Translating Bollywood
Poetics and Problematic of Subtitling for the German-Speaking Countries

Dr. AFTAB HUSAIN SHAH
Department of South Asian, Tibetan and Buddhist Studies
University of Vienna, Austria

Abstract:

The paper intends to offer a critique of the subtitling of Bollywood films into German. Taking five popular films that were made available to the German-speaking audience; Germany, Austria, and Switzerland since 2000, and by comparing the subtitled versions to the original language of the films, it will ascertain the socio-cultural implications in the transmittance of the verbal texts. Further, by adopting an empirical method, the study will evaluate the issue of indirect translation, that is, through English, as well as the problems resulting from the machine translation and thereby it will assess the level of communicability in the subtitled versions.

The paper will draw, mainly, on the theme of subtitling, but, in order to highlight the point, here and there issues of dubbing of the Bollywood will also be touched upon.

Bollywood Industry intends to target primarily an implied audience based in the local market, or for that matter, the Indian Diaspora elsewhere.

Notwithstanding, these movies have always been a source of attraction for the speakers of other languages in different parts of the globe. Traditionally, former Soviet Union and its allied countries, Gulf States and some parts of Europe, especially UK, were considered as big consumer markets of Bollywood movies.

But, not only has this enchantment been on ascending scale, it has for the last few decades succeeded to encompass even newer

avenues. German-speaking countries are among new entrants into this magic world.

Key words: Bollywood, subtitling, German-speaking countries

1. BOLLYWOOD IN GERMAN-SPEAKING COUNTRIES – PRELIMINARY REMARKS:

It is not that before 2000 Bollywood was a terra incognita in the German-speaking countries but it is a also fact that till that time it had never been a point of discussion even among the cinema- going public. In this decade Bollywood has become talk of the town. (Fahrngruber 2009: 3, Fritz 2007: 5) Now one notices not only a phenomenal interest in the Bollywood films but also this that these films been made into a constant subject of popular as well scholarly articles and books. (see Fritz 2007: p.3). Though, it is also a fact that these films are shown not so regularly in the cinemas, but the German-speaking TV channels like RTL etc. have been constantly offering new films mostly in dubbed version. Meanwhile, some of the TV channels like Arte etc. have been sometimes offering long documentaries on Bollywood. In addition to that, there is a visible proliferation of Bollywood movies in DVD-Market. And now we see, as Claus Tieber observes (Tieber 2007: 9) that the Bollywood has emerged in German-speaking countries a "lifestyle-phenomenon". Bollywood form of dance, workout videos, Sari-Shops, Bollywood clubs, and even Bollywood cuisine, he remarks, has contributed a lot in making these movies a trend in this part of the world.

1.1 Changing Image of Bollywood:

Celebrated Indian director Yash Chopra complains that 'westerns use the word "kitsch" to describe our movies' (see Tieber 2007: p.8). This image of Bollywood films has yet to be changed. Despite their high-hype Bollywood movies are generally taken here as kitsch, too colorful and unrealistic. But,

side by side this general impression there is a rising serious appreciation of Bollywood movies. One reason for this re-evaluation is perhaps generated by the new wave in Bollywood cinema that is marked by European locations, fusion of Indian music with the western, and their cross-cultural story lines etc. It, however, does follow that the Bollywood has changed its basic Masala, the mélange of different genres, what Salman Rushdie would call chutnification of genres. Is it also not the case that these films have ceased to be less Indian in their essential sensibility, but the fact is that like Indian English writing, they tend to be more and more hybrid by operating in an In-between space not only in their physical settings but also from their dress codes, sexual (re)orientations, and in their overall cinematic vocabularies.

2.2. Locations:

Apart from Bollywood's new relationship with German-speaking public in the recent years, the cinema has another contact-point with this region; that is, using its idyllic places as locations. In a sheer contrast to the early Bollywood cinema that used to rely mainly on the studio-productions, new films tend to be shooted outdoor, in free and open places. Dance and songs sequences are made specially in romantic, lush green and mostly hilly locations that provide the economically hard-hit common folk a dream-like paradise to transcend the harsh realities of their everyday life. Kashmir, the paradise on the earth, as it is called in India for its ethereal scenic beauty, has been for a long period of time a recurrent resort for such ideal locations. But, since Kashmir became a flash point between India and Pakistan, Bollywood looked for its pastures in abroad. Switzerland and Austria offered a possibility where some locations remind you the charm of Kashmir's landscapes. Notwithstanding Bollywood has been using these places as their locations as far as from the 60s, it is only from 90s onwards that they actually replaced Kashmir.

