomes silent, and the dubbing actor must fill in the silence with acceptable words at the proper moment and with the appropriate tone. (Mompeán, 2012).

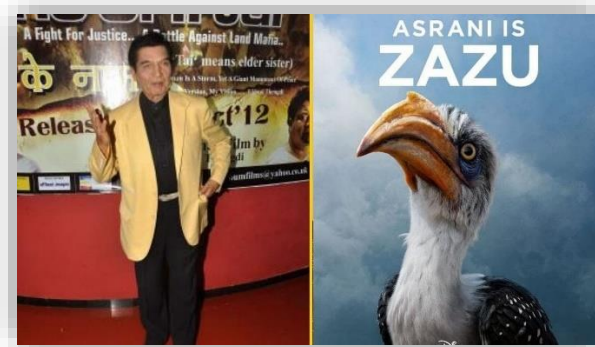
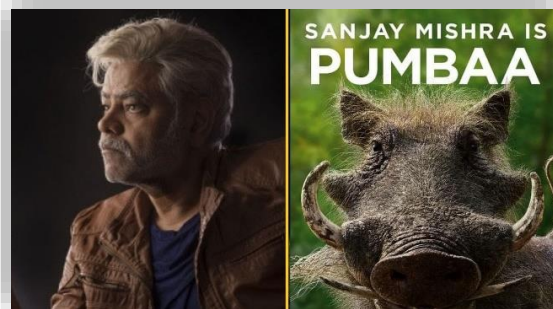
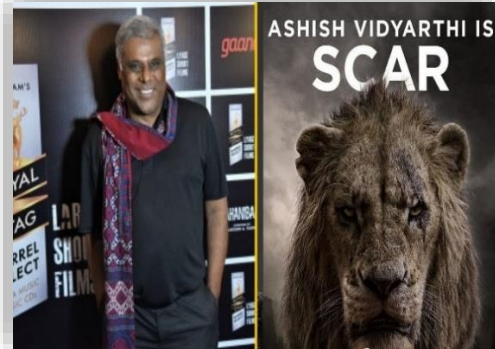
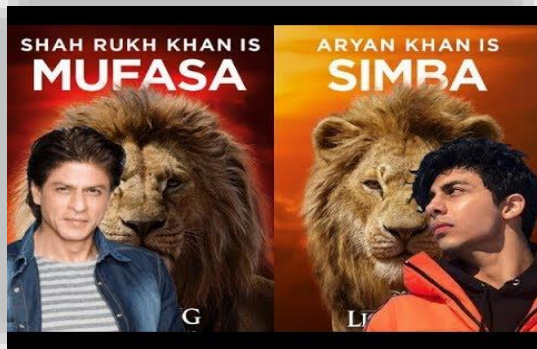


Historically obtaining a position as a dubbing actor or actress required years of training. In addition to voice training, the dubbing actor must ensure that they are knowledgeable of the source language, including both linguistic and paralinguistic information. As far as the character voices are concerned there were only a certain number of people who would provide character voices for various animations such as *Snow White and the Seven Dwarfs (1937)* and *Cinderella (1950)* (Mompeán, 2015). Although, the audience would listen to the voice actors and be familiarized with them hence their faces were still unknown to the public.

To take the genre one step ahead the producers brought celebrities into this genre to make it more captivating. The initiative took by Disney in 1992 when Robin Williams a celebrity was cast to voice over the character of the genie in *Aladdin* which was a big hit in the market. People then started associating Robin Williams with the Genie character and Williams's energy was also a perfect combination. Therefore, the celebrification of voice work can be traced through Disney. In the preceding years, *The Lion King (1994)* featured a voice-over by Jonathan Taylor Thomas, Whoopi Goldberg, and James Earl Jones, then *Home on the Range (2004)* (Roseanne Barr, Dame Judi Dench) and it started to become a trend. The cartoon became a major box office hit, proving that this was not just a way to get people's attention but also the ideal financial plan. Similarly, Meslow specified that

“The marketability of a big-name celebrity voice actor gave way, perhaps inevitably, to an even more insidious trend: directly basing a character's appearance on the famous actor providing its voice.” (Meslow, 2011).

Following Hollywood, Bollywood too endorsed the idea. Since 2002, a large number of Bollywood superstars began dubbing. Actors such as Akshay Kumar dubbed *Jumbo (2006)*, Shahrukh Khan dubbed *Incredibles (2007)*, Kajol dubbed *incredible 2 (2018)*, Saif Ali Khan, and his wife Karina Kapoor dubbed *Roadside Romeo (2008)*, and Shahrukh Khan and his son dubbed *The Lion King (2019)*. Our focus for the current research study is particularly on *The Lion King (2019)*. The intriguing fact about Bollywood animation dubbing is that most of the actors played the dubbing according to the real relationship they have in real life, such as Shahrukh Khan who is a father, playing (Mufasa) and his real son Aryan Khan playing Simba, Mufasa's son. The other characters, however, are cast based on the roles they perform in films. For instance, the dubbing of the antagonist (Scar) is provided by Ashish Vidyarthi who consistently plays the antagonist in his movies, and dubbing of the comic characters (Timon, Pumba, And Zazu) are provided by Shreyas Talpade, Sanjay Mishra, and Asrani because they are known for their comedic roles. They were purposefully given this position to make the scenes realistic-looking and capture the emotions of the viewers.



Bollywood has also used this tactic to expand its operations and win over as many viewers as possible. Wright and Lallo interpret it as follows.

“A more recent problem for voice-over artists is the use of celebrity voices. Businessmen feel that known celebrity names will bring in an audience, especially to films. Fans may go to see a celebrity’s work, even when they can’t see the celebrity himself” (Wright & Lallo 2009).



1.2 Research Questions

The present research study is prompted by the following questions:

1. Which tactics do dubbing performers use for dubbing animation: translation or adaptation?
2. What are the linguistics principles that are violated while dubbing animation from SL to TL?
3. What Role do Celebrities play in dubbing?

2. Literature Review

Dubbing and Subtitling are one of the most prominent audiovisual translation practices espoused throughout the world. The AVT modality stands for substituting the original soundtrack of a film's source language dialogue with the target language dialogues (Chaume,2012). Both AVT practices, dubbing, and subtitling are worlds widely used though in most cases dubbing is more preferred than subtitling due to its comprehensive nature which is quite complex (González 2009; Palumbo 2009). The choice of dubbing vs subtitling is decided by the audience whether they like watching movies and animation in their native language or a foreign language with subtitling. Countries such as the Netherlands, Belgium, Greece, and the United Kingdom tend to utilize subtitles, but France, Germany, Italy, and Spain have a long tradition of dubbing foreign language content. Because of these obvious inclinations, each country's audience anticipates that imported films will be presented in the prevailing national manner in which they are used (Mera, 1999). Asian countries such as India, Pakistan, Bangladesh, Indonesia, China, and many more prefer dubbing in their native language. one of the reasons is the hindrance they face in understanding the foreign language since some of the speakers find it hard to watch and read at the same time and the others cannot even read thus subtitling is not a useful technique for such countries.

2.1 Translation Or Adaptation

Adaptation is the 'freest' form of translation. It is mostly employed in plays (comedies) and poetry; the themes; characters, and plots are often maintained. The source language culture is converted to the target language culture and the text is rewritten (Newmark, 2009). He continues by saying that adaptation involves using a known equivalent to compare two circumstances. It is a process of cultural equivalence. Adaptations, commonly referred to as "Free Translations" occur when a translator inserts cultural realities or scenarios for which the target language lacks a counterpart. A good example of how adaptations work is Audiovisual translations of TV shows or movies, where dialogues or cultural references need to be adjusted for foreign audiences.

In contrast, translation is an act, process, or instance of translating, a definition provided in Meriam webster dictionary. Newmark (2009) defines translation as a process of accurately translating a text's meaning into another language. Therefore, it can be concluded that translation is the process of transforming or translating text from one language to another without disturbing



the actual discourse of the source language. In translation, it is not the target language that is important but the content without any modification. A concrete translation is specifically followed by translating Holy books or manuscripts from one language to another.

Now by looking at the nature of dubbing researchers such as Del-Aguila (2005) define it as an interlinguistic translation and intercultural adaptation. The translation that takes place in movies or animations' dubbing or subtitling is not necessarily accurate; in some instances, it is a free translation, and in other instances, transcreation is used to change how the target language is perceived (Khan, 2021). Living in the contemporary age requires intercultural as well as cross-culture knowledge which is inevitable owing to globalization, which has been driven by a range of factors. To conduct cross-culture communication for the sake of intercultural communication, this scenario necessitates knowledge, language, and culture. Since translation is one mode of information dissemination, its significance becomes evident. AVT practices are one of the key methods in cross-culture communication for the sake of intercultural communication.

The prime objective of this research study is to ascertain if an audiovisual translator opted for adaptation or translation when dubbing animated movies. Secondly, to identify the linguistic principles violated when dubbing from the source language to the target language. Lastly, to determine the role of celebration in dubbing. To start with, the loss of meaning and the deviation in dubbed movies began back in the year 1930 when the first film named "Applause 1930" was dubbed by *Rouben Mamoulian*, and then dubbing started to gain more attention from the dubbing makers and as well as the audience (Steer, 1995). The film industries such as Hollywood and Bollywood began attempting subtitling and dub movies, especially for the local audience in the international markets. Although the translators were aware that a precise translation of the original speech was not feasible, the major goal of dubbing movies was to help the audience grasp the essence of the movie. Since then, dubbing movies from one language to another became a common financial strategy for the film industry and has also aided audiences in comprehending the core of the original movies. The majority of translators are extremely knowledgeable and have a thorough understanding of the difficulties that might arise during translations, including cross-cultural, semantic, pragmatic, syntactical, and humoristic components of language that are predefined. Speaking of the humorous components that pose a challenge for the dubbing translators and prompt them to modify the entire dubbed dialogue.