2. SUBTITLING, DUBBING AND TRANSLATING BOLLYWOOD FILMS:

Subtitling, dubbing or as it goes with the rubric of screen translation, pertains to the electronic facet of translation process. As we see in our era of information and communication technology, the Gutenberg man, that is, the typographical man who draws solely on the written words has been sidelined, if not totally removed by the electronic man.

Screen translation, however, is unique in this way that it benefits from the dual dimensions of oral as well as written translation by employing methods of both subtitling and dubbing and hence this type of electronically mediated translatory product is not totally devoid of written words, that is, subtitling.

Before touching upon the issue of language in Bollywood, one is tempted to note the analogy of language or grammar to films, as language of film, grammar of film, cinematic vocabulary etc. Here one can raise the question as whether a film needs natural human language at all. For, other modes of human expressions, as in the case of literature, are solely dependent on words, that is, the natural language, even when it comes out in the form of audio books, it has to rely upon words, though in the latter case, spoken ones. Film, on the other hand, transcends this restriction. We know that films of the silent era were appreciated and enjoyed.

Film theory maintains that the cinema has its own language which is not confined to the verbal expression. This dimension of film is of special interest for the film semioticians. While discussing the artistic structures of sound films, Robert Stam points out that film usually partakes of at least four codes: one visual and three auditory that include speech, music, and sound effects. Circus acrobatic performances, which are realized again through at least five codes: – the performer's dynamic behavior, his social behavior, his costume and other accessories, the verbal accompaniment, and the musical

accompaniment furnish still another blended artistic achievement. (Stam 2001: 48-49)

But the natural human language or verbal expression is now one of the major components of the post-silent era of the film history which has indeed revolutionized the cinema as an institution and provided a catalyst for its monumental popularization.

2.1: Dubbing and/or Subtitling

Subtitle is the written text that comes along with the spoken words on the screen. Generally, subtitles come in two varieties: inter-lingual subtitles and intra-lingual subtitles. The latter form appears mostly in the TV programmers for the deaf and hard-of-hearing people. The other function of intra-lingual subtitles is to facilitate the immigrants, students and foreign student and, in this way, it has also its pedagogic value. A third type of intra-lingual subtitles is found between the two different registers of one language, which can be termed as 'Inter-glossic Subtitling', mostly the spoken words in dialogues and the subtitles in the standard language. This is a common practice in the TV programmers that are shown on the Swiss channels.

Dubbing is a vocal translation where the voice of one person is replaced by another. It is costly and long-winding process if we compare it to subtitling, which involves listening to the dialogues, transcribing them on paper and finally render them into TL to be put on the screen. But, subtitling, despite being almost ten times cheaper than dubbing, is not so preferred, particularly, by the big countries like Germany or the big TV channels.

One argument given in favor of dubbing that it helps you maintain the natural flow of the spoken text whereas in the case of subtitling, the viewer, in order to look down at the written text may lose many extra-lingual components of the cinematic grammar.

But, on the hand, dubbing, one can argue, could jeopardize the veracity or verisimilitude of the visual image on the screen. Furthermore, by creating an illusion of reality, dubbed version attempts to generate a false image of cultural hierarchy where the TL gets the hegamonial position by creating the impression that the person on screen is speaking in the language of the viewer.

Furthermore, choosing between dubbing and subtitling involves a lot of factors ranging from the budget fixed for the purpose, genre of the concerned film, type of the spectatorship and the overall traditions of the TL countries.

3. LANGUAGE OF BOLLYWOOD:

Bollywood films, that is, the mainstream Indian cinema based at Bombay, which is now called Mumbai, comes also with the name of Hindi Films. Hindi, as we know, is the official language of India. It is a new Indo-Aryan language whose ancestry goes back to Khari Boli: the so-called Upright Speech, a dialect that is spoken in the eastern part of Indian State of United Province (UP) as well as to the Braj Bhasha, a dialect that originates from Agra and the holy city of Mathura, again in UP, but not far from the Indian capital, New Delhi. Mainly, Hindi is the mother tongue of the people living in the Hindi Belt that comprises of six States in India where it enjoys the status of first the official language. The rest of the Indian states have their own languages with this status as in West Bengal Bengali, in Tamil Nadu Tamil and in Kashmir Urdu. After the very problematic inauguration of Hindi as official language and the strong opposition the decision faced from the other languages, especially from the South, in the post-Independence India, the central government ended up with a language policy of three-language formula that accords, despite Hindi's official status, to the other regional languages a comparatively significant role to play in their respective territories. Thus, the politico-cultural antagonism towards Hindi was somewhat

subdued, if not totally eliminated. But, one language still continues to be in a perpetual conflict with Hindi and feels at the same time threatened by her increasing hegemonial presence as well poses challenges to her monopolized role at in the national cultural space of modern India society. That language is Urdu.