2.2 The Stumbling Block in Audiovisual Translation

The issue of untranslatability was raised by Catford (1965) a celebrated translation scholar of linguistics school, he claimed that



“Untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of target language.” (Caford, 1965)

It implies that each language and culture have some features that are unique that language and culture. There are often two primary causes for untranslatable words. Firstly, cross-cultural differences, and secondly language family distinctions. Majorly due to cross-cultural differences two languages cannot be translated precisely, mostly owing to cross-cultural variances, since each language culture has certain distinctive and varied traits related to the language's paralinguistics features and humor that mostly gives translators a tough challenge. Humor is a milestone even competent translators may find it difficult to translate humor, thus prospective translators and interpreters may benefit from exposure to it throughout their training. The obstacles to humor translation may be its numerous manifestation such as jokes, wordplay, puns, and idioms which are heavily influenced by culture and language (Gabriella, 2020). In the General Theory of Verbal Humor postulated by Attardo (2002) he proposed that mostly in the dubbed version, translators choose to deviate completely from the source language to translate humor, which is linguistically a blunder. The manifestation of verbal humor can be analyzed based on six parameters; Language, Narrative Strategy, Target, Situation, Logical Script, and Script Opposition. He stressed that, if possible, deviate at the lowest level while translating verbal humor, but mostly translators for their convenience violate and ignore all the six parameters. Another issue is the subjective nature of humor perception, which can differ from culture to culture. What one culture may deem hilarious while in the other may barely even bring a grin to someone's face.

The second cause for untranslatability is the difference between the family of languages, which primarily targets untranslatability phonologically, and syntactically. For instance, the English language belongs to the Indo-European language family while the Chinese language belongs to the Sino-Tibetan language family, so it is certain that these two languages will have many linguistic parameters in contrast to each other which would translate the two languages unattainable. As mentioned earlier that no two languages can be fully translatable not only Paralinguistically but also cross-culturally and syntactically since the principle of two languages might be the same but as far as some parameters are concerned, they can never be the same (Chomsky, 1981).

Intra-linguistics variation is another hindrance that dubbing translators face, especially in a multilingual society. Challenges such as diaphasic, diastratic, diatonic, or/and diachronic variations. Interlinguistic variations such as accents, Dialects, and registers may create the



feeling of intimacy and distance among the film characters (Heiss, 2014). In some cases, intra-linguistic variations are deliberately employed for satirical or comical reasons (Chiaro, 2010).

A good example of obstacles in translation especially syntactical, morphosyntactic, semantical, and ultimately pragmatical can be observed in the movie “The lion king” in which Timon (name of the Meerkat) Meerkats are like weasel animals that are the members of the mongoose family, offers his friend Pumba (name of the pig) to the wild dogs to distract them that “*it is with the deepest pride and greatest pleasure that we proudly present your dinner*” while in dubbing it is translated as “میری پیاری میڈم جی بولیں تو دوپہر کے ٹنر میں آپ کا ویلکم ہے آج اپن آپ کو کرواے گا”. While comparing and analyzing the above dubbing, we find it colliding and contrasting meanings. Particularly, there is no sentence such as “*welcome you to the dinner of lunch*” in the English language but if we examine it pragmatically and investigate why such unrelated patterns of words are chosen. We can conclude that it is either because “dinner” is perceived as a meal by the uneducated people in the Indian subcontinent as the dubbing is mostly for the illiterate audience. Or the word dinner is used instead of a meal to create a euphoric effect and make the scene more humorous.

Lip-syncing presents another difficulty for the dub actor, especially in extreme close-ups when the character's face and lips are highly focused. In such scenes, words in the target language should choose which can be pronounced in the exact similar manner and place of articulators which may cost a dubbing actor repetition, change of word order substitution of the target language word, reduction/amplification, or omission (Chaume 2012: Galar,2015).

3. Methodology

The present study descriptively examined the dubbing of English Animation into the Hindi language. Therefore, the nature of the current research study is qualitative. Poly-system approach also known as Descriptive translation studies (DTS) is a prominent paradigm in translation studies in terms of Audiovisual translation (AVT) description of translation practice has been adopted in different countries, offering the perception of cultures and their norms (Chaume, 2013). poly-system emphasis on the description of a single translation in comparison with the descriptions of various translations of the same source text either in the same language or in different languages and the description of larger corpora of translation which ultimately lead to the analysis of corpora in translation (Holm, 2021).

3.1 Corpus of the Study

The current study corpus is comprised of the animation *The Lion King (2019)* dubbed from English into the Hindi Language. Hence in this case the source language is English and the target language is Hindi. To compare and analyze the data both original and dubbed versions of the



animation are watched to identify what brings adaptation in the act of translation. The majority of English movies and animations are dubbed in Hindi rather than Urdu since the Urdu speakers also do understand dubbed versions because Hindi and Urdu are linguistically similar (Gumperz, 1971). To make sure the Authenticity of the analysis Oxford English-Urdu Dictionary (Haqqi, 2020) has been consulted.

3.2 The Lion King Dubbing

The King of Lion was initially produced in 1994 by Rob Minkoff, and Roger Allers who were the producers of the animation, and the story was adapted from Hamlet. The box office of the animation was at the time 1.084 billion USD which was a big hit. Although it was released in India and Pakistan much later in 2011. In 2019 the producers such as Jon Favreau, Karen Gilchrist, and Jeffrey Silver thought to produce the again with the touch of the latest technology which will make animation more interesting and so were they right. The box office of the 2019 version of the animation was 1.663 billion USD which was again a huge profit. In the same year, on 19, July 2019 its dub version was released by Indian actors such as Sharukh Khan and his son Aryan Khan along with other actors. The dub version also did a good business of 127.32 crores just in the first two weeks. The story revolves around the protagonist, Simba, a young lion prince, who flees his kingdom after the murder of his father, Mufasa. Years later, a chance encounter with Nala, a lioness, causes him to return and take back what is rightfully his.

4. Analysis of Data

The table given below is composed of 20 dialogues from the source language (English) and its dubbed version released in India in Hindi as a target language. The animated has been watched in both original as well as translated for cross-cultural comparison and to identify the factors which prompted the dubbing actors for fabricated Audiovisual translation. Additionally, to identify whether or not the cultural and situational humor create hindrance for the Audiovisual translators.

Table 4.1

Sr. No	Dialogues in Source Language	Dialogues in Target Language
1.	Life, not fair, is it? My little friend.	زندگی بڑی ظالم ہے، ہے نا میری جان؟
2.	Zazu. You have made me lose my lunch.	تم تو مجھے بھوکا ہی مار ڈالو گی۔
3.	A wise decision.	عقل ٹھکانے آگئی
4.	He is my brother Zazu. This is his home, as long as I am a king that will never change.	وہ میرا بھائی ہے ززو یہ اسکا بھی گھر ہے جب تک میں راجہ ہوں وہ یہاں رہے گا
5.	Dad. You awake?	بابا... آپ ابھی تک تو سو رہے ہو
6.	Did he just call me chubby?	میرے کو موٹو کس نے بولا رہے؟
7.	Ten flamingos are taking a stand.	پندرہوں کی سوسو سے تالاب گھیلا ہے
8.	Two giraffes were caught necking.	زرافے کی خلاف جلوس نکالا ہے۔
9.	Come on. Let's go home.	جانے دو چلو اب گھر چلتے ہیں
10.	Go back to your den, Simba. I don't babysit.	اپنے گھوپا میں واپس جاؤ، سمبا۔ دودھ کے دانت ابھی ٹوٹے نہیں۔
11.	You owe me an apology.	لڑکیاں کمزور نہیں ہوتیں
12.	When I am king, the mighty will be free to take whatever they want.	جب میں راجہ بنوں گا، تم سب جی بھر کے شکار کر سکو گے
13.	We were not expecting guests today.	چلے آئے بن بلائے مہمان۔
14.	I have to teach my son a lesson.	سبق سکھانا بھی تو باپ کا فرض ہے۔
15.	I am brave when I have to be, when there is no other choice.	بہادری دکھانے کی چیز نہیں ہے۔ بہادر تم بنو جب ضرورت ہو

16.	Simba: “ <i>I think those hyenas were even scarer than you</i> ” Mufasa: “ <i>that’s because nobody messes with your dad</i> ”	- سمبا: وہ لکڑ بگا آپ سے زیادہ ڈر گیا تھا مفاسہ: وہ اس لیے کے تمہارے بابا سب کے بابا ہیں
17.	You got that out of your system?	غصہ تو کر دیا ہے نا؟
18.	Oh Pumba, I don’t wonder, I know really what are they, they are fireflies.	او پمبا اپن سوچتا ہے نہیں رے، اپن کو معلوم ہے، سچی وہاں کیا ہے وہاں جگنو ہے۔
19.	Help Pumbaa. I’m going to die.	بچ لے پمبا۔ میں تو خلاص
20.	We were concerned because.... Because, you know..... You are our friend.	ٹینشن تھا کیونکہ معلوم ہے تو اپن کا بچہ پر تھوڑا ہے رے

Considering the comparative analysis of the aforementioned data given in table 4.1, it can be concluded that the dubbed version of the animation *The Lion King* contains domesticated translation which resulted in adaptation translation. Adaptation translation is also known as Free translation. In Adaptation translation, the audiovisual translator lessens the target text's sense of foreignness, translators should use an "invisible" style that is clear and fluid (Munday, 2001). Such domestication results in deviation at the syntactic, lexical, and morphosyntactic levels. These structural deviations profoundly alter the meaning of the source language at both semantic and pragmatic levels. There are cultural as well as linguistic disparities that prompted the adaptation of audiovisual translation. The original conversations may be occasionally fabricated on purpose by the dubbing translators to adapt them to the target culture, language, and audience. It is the target audience who needs to comprehend the essence of the story. Consequently, audiovisual translation must be done bearing in mind the target audience even if it takes one to fabricate audiovisual translation. To make sure the authenticity *Oxford English-Urdu Dictionary* (Haqee, 2020) has been consulted.