On the level of syntax and on the basis of day to day colloquiality both Hindi and Urdu may be considered as one language. But, still there are factors that draw a demarking line between the two languages. The first is of script: Hindi inherited its letters from Sanskrit, the Devnagri script in that some other Indian languages are also written. Urdu, on the other hand, uses a somewhat modified version of Perso-Arabic script. The other difference lies in the vocabulary. Urdu and Hindi, probably for the reason of their chosen letters, tend to look towards different and divergent source languages for their new words. Here Hindi takes inspiration from the Sanskrit whereas Urdu seeks help from Arabic, Persian and to some extent from Turkish. Thus, we see that with the passage of time both Hindi and Urdu have been pushed towards two religions; Hindi for Hindus, Urdu for Muslims. In this way the barrier of script and the difference in vocabulary in the scholarly discourse and at the written level sharpen the demarking line creating a genuine problem of mutual comprehensibility for the speakers of both languages. This sibling rivalry has its roots not only in the language politics, but it is also fraught with highly charged political aspiration that works across religious lines.

But, there is still another variation of this conflicting nature of Hindi-Urdu language politics. That is Hindustani. The language is further sprinkled with different local variations as per requirements of the respective regional setting of the film.

3.1: Role of Regional Languages
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films. In any case, the Industry intends to target an implied audience based in the local market, or for that matter, the Indian Diaspora elsewhere.

3.2: Films in Regional Languages
Side by side the Bollwood film industry, we have regional cinema in Kolkata with Bengali films, in Madras with the languages of the South, in Cuttack for Oriya and so on. After the acquiring of Hindi the status official language of the country in early sixties, Bollywood films have achieved a predominant position to reach a wider country-wide spectatorship in India.

3.3: Bollywood Nationwide Dissemination
In order to give more and easy access to the public in different regions Bollywood films are made available in subtitles in almost all major languages of the country. Besides that, when they are shown on TV channels, they contain multiple subtitles in almost every regional language.

4. TRANSLATING BOLLYWOOD:

Bollywood movies come in or made available to the German spectatorship in both dubbing and subtitling. Releasing of these film, particularly those properly exported for the foreign consumption are released and translated from Germany. But there is another parallel channel too, that is, the availability of the film here in DVDs prepared in India: Though mainly meant for the Non-resident Indians (NRIs), this stuff also contains sometimes the German subtitles.

4.1. Translating Film-Titles:
Title or name of a film is actually its initial verbal face that most of the time gives you a clue to the story line of the film. Along with the other features of Bollywood films like the presence of popular actors and actresses, romantic, catchy and

easy-to-sing-along songs and thrilling dances with their complementary love-evoking locations, titles of film also play an important role in attracting the public. Significance of titles for the Bollywood films can be seen from the fact that in most cases these films have a title-song where name of the film is used in the first and pivotal line of the song. Apart from its function as a single song-item, this line is sometimes repeated in the different scenes and sequences of the film, and thus giving the story a poetico-organic whole. In our analysis, the Film Kabhi Khushi, Kabhi Gham falls in this category.

Besides playing this role, the title has also its own linguistic peculiarities which are embedded in the cultural codes of the country. Here translation of titles may pose some problems. For example, it has been claimed by some critics that Bollywood films are normally titled on some abstract wordings. Though, it is not a definite rule, but the above-mentioned film, Kabhi Khushi Kabhi Gham, in our study falls in this category. Literally translated, the title means sometimes happiness, sometimes sadness. English title of the movies is translated as 'Sometimes Happy, Sometimes Sad, thus stretching it from the abstract level to that of a concrete plane. Whereas the original abstract version evokes a general feeling, this translated version tends to particularize it to certain individual(s). Furthermore, in the first case, if it you a sense of reassurdness, the later one put you at a distant, detached and objective position. German version, In 'Guten Wie in Schweren Tagen' is closer to the abstraction of the original, but again it seems to have lost the poetic properties of the original title which is in rhythm and can be sing along. Alone this quality gives the title the magic to be remembered as well as to re-evoke the title-song and in this way enable you keep in your mind gist of the film text.