A lexical deviation can be detected in the 1st dialogue stated in table 4.1. The character says that *life is not fair, is it? My little friend* while in the dubbed version it is translated as زندگی بڑی ظالم ہے نا میری جان؟ After consulting *Oxford English-Urdu Dictionary*, it is found that the most

suitable translation for the word 'Fair' is 'صحيح or انصاف' but it is translated as 'ظالم'. Similarly, the most authentic translation for the word 'Friend' is 'دوست', but it is translated as 'جان' which shows a pure lexical divergence. As a result, the opening speech in the dubbed version has irregularities that the dubbing actor purposefully made since the Hindi culture to show a closer bond the term جان is used. Furthermore, to intensify the scenario the translator has inserted the word 'ظالم' to echo the intense emotion which is contextually as well as culturally suitable.

In the 2nd dialogue of table 4.1, although the pragmatical content is kept the semantic meaning is altered, the original dialogue of the source language is here labeled adaptation owing to cultural differences. The original dialogue is '*Zazu, you have made me lose my lunch*' which is dubbed as 'تم تو مجھے بھوکا ہی مار ڈالوگی' which literally means *Zazu, you will starve me to death*. The dubbing actor has not only replaced the dialogue but has also changed the syntactic structure of the target language. The original dialogue is in the present perfect tense while the dubbed dialogue is translated in the future indefinite tense which led to the alteration of syntactic structure. As a result, the audiovisual translation is modified because of the context in which it is positioned in the target. Those who do not comprehend the original version of animation will accept the dubbed version unquestionably as it gives a sense of the context.

In the 3rd dialogue given in table 4.1, a pragmatic deviation can be examined. The original dialogue in the English language is, *A wise decision* while in the dubbed version it is translated as 'عقل ٹھکانے آگئی' which is a very sardonic and taunting statement commonly used by Hindi and Urdu speakers to mock someone. As we know that the original dialogue is neither idiom nor phrase so after consulting the *Oxford English-Urdu Dictionary*, to determine the most accurate translation for the dialogue in Urdu which was 'ایک عقلمن فیصلہ'. The audience of the dubbed version will not object to the dubbing, 'عقل ٹھکانے آگئی' because is an Urdu phrase that alludes to a scenario in which a person makes a poor judgment and learns from it. So, the translation in the dubbed version may be done pragmatically since this is how it works in Indian culture.

A contextual deviation can be observed in the 4th dialogue mentioned in table 4.1, as the original dialogue is, *He is my brother, Zazu. This is his home, as long as I am a king that will never change* but in the dubbed version it is translated as 'وہ میرا بھائی ہے ززو یہ اسکا بھی گھر ہے جب تک میں راجہ ہوں وہ یہاں رہے گا'. If the dubbed dialogue translates to English, it would become as *He is my brother, Zazu. This is also his home, as long as I am the king he will stay here*. Hence the most suitable translation for the original dialogue is 'وہ میرا بھائی ہے ززو جب تک میں راجہ ہوں یہ نہیں بدلیگا'. It may be referred as to a context-rich analysis of both dialogues *that will never change* and *He will stay here* contextually conveying meaning. As a result, the discourse in a given context is modified due to the particular context in which it is used but the meaning in broad is unaffected.

Dad, you awake? It is the 5th original dialogue in table 4.1, However, in the dubbed version, it is inverted to بابا آپ ابھی تک تو سو رہے ہو. In contrast to the original dialogue, which is the positive interrogative question, whereas is the dubbed dialogue is in negative interrogative question. The dubbed version of the dialogue appears as though holding your ear the other way around showing the personality of the dubbing actor and the way he sees the world. Nevertheless, such phrase structures are not welcome in a professional environment since it has a pejorative meaning. Moreover, the syntactic structure is attacked during dubbing the dialogue. The English version of dialogue is in the present indefinite tense but the dubbed version is in the present participle tense. The original dialogue and the dubbed dialogue are in contrast to one another due to this sudden change in sentence structure. The English dialogue is more formal in terms of semantics, whilst the dubbed version conveys fury and mocking.