The other case in the point is that of the film 'Main Hoon NA' that is translated in German as 'Ich bin Immer für Dich Da'. First two words, I am, can be very easily translated in any language, but, it is last word 'Na' that gives the title a real

semantic load. Na is also an abbreviated form of NaheeN, that is, No, or in German Nein. But there is more to it, and above all here it does not appear in negation, rather as a tag-question.

Apart from the oblivious brevity in the original letters vis-à-vis its German longer version, there are some substantial semantic differences between the two. Firstly, the final word in the original, Na, gives the interlocutor not only a sense of assurance, but it also makes him/her feel re-assured. It is more than a statement, a speech act, which carries the weight of a promise. As if there is an insecurity, uneasiness on the part of the addressed object. The syntactic formation of the sentence ending with Na, which may be translated into German as Doch, gives it a definite character of an answer – an answer whose question is implicit in it.

Moreover, the timelessness that comes with the word Immer, always, in the translated version takes it even farther from the original. This generality and unspecificity of time that originates from the word 'Immer' takes the act of assurance paradoxically away from the immediate situation whereas Na in the original Bollywood version has a special feel of Here-and-Now-ness which cast its shadow also in the time to come.

Explanatory Titles: In the case of Subtitling sometimes in German we have an additional title of the films that explains the general theme of the films.

4.2: Subtitling Songs:

Music and songs play an enormously important role in the life of Indian people. Whether in the religious rituals or seasonal fests or even in the everyday happenings of weddings, birth of a child or death occasions, these elements constitute an integral part of Indian cultural milieu. Dance in India, particularly in the major community of Hindus, has a sanctified status.

One feature of translating Bollywood which the viewer immediately marks is that the film songs, even in the otherwise dubbed versions of the film text, are always subtitled. One can offer many obvious reasons for this practice. Firstly, it increases

the expenditure of hiring singers for this purpose. Secondly, as the songs are poetry-texts, here a mere translator does not suffice; one has to have someone to render these texts into rhythmic patterns of poetry. But, even after all these exercises the dubbed versions would be far from creating the effect similar to the original songs which are very inextricably woven into the sensibility of Indian culture.

One other reason might be lying in the underlying assumption that the songs of Bollywood do not constitute the integral part of the narration, rather they are put from outside only to entice the Indian audience and to provide the film a certain melodious quality which too particular to the Indian in its very substance.

One song in Veer-Zaara has a line 'Mere Dil Bata!' which simply means in the original as O, My heart, tell me! The line has been subtitled as Mein Herz fragt; that is, my heart asks. In this change, as we see, the subtitled version has inverted the position of the protagonist, elevating him from the taking-end to the giving-end. Thus, the empathetic overtones 'Tell me' that commutates the sheer desperation of its enunciator seem to be underplayed, if not totally lost. This is not matter of syntactic variation, poetry at general considered more difficult to translate than the prose-text. Though in Bollywood, you have quite a lot of thematic variety of the poetry-text: from paratactic songs to lullabies and from the songs sung on various occasions like wedding, seasonal fests and also elegies, but it the lyrical type that predominates and makes the trade mark of this glamorous industry. Though love and sex are universal phenomena, they get different treatment and manifestation in different cultures. Compared with Euro-American, romance in Bollywood, despite its newly found orientation to more open western visual modes seems to somewhat veiled, subdued and inhibited – a practice whose verbal expressions in poetry tend to be more subtle and culture-specific.

5. SUBTITLING PROSE-TEXT:

Generally, prose is considered easier to translate than poetry. One obvious reason for this difference is attributed to the detailed description in the prose-text that stays in sharp contrast to the brevity of poetry-lines. In the former case, the translator has much free space to play and move along. These facilities or liberties on the part of a translator, may, on the other hand, tarnish the essential poetic aura. But translation of a prose-piece has its own problems. Here we take up a few of them in the context of Bollywood subtitling.

5.1: Pronouns.

Pronouns generally falls in the category of syntax, but they are never devoid of their socio- cultural implications. Forms of pronouns in SL and the TL are not of much difference. Contrary to all-purpose English 'you' for the second person, both the SL like the TL have polite as well as familiar pronominal forms. Though the TL have only two forms of this type of pronoun, namely, Sie (You polite/formal) and Du (obsolete form of English Thou), in the SL you have three Aap (you formal/polite), Tum (familiar, used among friends), Tu (pejorative for human being, but common form for animals). Thus, as we see, there is a more rigid hierarchy in the use of second person pronoun that is a direct reflection of overall modes of social interaction. Bollywood text conforms faithfully to these social contexts. But, strangely enough, never ever in the subtitling of all five films in our analysis nuances of this cultural grammar had been taken in account. All characters use formal/polite form of the pronoun – Sie, irrespective of the social status, generational difference or the proximity level with the addressee and the addressed. This uniformity in the address-forms generates an uncanny feeling of colorlessness and monotony.

One interesting feature of the SL lies in the way it uses the first person pronoun. Although we have, like almost in all

languages, (Arabic is an exception) two separate words for first person singular and first person plural, they are, Main and Ham respectively. But in many occasions, 'I' is replaced by 'We'. There are different and even contradictory notions to this inversion. Firstly, I takes shape of a so-called 'royal we' when the speaking subject is in a socially higher position. This practice finds its variation in poetry where mostly the beloved one, though sometimes the lover too, uses collective personal pronoun of 'we' to put on an air of vanity. Contrasted to that, sometimes We is used to show a certain degree of humbleness on the part of the speaker. In many areas, especially in the Hindi-speaking Indian States of Bihar and UP where Urdu is also second major language, first person singular pronoun of I is almost a rarity, at least in the oral language. Use of I is simply considered as a sign of egoism. Freudian Psychoanalytical term of Das Ich, that denotes in the original German simply I, reached in Hindi, Urdu and other Indian languages as an opaquely technical term of Id which is translated in the equally opaque terminology borrowed from Arabic and Sanskrit. But, interestingly enough, both in Hindi and Urdu the first person singular pronoun, in addition to serve its basic function evokes the overtones of egoism, proudness, and selfishness.

In the Bollywood text you find such different types of first person pronouns whose connotation is determined from the context they appear in. No attention has been given to these variations. There is only I of the first personal singular for each and every occasion.

5.2: Code Switching:

India is multilingual society where bilingualism is a general rule than an exception. English has a special and interesting position in this linguistic mosaic. In the form of mother-tongue it is nobody's langue, hence it is everybody's language. Use of English in Bollywood movies range from using English isolated words in the vernacular dialogues to the full-length English

sentences. Both ways are very common to the speakers of almost every language in the South Asia. Code switching operates mostly between vernaculars and English and it is not so often between vernaculars. Switching to English gives a signal of higher social status, but, also of formality.

Then, there are sometimes some highly localized variations of some English words and expression whose direct translation could lead to sheer misunderstanding. For example, auto in India means an auto rickshaw while in German it stands for a car. Another interesting variation is the word Hotel. In India and Pakistan a hotel, along with its common function of a lodging place, is most of the time a substitute for a restaurant, without any lodging facility whatsoever.

Here is another example of using English word in a dialogue from Veer & Zaara:

> SL: Koi khas casuality nahin thi
> TL: Niemand hatte sich verletzt: Veer-Zaar

In original language appears the word causality which is not Verletzungen/Injuries, but death. Notwithstanding, as the noun causality is preceded by the adjective Khas, that is, special or worth-mentioning, purport of the statement is more on the side of injury than on the death.

But sometimes isolated English words in the dialogues are left simply untranslated. Use English words in the original has, as we have discussed above its socio-psychological reasons, retention of such words in the translated version carry, most of the time, no semantic weight. Here is yet another example:

Ham Sab Ke Dilli Ke Vise Lag Chuke HaiN – Unsere Visa für Delhi liegen bereit – Veer-Zaara English words Visa that appeared here original text has been retained in German as such.

Gol-Gappe Kha Liye – Haben Sie Gol-Gappas probiert? – In English: Have you eaten/Did you tried Gol Gappas?

Gol-gappe (Singular: Gol Gappa) is a popular Indian snack and it has not been translated as the its meaning are clear in the visual context of the film.

6. CASE OF MACHINE TRANSLATION:

With the ever-increasing presence of computer in our life and because of its multifunctional interventions even into the creative and imaginative spheres of human activities, machine translation is getting a sort of substitute mode of an easy, cheaper and time-consuming method. But, since language is not a product, but a living, vibrant and sometime a complicated and even slippery human facility, machine translation to date remains far from yielding the desired results. The situation is even more complicated when machine translation is executed indirectly. One film in our study, that is, Dhol (Drum) subtitled in India but available, though mainly for the South Asian immigrants, offers these dual problems of translation through and that indirectly from the source language.