Similarly, the 6th dialogue in table 4.1, from the source language is given as *did he just call me chubby!?* which is an affirmative interrogative sentence. In contrast, the dialogue in Hindi is just a question offered with the implication that the speaker is ignorant. میرے کو موٹو کس نے بولا ہے؟ Which would mean in English *who called me chubby?* Who called me chubby? The question in the English form indicates that the speaker is aware of the person who nicknamed him or her "chubby," but he is shocked at being called chubby. While the question in the Urdu version indicates that the speaker is inquiring about the person who remarked on him. The concept and sense of the sentence have been lost as a result of this little word placement error and addition. Additionally, the term ہے which is a morphologically hollow word lacks meaning. Such types of words can be identified in the Hindi dubbed dialogue as a morphological aberration. The type of words used in the vernacular form of Hindi and Urdu are typically attributed to rogues and scoundrels for exerting their control over others though there is no equivalent word in the English language. so, the choice of the word 'bay, ہے'. in the dubbed version ascribes the dislike for being called chubby.

In table 4.1, the 7th and 8th dialogues dubbing are adapted to the target culture. The possible reason for the deviation is that the dubbing actor is aware of the intended audience who are primarily youngsters and would not be interested in intricate dialogues. Therefore, the translator intentionally substituted the original dialogue with humor. Additionally, the dubbing actor (Asrani) always does comedy in Bollywood movies therefore, he has been given funny dialogues to entertain the audience. The original dialogues are *ten flamingos are taking a stand. And Two giraffes were caught necking.* Both dialogues are translated in Urdu as پرندوں کی سوسو سے تالاب پر زرافے کی خلاف جلوس نکالا ہے. گھبلا ہے. Which can be translated to English as *the pond is wet with bird's pee* and *A Procession has been taken out against the giraffes* for the second dialogue respectively. After comparing and analyzing the literal translation of the dubbed dialogues with the original, it is found that the translator has deliberately adopted fabricated audiovisual

translation to give it a humorous touch having the target audience in mind. As a result, it cannot be called a slip of the mind, if the exact translation were provided to the audience neither they could understand nor enjoy it because of its complexity. The translation completely departed from the original dialogue's intended meaning to accomplish the intended purpose, which is to make the situation humorous and entertaining and avoid the complexity of the source language dialogue. Such deviation counts in humor deviation detailed by Attardo (2002) in General Theory of Verbal Humor where humor translation is called poor translation (for detail see 2.2). Poor translation suggests that a phrase or statement could be comical in one culture and language but not in another, which is the fundamental reason why most dubbings deviate from the original and since that does not convey the exact sense.

The 9th dialogue in table 4.1, carries a lexical and semantics deviation but still conveys a similar discourse. The original dialogue says, *come on, let's go home* while the translation dubbed in the target language is, *جانے دو چلو اب گھر چلتے ہیں*, so *come on* is translated as *جانے دو* but its literal translation is *let it be* while the original dialogue contextually means *hurry up* so the lexemes are replaced which led to lexical and semantical deviation although the pragmatic meaning is retained. Commonly, the audience is unaware of such types of deviations that are linguistically worth considering, even at a modest level and the dubbed movies and animations are rife with diverse variances.

The 10th dialogue in table 4.1, displays an adapted translation that flouted principles of the source language in the sense of lexical, morpho-syntactic, semantic, and even pragmatic terms. The original dialogue is *Simba, go back to your den, I don't babysit* while the dubbed version is *اپنے گھوپا میں واپس جاؤ، سمبا۔ دودھ کے دانت ابھی ٹوٹے نہیں*. The first half of the dialogue is validly translated, while the second part is entirely domesticated, re-expressing the foreign values in terms of what is familiarly distorting the idea of the original dialogue. The essence of the original dialogue *goes back to your den, I do not babysit* intends the character's unwillingness to look after Simba. However, the dubbing conveys *goes back to your den, Baby teeth have not yet erupted*. Which means do not come out of your den since you are a kid who cannot stand on his feet? This statement, *دانت ابھی ٹوٹے نہیں* might cause youngsters to develop an inferiority mentality because of its informality and harsh semantics, which should not be used around children. But in Indian culture, it is used frequently for scorning someone. Furthermore, it may be claimed that the translation is pragmatically inaccurate and does not convey the exact notion after considering the meaning of both the original and dubbed dialogues.

The 11th dialogue in table 4.1, is evidence of domestication as a translation strategy of the English original dialogue. The original dialogue states that *you owe me an apology* whereas its translation is *لڑکیاں کمزور نہیں ہوتیں* which is far from the original content. Such sentences are

used in India, Pakistan, and Bangladesh when women are trying to make men realize that they are no less than them. Since India is a hierarchical country where men always feel themselves to be in authority, the translated version of the dialogue shows a similar reflection to the scenario where the male speaker is mocking the female character to dominate her but she refuses the power and equates herself to the male character. Since the original dialogue lacks such content, the translator had to create the dialogue in the target language to express the concept with such favor. The creation of the dialogue not only resulted in lexical and syntactic inaccuracies but also discourse failures. In the dubbed dialogue, no apology is made; instead, it is stated that *Girls are not weak*. The translation has domesticated the original conversation, which has also contextually departed from the original language; the foreignness of the source material is thrash. When literal translation fails to convey the intended meaning of the source discourse, contextual translation is applied, which is also inappropriate in this instance.