        To begin with, one notices two very important points. First, many dialogues, without any understandable reason, have been simply left untranslated. Secondly, the whole translation is not incorrect. But there is a plethora of texts where not to speak of paying any heed to the semantics and cultural connotations of SL, the German versions give, even at the level of syntax, some very erroneous, misleading and ridiculous output. Some examples:
        SL: Pankaj Ko Chor Mat Kaho!
Which is in English simply: Don't call Pankaj a thief! The translation says: Rufen Sie mich Pankaj und Dieb an! In English the German translation goes: Call me Pankaj and to thief!
        This is typical example of failure in machine-mediated translation plus the indirect translation. Hindi-Urdu verb Kahna, from which the nugatory imperative 'Na Kaho' derives, means both to say and to call someone in the sense of giving

someone good or bad name which are in German simply Sagen and Nennen and the German verbs are more precise and closer to the original one. English verb call has the double denotation of to call somebody and to telephone somebody, so in German Rufen and Anrufen. In the original dialogue verb Kahna appeared in the sense of Nennen, to give somebody a name, in this context bad name, but the verb has been translated in German as Anrufen, that is, to telephone, hence making the sentences meaningless.

There comes in a dialogue the word of ‚Auto' that is used in India as an abbreviated form of auto- rickshaw. The auto-rickshaw has been subtitled as automobile=car.

Again, in another place comes a dialogue. Meree Gaari Theek Hai. That in English would be: My car is OK/in working order. The sentence has been translated in German: My Auto is vollkommen. Here the noun is translated correct, but the adjective is not giving the sense of SL; Vollkommen means complete.

And here we find a typical example of the syntactic chaos: Pachle Hafte Mere Garee Ne Teen Baar Raaste Mein Dam Tor Dyaa. That is in English: Three times in the last week my car broke down on the road. German translation goes: Letze Woche mein Auto an gehaftet die Starsse 3 mal.

Paanch Litre Petrol Se Mera Hafta Nikalta Hai. For me five liters petrol is enough for a whole week. der 5-Liter Treibstoof verwendete, zu sein genug für mich für die vollständige Woche.

Leaving English words un-translated, which is a rarity in the other films in our study, is common practice in the given film.

But, in spite of all that, it is encouraging to realize that the translation of Bollywood films through machine is an exception and not a general rule. Especially the films made available in German- speaking by the big distributors are free from such ridiculous blunders.

7. CONCLUDING REMARKS

Through the above mentioned examples of the subtitling of different types of Bollywood texts that worked, on the one side, upon the linguistic, that is, both on the syntactic as well as semantic levels, and on other side, on the cultural plane we are informed that in the Indian Films available in this part of the world, the translated versions are, in most cases, successful in conveying the general tenor of the source language. Furthermore, in order to decode the specific cultural clues embedded in the SL, translators into German are trying to manage it by rendering such cultural- specific codes into some local or universal equivalences. Indian-American Postcolonial critic and translator Gayatari Spivak maintains that translation is impossible. (Spivak: 1992) This is somewhat a generalized statement which seems to over-privileged the target language and demands high degree of fidelity to it. Walter Benjamin in his celebrated essay, The Task of Translator, had seen no need to be too much loyal to the source language. (Benjamin: 2000) Perhaps the question of loyalty to the source language has different levels of relevance in the different context. Contrasted to the words on page, the words on Film screen, where verbal language is only one among varied remission points, the translator could be given a comparative free space to display his creativity. But, at the same time, this freedom should not allow him or her to go too far from the original text to contradict or falsify the accompanying extra-linguistic cinematic registers.

It should be also kept in the mind that English of Hollywood which is the sister language to German and apart from the very similar vocabulary both languages share almost identical syndics, whereas Bollywood's twin languages of Hindi and Urdu which draws further on different regional languages and dialects are worlds apart. Moreover, whereas Hollywood offers a world-view that is generally shared by the Euro-American culture, the Bollywood films,   despite their newly-

found euphoria of mediating between the cultures, are still entrenched in the land of their origin. Therefore, it would be advisable to pay more heed to the translatory efforts that have been so far made in this direction. One method could be, perhaps, to engage into a joint venture by taking translators from both the SL as well as TL. By abolishing, in this way, the inter-mediatory role of English, which in certain cases create much problems than solving them, and by putting the SL and TL face to face, this strategy may yield better results and thereby optimize the pleasure of Bollywood's text.

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