Similarly, the 12th original dialogue in table 4.1, is *When I am king, the mighty will be free to take whatever they want*. While it is translated as *جب میں راجہ بنوں گا، تم سب جی بھر کے شکار کر سکو گے*. After comparing and analyzing the dialogues in both languages a syntactic discrepancy is revealed. This is an inaccurate translation since the conversation above is neither an idiom, nor a phrase, nor constituted of cultural terminology. The translator could have avoided the divergence and translated it exactly, which would have conveyed the same meaning as the original. The 12th dubbed dialogue actually means in English *when I will become the king, then you all can hunt as much as you wish*. As a result, the dubbed version of the 12th dialogue blatantly disregards the grammatical principles of the target language. So, the translation is subpar. It is crucial to deal with the dialogues that co-exist in the target language with the least amount of divergence possible so that the original dialogue may be translated as accurately as feasible.

A profound pragmatic variation can be seen in the dubbed version of the 13th dialogue table 4.1. The original dialogue says *we were not expecting guests today* while in the target language it is translated as *چلے آئے بن بلائے مہمان*. Such domesticated expression is used to describe uninvited or unwelcome visitors. Here the dialogue violates the politeness strategy which comes under the domain of pragmatics. The dubbed version has entirely broken the rules of politeness, whereas the original dialogue is euphemistically established. Hammer (2003) states a pragmatic definition of politeness as “*a deviation from generally accepted social and verbal behavior*.” Rejecting the literary figure euphemism or the use of profane language may result in hurting, or disrespecting someone. Additionally, a domesticated strategy of translation is used for familiarizing the targeted audience with the dialogue.

In the 14th dialogue in table 4.1, there is lexical deviation, the original dialogue says that *I have to teach my son a lesson*. Whereas it is dubbed as سبق سکھانا بھی تو باپ کا فرض ہے۔ in the target language. The word فرض means *duty* so the literal translation of the dubbed version in English is *it is the duty of the father to teach a lesson*. After comparing the versions of dialogues, it is a clear deviation that has been done at the lexical level. The word “son” is replaced by ‘*duty*’, which is an obvious adaptation of translation regulations. When it is feasible to translate in a way that detracts from the original dialogue at a trivial level, there is no reason to replace, add or remove anything to the original idea needlessly. The dubbing actor deliberately made the usage of such domineering language since Indian society is patriarchal and children are never allowed to live in their homes on their own. It is always their parents who make decisions for their children’s future and consider it a part of their duty. When it comes to English society, parents always let their children make their own decisions. Therefore, the original idea of the source language has been modified in accordance with the target culture.

In the 15th dialogue in table 4.1, as may be seen a lexical and syntactic variation is adopted to adapt the dialogue to the target culture. The original dialogue says *I am brave when I have to be when there is no other choice*. Whereas it is interpreted in the dubbed version as بہادری دکھانے کی چیز نہیں ہے۔ بہادر تم بنو جب ضرورت ہو۔ It can be translated in English *that bravery is not a thing to be shown off, be brave when there is a need for it*. The translation is driven by social objectives as بہادری دکھانے کی چیز نہیں ہے۔ بہادر تم بنو جب ضرورت ہو۔ It is a well-known saying used in countries like Pakistan, India, and Bangladesh to convey the idea that becoming a hero is not always necessary.

In the 16th dialogue table 4.1, illustrates how the translator's cultural and social influences may be seen in the translation of the dubbed version which resulted in pragmatic deviation. Thus, it has been established that translation is profoundly influenced by factors such as culture, language, and society. The original dialogue is Simba: *I think those hyenas were even scarer than you*. Mufasa: *that's because nobody messes with your dad* While the dubbed version is translated as Here, the issue is in the Mufasa’s dialogue. In the original dialogue, Mufasa says *that's because nobody messes with your dad* while in the dubbed version Mufasa says that *وہ اس لیے کے تمہارے بابا سب کے بابا ہیں سمبہا: وہ لکڑ بگا آپ سے زیادہ ڈر گیا تھا*. Which means *That's because your father is the father of all* بابا کے سب کے بابا is a phrase used in the Urdu and Hindi languages to describe someone who is exceptionally brave or more intelligent than others. As a consequence, the translator modifies the dialogue’s pragmatic meaning to get the meaning that corresponded to the target language. He accomplishes his desired objectives, but at a cost of domestication of the dialogue though there is no grammatical variance.

There is contextual domestication in the 17th dialogue in table 4.1, the original dialogue states *You got that out of your system?* whereas in the dubbed version it is translated as *غصہ تو کر دیا ہے*! نا If the original dialogue is critically analyzed, the pronoun *'That'* can be used for *'anything'* and also the *system*. To make it rational for the viewers, it has been translated as *غصہ تو کر دیا ہے*! نا This is how the discursive features have been applied to make the dubbed dialogue more comprehensible. The pronoun "that" refers to "anger" while the system alludes to 'mind'. So, the translator deviated the dialogue from the expected norms and rules of translation to make it more straightforward and crystal clear for viewers.

Similarly, in the 18th dialogue table 4.1, it has been observed that the translation has been pretentious for adaptation to the target culture. The original dialogue says, *Oh Pumba, I don't wonder, I know really what are they, they are fireflies,* but in the dubbed version it is translated as, *او پمبے اپن سوچتا موچتا ہے نہیں رے، اپن کو معلوم ہے، سچی وہاں کیا ہے وہاں جگنو ہے۔* phonological variation is the first to be recognized. The character's name is given an additional "ee" suffix in the dubbed version, which is an informal power symbol frequently used in Pashtu, Urdu, and the Hindi language. The power relationship is, therefore, evident here. If we critically analyze the scene, the animal character who says *پمبے* is a Market (Timon) who calls the pig Pumbée, here Markeet is physically way weaker than the pig, but the power relation is built on smartness and wisdom. The fact that Pumbée is physically stronger than Markeet yet mentally weaker than the Markeet. So, it shows in Indian society that power is not only associated with physical strength but with cleverness too. In the English language, there is no such concept. The second deviation that is present in the 18th dialogue is *سوچتا موچتا*. It is a morphological process which is called partial reduplication. In reduplication, the root of a word is repeated to convey some part of its meaning (Katamba, 1993). A word may be fully reduplicated or partially; the above example is an example of partial reduplication, but there is no such reduplication in the original dialogue. Consequently, the sentence's morphological level has been altered in this instance. This demonstrates how phrases that are often absent in the original language are added or removed during dubbing.

'Help Pumbaa. I'm going to die.' *بچا لے پمبے! میں تو خلاص* The 19th dialogue in table 4.1, the dialogue is adapted to quite an extent. Various deviations can be detected such as syntactic, lexical, as well as phonological deviations. As is discussed in the preceding explanation that the character's name has undergone phonological modification through the addition of the suffix "ee" likewise it has been done here too. The use of the word "help" instead of *بچا لے* illustrates a lexical variation that is also present in this sentence. Essentially, *بچا لے* means "save". Since the character used the term "help" rather than "save," echoes lexical error. An additional divergence can be noted in the form of syntactical as well as lexical variance, which has affected the



structure of the dialogue. The most accurate translation for the original dialogue would be میں مدد کرو پمبے مرنے لگا ہو .

In table 4.1, dialogue 20, the English dialogue is *We were concerned because.... Because, you know..... You are our friend*, whereas it is dubbed in Hindi as, پر تھوڑا ٹینشن تھا کیونکہ معلوم ہے تو اپن کا بچہ ہے رے . The dubbed version exhibits language impact; for example, the Hindi phrase اپن is in vernacular form of Hindi and has no English equivalent. Lexical inconsistencies might also be seen. *You are our buddy*, the conversation states in the original language, yet it is translated as تو اپن کا بچہ ہے رے Here, the word "friend" is translated incorrectly as which is Hindi for "child." As a result, linguistic impact and lexical divergence in the previous discourse led to a distortion of the original dialogue's meaning.

5. Conclusion

Since the debut of animation in 1890, it has been progressing significantly, eventually, becoming a well-established form. In particular, the use of the latest technology aided the producers to run the competition for a long. Animations are preferred all around the world. Therefore, animations are not just produced but also dubbed into different languages across the globe including the subcontinent. For the corpus of the present study the dubbed animation, *The Lion King* (2019) was selected to identify the dubbing tactics adopted between translation and adaptation as well as the linguistic principles violated while dubbing from English Hindi.

The current study data analysis revealed that the most common approach employed in animated audiovisual translation is adaptation translation over pure translation. In the adaptation translation, most of the dialogues were domesticated which neutralizes foreign elements of the source text and thus prioritizes the target culture resulting in linguistic deviation. The dialogues are adapted to the target language through different techniques such as substitution, repetition, and deletion. It is a procedure that involves not just text translation but also other associated operations. The translation is therefore sometimes viewed as misgiving, since it typically domesticates foreign works, blending them with language and cultural values understandable to certain domestic populations. Perceiving as animations are meant for youngsters who do not grasp a foreign language, translators purposefully adapt the dialogue with local spice to make it comprehensible and enjoyable for the intended audience. Although, throughout the process of adaptation to the target language various linguistic aspects deviated, including syntactic, lexical, and phonological deviations which eventually led to discourse divergence. Furthermore, the entrance of celebrities in voicing also fueled children's excitement since children usually associate animated characters with the celebrities who dub those characters. Fans not only like watching their favorite actors in movies, but they also enjoy hearing their voices in animation,



even though their faces are invisible. Thus, the arrival of celebrities is also found an important part of the marketing of this genre.

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